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CHICAGO.

OPEN LETTER in answer to Campbell Printing Press & Mfg. Co.

Chicago, September 23rd, 1896.

Campbell Printing Press & Mfg. Co.,
New York, N. Y.:

Gentlemen,—Your open letter which appeared in the September issue of "The Inland Printer," and a copy of which you are sending broadcast to printers by mail, is before us. Your ingeniously worded article is a strong endeavor to try to keep in the procession by hanging to the coat-tail of the "Miehle". Your presumptive assertion that you had accepted an implied challenge in our advertisement "Have him write it in the contract", and that it had been declined by us, is a wonderful stretch of imagination as to facts. You evidently wish to convey to the printer the idea that the untried experiment you call the "Century" is being sold in competition with the "Miehle". You no doubt wish to avoid writing it in the contract—which you so rashly promised to do—by attempting to make it appear as an implied challenge (we do not think that will work with the printers); and your proposed wordy contest is evidently designed to gain "points of mechanical construction" to enable you to build a press that could in some degree compete with the "Miehle", instead of giving light to the printers. Your introduction of the "Campbell Improved", "Campbell Oscillator", two futile attempts on the "Campbell Economic" and your further attempt to make the first "Century", all go to prove your lack of mechanical skill and long want of pointers from a first-class manufacturer of printing presses. These repeated failures have caused many a printer to "walk the floor" "chewing the cud of bitter reflection". How different from the old Campbell Press, built under the skill and care of old Andrew Campbell, which after twenty years' use will sell for more money than your productions of less than four years' wear will bring on the market today.

Printers are not liable to be benefited by such a ridiculous proposition as a test of mechanical skill on paper, by your wordy "puff" writers—who evidently know more about the dictionary than a printing press—and we do not want to be the innocent cause of inflicting such upon them.

Contrast your various experiments with the history of the "Miehle". Nearly twelve years ago the first press of the name was set up in Chicago. After four years of practical use on work of all descriptions, it was demonstrated that the press had fulfilled the most sanguine expectations of all interested. It was then, and not until then, put upon the market, and the result is a press in which nobody has been deceived.

If you have a press which can be sold in competition with the "Miehle", "write it in the contract"—that is all we asked—and when it has withstood even the short test which has caused you to discard others of similar names, you might claim a standing as a competitor.

Yours truly,

Miehle Printing Press & Mfg. Co.

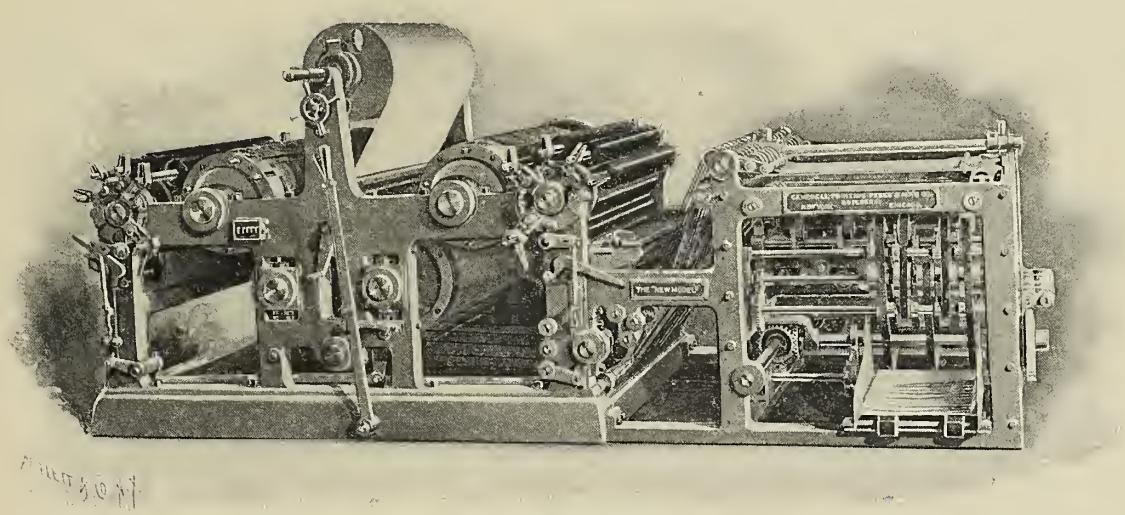
This letter is capable of reproduction by the Zinc Etching process.

The "New Model"

has fulfilled every claim made for it.

Is fulfilling today in *every* office where one is operating every claim made for it.

Is the *only* press today which *fulfills all* the claims made for it by its builders.



THE PRESS.

We repeat, "the NEW MODEL is the fastest, simplest, most economical press on the market to operate," and our guarantee is back of it.

Campbell Printing Press & Mfg. Co.

5 Madison Avenue, New York.

334 Dearborn Street, Chicago.

In Iron or In Ink.

244 THE INLAND PRINTER.

We not only will Write it in the Contract,

"HAVE HIM WRITE IT IN THE CONTRACT"

WHEN the representative of a printing press manufacturer claims that his press will run as fast as the "Miehle"
WHEN he represents that it will carry a full type form as fast as the "Miehle"
WHEN he represents it as being as powerful as the "Miehle"
WHEN he represents it as being equal in ink distribution to the "Miehle".
WHEN he represents it as being as handy and as quickly made-ready as the "Miehle"
WHEN he represents it to be as well-made and of as choice material as the "Miehle"
WHEN he represents that his press is equal to the "Miehle" in producing quantity and quality of work . . .

Have him write it in the Contract.

IF YOU REQUIRE HIM TO LIVE UP TO HIS CONTRACT, HE WILL BE OBLIGED TO BUY FOR YOU A "MIEHLE."

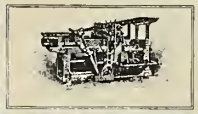
THE MIEHLE PRINTING PRESS & MFG. CO. CHICAGO & NEW YORK
SEND FOR 1896 CATALOGUE

but the "Century" will Fulfill it in Your press-room!

This, and more, will the "Century" do—for it works at the Highest Speed Known—*with* Register, not approximate, but absolute! *Without* Slur! *Without* Guttering and the consequent Destruction of Forms! *Without* an Unsteady and Soft Impression! and *Clears* all Form Rollers!

[From The Inland Printer for May.]

The "Century" is a *New Type* of Press—it not only surpasses the most modern Two-Revolutions in Production, but excels even the Stop Cylinder in Perfection of Product!



Campbell Printing Press & Mfg. Co.

5 Madison Avenue, New York.
334 Dearborn Street, Chicago.

Upon the pressroom floor or in the public prints, we stand ready to demonstrate the supremacy of the

"Century" Press.

Our courage is based upon our convictions, and our convictions are based upon facts.

We are fearless because we are right!

We make no assertions which we cannot prove; we make no claims which we fear to put to the test.

Let those who have questioned the superiority of the "Century" stand forth courageously and manfully meet the issue—

for the issue must be met!

592 THE INLAND PRINTER.

An Open Letter

OFFICE OF THE
CAMPBELL PRINTING PRESS & MFG. CO.
BUILDERS OF
SHEET PRINTING, WEB PERFECTING AND PAPER FOLDING MACHINERY.

5 Madison Ave., New York, August 22, 1896.

Miehle Printing Press & Mfg. Co.,
Chicago, Ill.:

Gentlemen,—When you issued to the world the broad challenge "Have him write it in the contract," and we unqualifiedly accepted it for the "Century," we presumed a contest would ensue which would enable those interested in the use of printing machinery to determine the relative values of our respective machines.

That you have since avoided the issue which usually follows such a challenge and its acceptance, and by so doing have left undecided a controversy of your own instigation, we attribute not to the lack of conviction upon your part, or to the absence of that courage which is said to come of conviction, but rather to a conservatism which shrinks from risking so much upon a move which might, perchance, be lost.

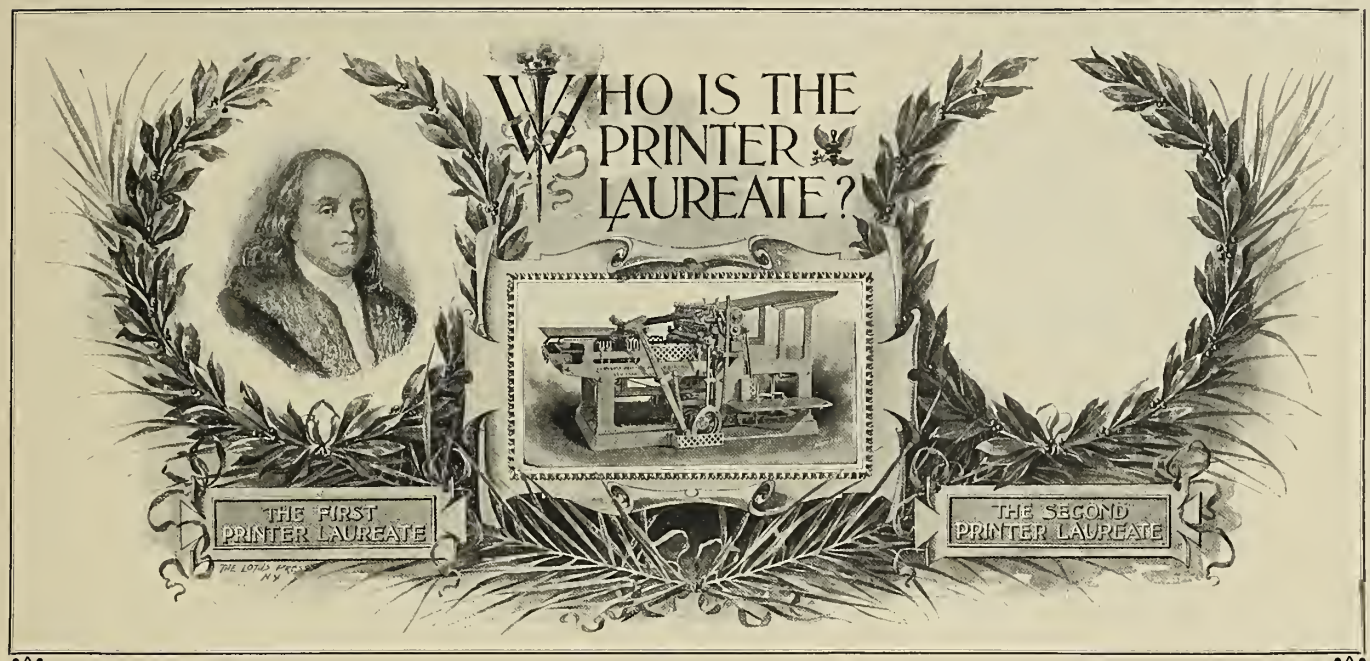
We respect the wisdom of a business policy which abhors risk, and therefore do not now seek to deny you the privileges of its beneficent security; but we feel it our duty to point out that at least one method of terminating the present controversy still remains, which is equally decisive, and is fraught with not the slightest risk of mischance to you.

You will agree that both machines cannot be the best machine; that one must be superior to the other, and that that superiority must rest upon a substantial basis of mechanical reasons which may be readily ascertained and easily understood. This being so, we propose that each prepare a paper which shall discuss comparatively the "Miehle" and the "Century"; that both presses be considered exhaustively from the standpoints of Mechanical Construction, Producing Capacity, Quality of Product and Economy of Operation; and that both papers appear simultaneously in a given number of "The Inland Printer."

You will admit that the printer is entitled to the fullest light which public discussion may throw upon the various machines offered him, and therefore, we hope, will gladly welcome the proffered opportunity of showing how and why the "Miehle" is supreme, now that the "Century"—that magnificent piece of modern designing—is on the market.

Respectfully,
Campbell Printing Press & Mfg. Co.

of Interest to You!



The United Typothetæ

in session at Rochester, N. Y., September 10, declared Mr. Theodore L. De Vinne to be the representative printer of that body, thus practically indorsing Mr. De Vinne as its candidate for the Printer-Laureateship. This will probably cause Mr. De Vinne's friends to rally around him in large numbers and from now on his vote may be expected to increase rapidly.

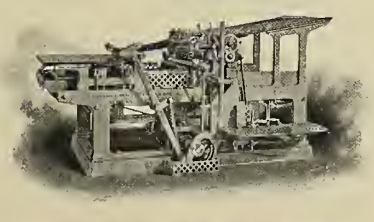
Another candidate has come out of the West and has jumped from twelfth place in the last report to sixth place in the present one, thus passing Mr. Earhart. This is Mr. Henry O. Shepard, the popular printer and publisher of Chicago.

Mr. Herbert still maintains a commanding lead in the contest, but "the race is not always to the swift."

Mr. W. W. Pasko, Chairman of the Committee, reports votes registered to September 20:

	No. of Votes.
B. B. HERBERT (National Journalist), Chicago,	2,098
WM. JOHNSTON (Printers' Ink Press), New York,	515
PAUL NATHAN (Lotus Press), New York,	487
LOUIS H. ORR (Bartlett & Co.), New York,	304
THEO. L. De VINNE (De Vinne Press), New York,	251
HENRY O. SHEPARD, Chicago,	204
J. F. EARHART, Cincinnati,	190
ANDREW McNALLY, Chicago,	57
THOMAS MacKELLAR, Philadelphia,	52
H. T. ROCKWELL, Boston,	47
CHAS. E. LEONARD, Chicago,	27
W. H. WOODWARD, St. Louis,	22
A. V. HAIGHT, Poughkeepsie, N. Y.,	9
A. O. BUNNELL, Dansville, N. Y.,	7
DAVID RAMALEY, St. Paul,	7
ROBERT WHITTET, Richmond, Va.,	6
R. R. DONNELLEY, Chicago,	5
C. A. DANA, New York,	4
THOMAS TODD, Boston,	4

Scattering Votes, 101. Total Vote registered, 4,396.



Our Gift to the Printer Laureate.

CAMPBELL PRINTING PRESS & MFG. CO.

5 Madison Avenue, NEW YORK.

334 Dearborn Street, CHICAGO.

The Latest and Best Press

on the market is the

"Multipress"

Prints from **flat forms of type,** 4, 6 or 8 page papers, and delivers same folded, ready for the street, at the rate of 4,500 to 5,000 per hour.

It is built under patents 291,521 and 376,053, recently sustained by the U. S. courts in the following decisions:

December 11, 1894
July . . . 2, 1895
October . 26, 1895

and final decree **December 14, 1895**

as covering the Duplex Press.

NOTE.—We have the sole legal right to build presses of this nature.

Campbell Printing Press & Mfg. Co.

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THE JAENECKE-ULLMAN CO'S

Monthly Communicator

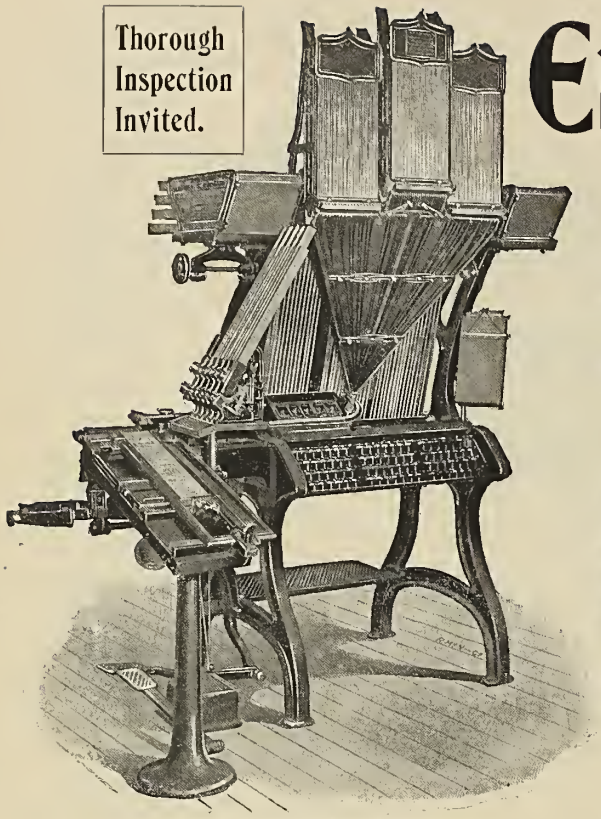
VOL. 1. NEW YORK, OCTOBER, 1896. No. 5.

The printer's labor is demonstrated to the customer through the medium of Ink. Why not get the best?

Thorough Inspection Invited.

Empire Type-Setting Machine Company

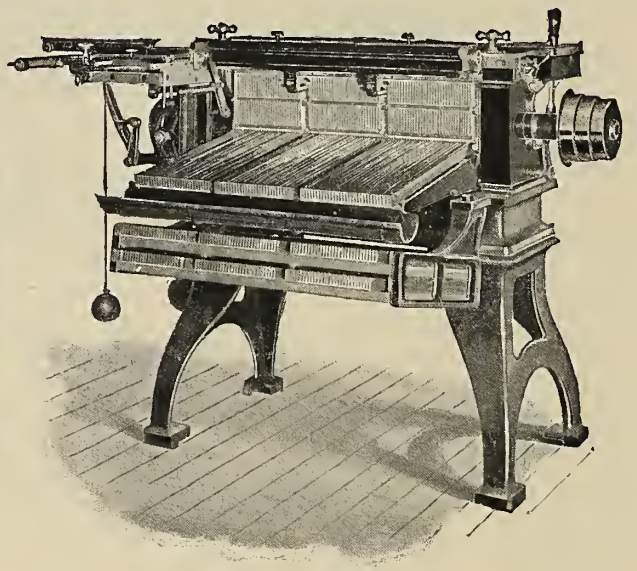
203 Broadway, New York.



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The most wonderful machine of them all.

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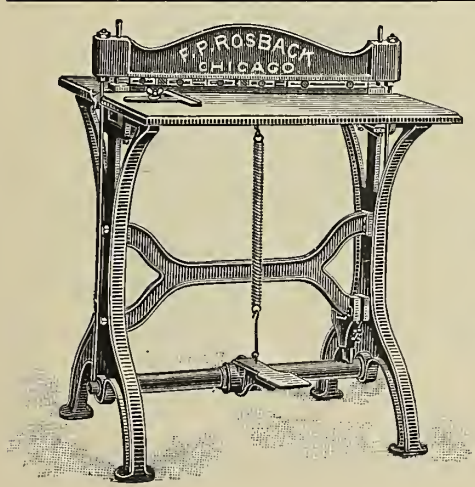
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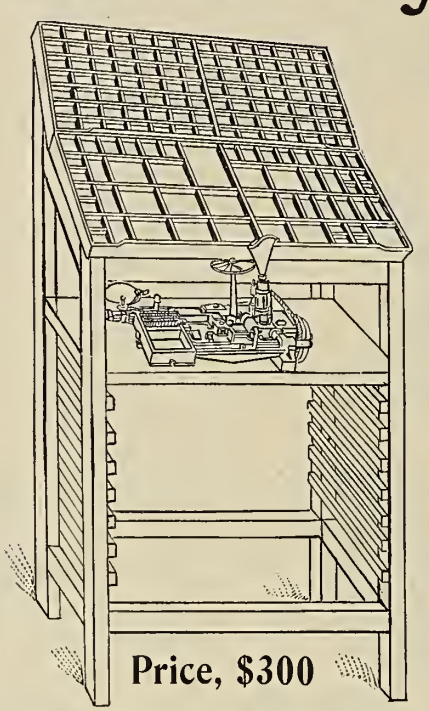
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F. P. ROSBACK, = = 54-60 South Canal St., CHICAGO.

The Chadwick Typesetter.

SIMPLE,
DURABLE,
INEXPENSIVE.

The Machine for every Printing Office.



Price, $300

NO SPECIALLY NICKED TYPE.

No Breakage of Type.

No Practice of Months to become a Skilled Operator.

Sole Manufacturers and Sales Agents:

MAGUIRE & BAUCUS (Limited), 44 Pine Street, N. Y.

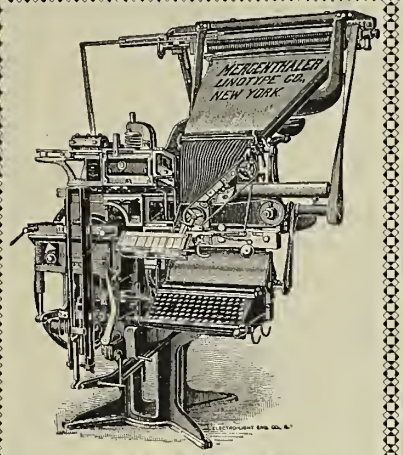
The widespread popularity and universal recognition of the merits of

BROWN & CARVER CUTTERS

is evidenced by the following names of recent purchasers:

NEW YORK—American Bank Note Co.
CLEVELAND—W. M. Bayne Printing Co.
BALTIMORE—Schurmann & Momenthy.
CHICAGO—Armour & Co.
PHILADELPHIA—Bailey, Banks & Biddle.
BETHLEHEM—Anton Hesse.
NEWARK, N. J.—The Whitehead & Hoag Co.
NYACK, N. Y.—Helmle Bros.
HARTFORD—Pope Mfg. Co.
NEW HAVEN—National Folding Box & Paper Co.
MONTCLAIR, N. J.—U. S. Printing Co.
SYRACUSE, N. Y.—Hall & McChesney.
RICHMOND, VA.—Whittet & Shepperson.
WINNIPEG, MAN.—Bulman Bros. Co.
ST. JOHN, N. B.—Barnes & Co.
SAN FRANCISCO—Mysell & Rollins.
SAN ANTONIO, TEX.—Maverick Litho-Ptg. Co.
ROCHESTER—Rochester Folding Box Co.
CINCINNATI—Gibson & Sorin Co.
DENVER—J. C. Teller.

OSWEGO MACHINE WORKS,
OSWEGO, N. Y.

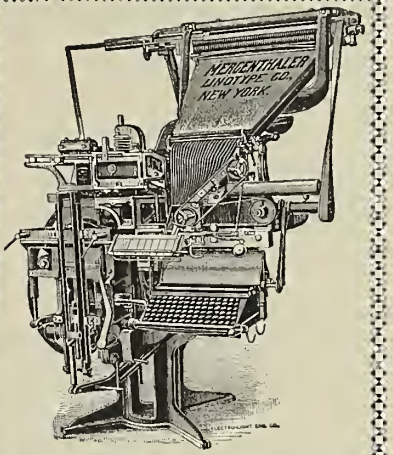


No Type to Break.

HERE ARE

Four Books

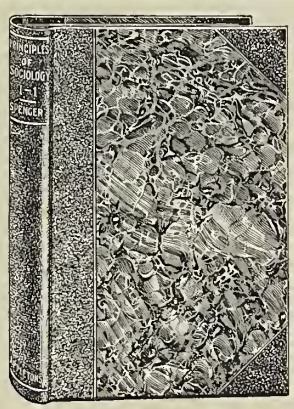
Printed from type set on a Mergenthaler Linotype.



No "Teams."

When you are passing a book store, step in and examine one of them. If the bookseller does not happen to have one of these in stock, ask for one of the following books:

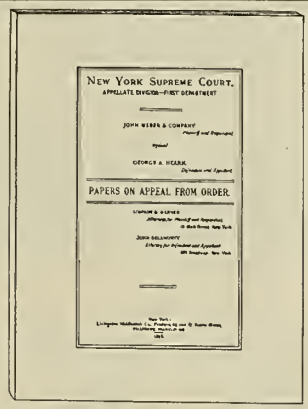
"The Wrong Man," "California of the South," "A Winning Hazard," "An Outcast of the Islands," "Christine's Career," "The Windfall."



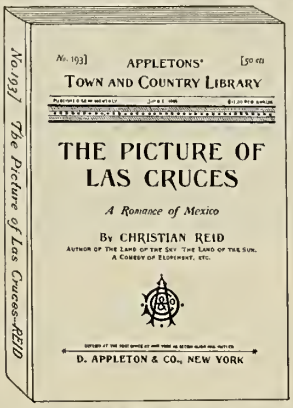
"Principles of Sociology," published by D. Appleton & Co., New York, printed from type set on a Mergenthaler Linotype Machine. Book is for sale by newsdealers generally.

BOOK PRINTERS WHO HAVE ADOPTED LINOTYPES:

New York City—J. J. Little & Co., Trow Directory Ptg. and Bookbinding Co., S. S. McClure Co., Cherouny Ptg. Co., Herbert Booth King & Bro. Pub. Co., Isaac Goldman, William G. Hewitt, W. N. Jennings, De-Leeuw & Oppenheimer, D. Appleton & Co., J. A. Hill & Co., Livingston Middleditch Co., Robert LeCouver, Metropolitan Job Ptg. Co., Record and Guide Ptg. Co., Union Ptg. Co., Lafayette Press, Methodist Book Concern.



"New York Supreme Court—on Appeal from Order," printed by Livingston Middleditch Co., New York, from type set on a Mergenthaler Linotype Machine.



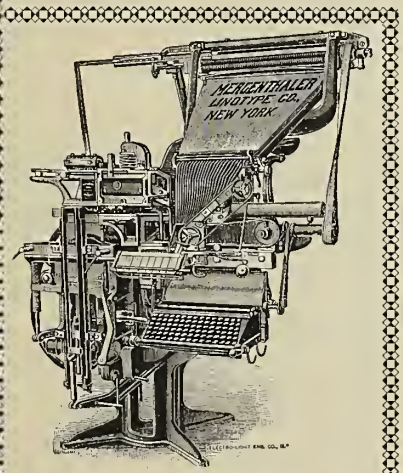
"The Picture of Las Cruces," published by D. Appleton & Co., New York, printed from type set on a Mergenthaler Linotype. Can be seen at any news stand.

All of these books are printed from type set on a Linotype. They are not sample books, but examples of what is being done every day on the Linotype in the way of book composition.



"Shipping and Commercial List," published by D. O. Haynes & Co., New York, printed by Cherouny Printing Co., from type set on a Mergenthaler Linotype. Book is for sale by newsdealers generally.

Chicago—Blakely Ptg. Co.; Brown, Cooper Typesetting Co., Howard & Wilson Pub. Co., *Die Rundschau*, *Ram's Horn*, W. B. Conkey Co., F. K. True & Co.
Philadelphia—Geo. F. Lasher, Harper & Bro., Patterson & White, Dunlap Printing Co.
Boston—Public Library, C. A. Pinkham & Co., J. J. Arakelyan.
Baltimore—The Friedenwald Co., Fleet, McGinley & Co., Guggenheimer, Weil & Co., Thomas & Evans.
St. Louis—Buxton & Skinner Stationery Co., C. H. Mekeel Stamp and Pub. Co., Machine Typesetting Co.



No Distribution.

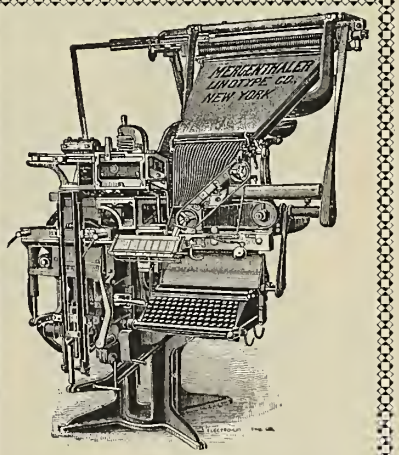
Large variety of standard book faces in English, German, French and other languages. Each machine will set type in size from agate to small pica. Face and measure changed in less than five minutes.

Mergenthaler Linotype Co.

Tribune Building, - - New York.

PHILIP T. DODGE, President and Gen'l Manager.

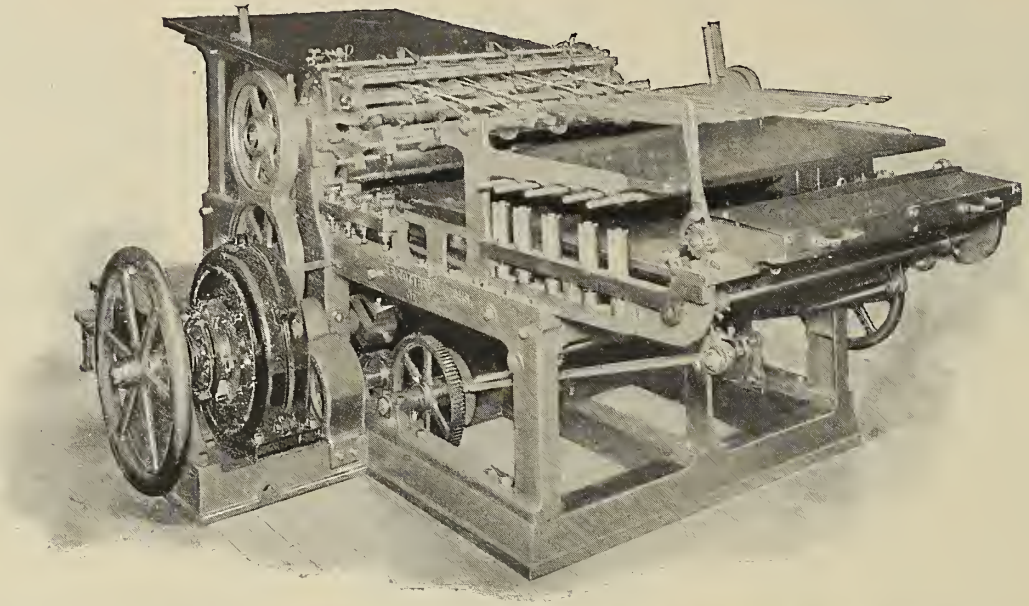
Border used in this advertisement was set on a Linotype Machine.



No "Pi."

Lundell Motors

For Direct Connection to any Type of Printing Press or Machine

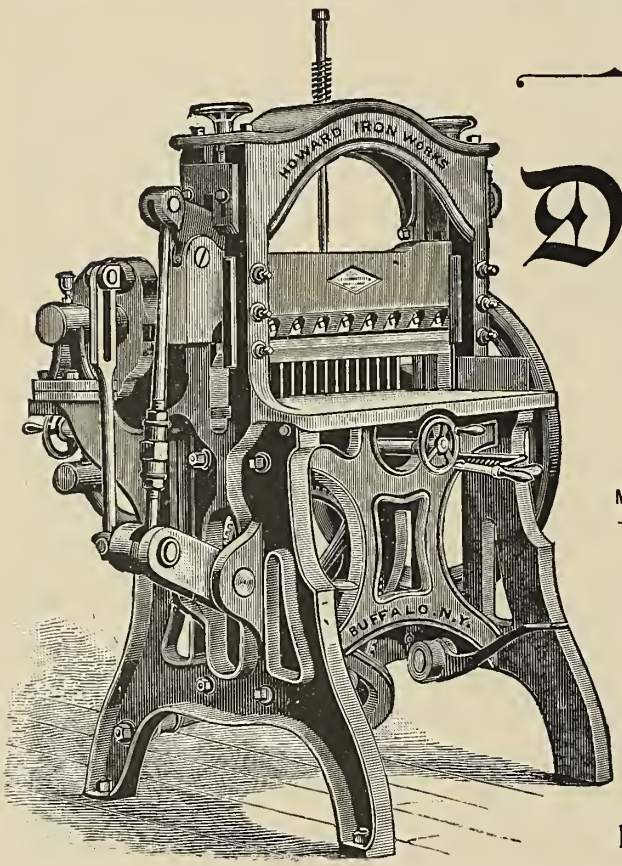


Entire Printing and Bookbinding Establishments equipped with Lundell Motors and Controllers.
Enormous losses and inconvenience of shafting and belting obviated.
Most compact, efficient and reliable motors on the market.
Illustrated catalogue upon application.

Interior Conduit and Insulation Co., General Offices and Works: 527 West 34th Street, New York City.

HOWARD IRON WORKS,

BUFFALO, N. Y.



The **Diamond** WITH.... IMPROVED FINGER GAUGE.

Most Rapid and Best Cutter made!

Seven Sizes, 32 to 62 Inches.

MANUFACTURERS OF **PRINTERS' AND BOOKBINDERS' MACHINERY.** WRITE FOR PRICE LIST.

Barnhart Bros. & Spindler,

TYPEFOUNDERS,

GENERAL WESTERN AGENTS,

183, 185 & 187 Monroe St. CHICAGO.



MADE PLAIN

EVERY QUESTION IS ANSWERED EVERY DOUBT IS DISPELLED

WHEN REFERENCE IS MADE BY COMPOSITOR OR PRESSMAN TO

"HINTS ON IMPOSITION," a Handbook for Printers, by T. B. WILLIAMS.

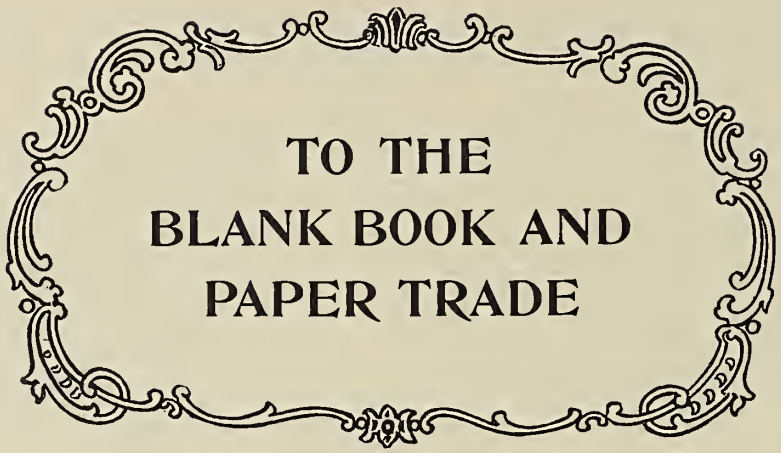
The imposed forms and the folded sheets are placed side by side in the book, and the workman is in plain terms guided step by step, no matter how simple or intricate the imposition of the form may be. The use of folding points and the various other requirements for book forms which are imposed single or double, either for hand folding or folding by machinery, are fully explained.

Over One Hundred Illustrations are used to explain the relation of the sheet to the type form, the "making of margins" in the form, register, gripper margin, folding points, envelope forms, etc.

Although the book is most voluminous in detail, it has been published in pocket size (4 in. x 6 in.), and is beautifully printed and bound, making it a most convenient pocket companion.

Price $1.00.
Sent postpaid on receipt of price.....

The Inland Printer Company,
212-214 Monroe Street, Chicago.
150 Nassau Street, New York.



Office of *The Fairfield Paper Company,*
Fairfield, Mass.

Gentlemen:

We are making and placing on the market a first-class

"Linen Ledger and Record Paper."

These papers will be designated by a watermark in each sheet, facsimile of said watermark herewith shown:

FAIRFIELD PAPER CO FAIRFIELD
1895
LINEN LEDGER MASS.U.S.A.

Our facilities for producing first-class Ledger Papers are not excelled. Our spring water is of remarkable purity. We ask a comparison with any brands made, and your testing will prove our skill and satisfy your judgment.

Our second-grade Ledger is watermarked:

WORONOCO LINEN LEDGER 1895

It has a strong fiber and a desirable writing surface.

The above brands of Paper are on sale at the principal Paper Warehouses in the cities of the United States and Canada.

Selling Agents:
THE LOUIS SNIDER PAPER CO., 221 W. Fourth St., Cincinnati, Ohio.
JOHN F. SARLE, 58 John Street, New York, N. Y.
GEO. H. TAYLOR & CO., 207-209 Monroe Street, Chicago, Ill.

The orators of the present campaign are making some very good points, but none so good for printers as the points on

MEGILL'S GAUGE PINS.

THEY penetrate just deep enough to mar the top sheet or two only, and all fine printers know that it is always a little better to renew top sheets with every job. For ordinary run of work it is as useless to paste on gauges as it is to paste a fellow-workman in the eye, as points hold good enough when properly applied, and take far less time.

SCREW ADJUSTING GAUGE PINS.



$1.00 per set of three, including two dozen extra Tongues.

Order of your type founder, or send amount named to the manufacturer of this and other styles.

EDW. L. MEGILL,
60 Duane Street, NEW YORK.

CAUSE.

Two General Electric Motors.....

Are now in use by THE DAY, one to drive the big Cox press and the other in the job department.

(THE DAY, New London, Conn.)

EFFECT.

Engine and Boiler for Sale Cheap.

The Engine and Boiler, 12 and 15 horse-power respectively, and lately used by THE DAY, are offered for sale cheap. Both are of Fitchburg Company's make and are in first-class condition. The first fair offer takes them.

(THE DAY, New London.)

GENERAL ELECTRIC COMPANY.
Sales Offices in all large cities in the United States.

There are Printing Inks and Printing Inks.
But when you get through experimenting,
come back,
as everybody does, to
the old reliable
goods of
Geo. Mather's Sons,
29 Rose Street,
New York.

THE BUCKIE PRINTERS' ROLLER CO.

Manufacturers of "CHILLED FACE"

Telephone, Harrison 435....

Printers' Rollers

AND COMPOSITIONS,

Satisfaction Guaranteed

TRY our Rollers and be convinced of their Superiority.
If you want GOOD ROLLERS, order from US.

421 Dearborn Street, CHICAGO.

A LIE STANDS ON ONE LEG, THE TRUTH ON TWO, AND THE BENNETT FOLDERS ON FOUR.

Necessity never made a Good Bargain.

Be slow in choosing a friend and a folding machine, remembering there are more old drunkards than old doctors, and the four things men are most likely to be cheated in, a horse, a wig, a wife and a folder. Well done is well said. See our line before you buy.

Our "COUNTRY QUARTO," Our "ECONOMICAL,"
Our "LABOR SAVING," Our "UNIQUE,"
Our "UNIQUE SPECIAL," = = = = = =

Five Grades made up in any size or combination known to the Trade.

PROOF THAT A PROPHET IS OF SOME GOOD IN HIS OWN COUNTRY:

Rockford Folder Co., Rockford, Ill.: ROCKFORD, ILL., August 19, 1896.

They come pretty regular, but we have got to have them all. We refer to the Bennett "Labor Savers." The Job Room Bench pleased us so well, that our manager ordered one for his own use at his residence. We are now using their Folder, Electro Cabinets, Jogger, Work Bench, Job Room Desk, Specimen Cabinet, End Wood Make-ready Table, End Wood Cutter Sticks, and their latest production, but not the least by any means, their Platen Press Feed Gauge. Everyone of the above are money makers, and are as much a necessity as type and presses. Respectfully,

HORNER PRINTING CO.

Rockford Folder Co.: ROCKFORD, ILL., August 18, 1896.

Dear Sir,—It affords us great pleasure to speak words of praise for your News and Job Room Bench. It is handier than a pocket in a shirt and we would not part with it for twice its value. Offices with Mergenthaler Linotypes will find it a very handy contrivance. Yours very truly,

THE STAR COMPANY,
R. S. Chapman, Bus. Mgr.

Rockford Folder Co., Rockford, Ill.: ROCKFORD, ILL., August 16, 1896.

Gentlemen,—When we purchased one of your Job Room Benches we had some misgivings as to its practicability, although theoretically it seemed to be a necessity. We want to be forgiven, and swear it will never occur again. It is surprising how often that tool case and bench are in use, and how easily tools are found. As one of the compositors said, recently: "How did we ever manage to get along without it." We have another pet in the office, and that is your Newspaper Folder. We have had it nearly three years, and it is better today than when it was first set up. We whirl out the sheets at the rate of twenty-eight hundred an hour and plenty of speed left. That machine and your point book folder setting beside it make an outfit we are proud to show visitors. The Bennett "Labor Savers" are simply "in the swim" and there to stay. Respectfully yours for a good thing,

THEO. W. CLARK,
Superintendent Monitor Pub. Co.

GOOD GOODS AT REASONABLE PRICES AND TERMS.

The Rockford Folder Co.

Sole Owners and Makers of the BENNETT LABOR SAVERS for the Composing and Press Rooms.

ROCKFORD, ILL.

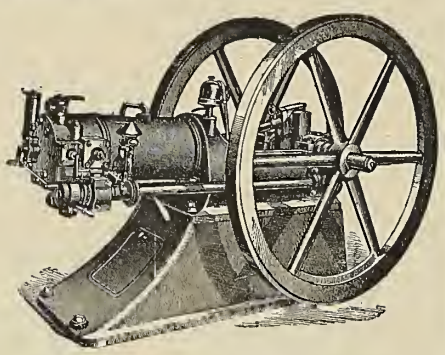
POWER FROM GAS OR GASOLINE.

Can be Used Everywhere!

The Otto Gas Engine

OF TODAY, IS THE RESULT OF OVER TWENTY-FIVE YEARS' EXPERIENCE IN THIS FIELD.

NO BOILER,
NO STEAM,
NO COAL,
NO ASHES,
NO GAUGES,
NO ENGINEER,
NO DANGER.



Over 45,000 in Use!

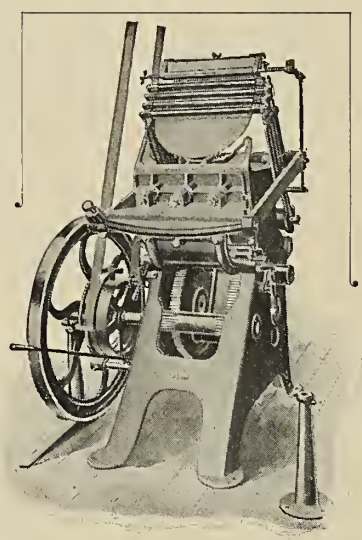
SIZES: 1 TO 250 HORSE-POWER.

THE OTTO GAS ENGINE WORKS,
(INCORPORATED)

Cor. 33d and Walnut Sts., PHILADELPHIA.

No. 245 Lake Street, CHICAGO.

The Perfected Prouty Jobber



SIZES:
7 x 11 10 x 15
9 x 13 12 x 18

contains a number of new features found in no others. When looking for a machine to do all-round work, write us and learn about the

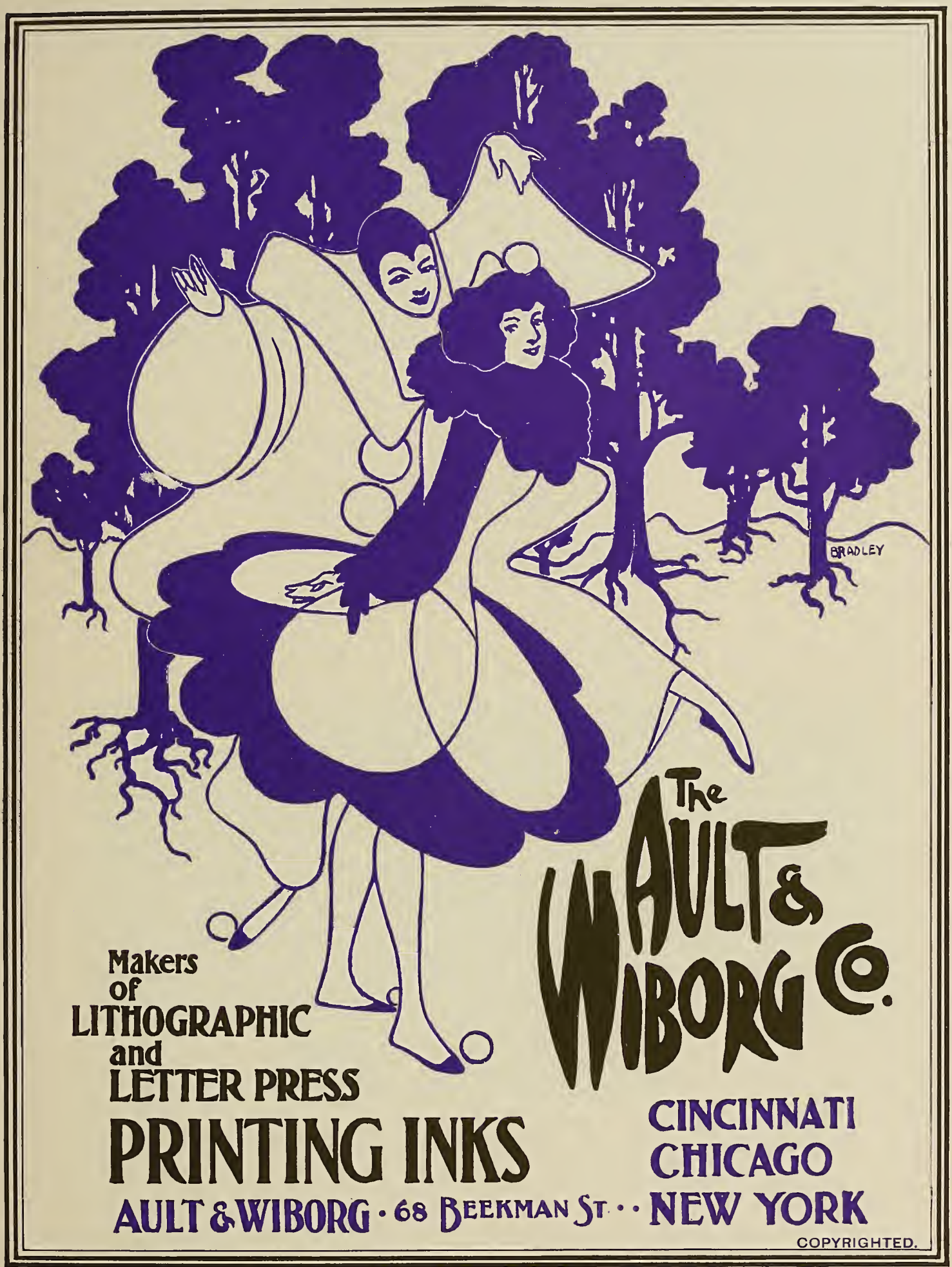
Modern Prouty

that is fully up to date, and then make your choice. Sent on trial to responsible parties.

George W. Prouty Co.

Printing Presses for Wood Printing, etc.

100 and 102 High Street, Boston, Mass.



Pansy Bronze, 265=60. Purple B. 326=64.



CINCINNATI. CHICAGO.

AULT & WIBORG, NEW YORK.

Geo. H. Benedict & Co.

WE EMPLOY EVERY METHOD OF MAKING PLATES FOR LETTER PRESS PRINTING.

DESIGNERS
ENGRAVERS
ELECTROTYPERS



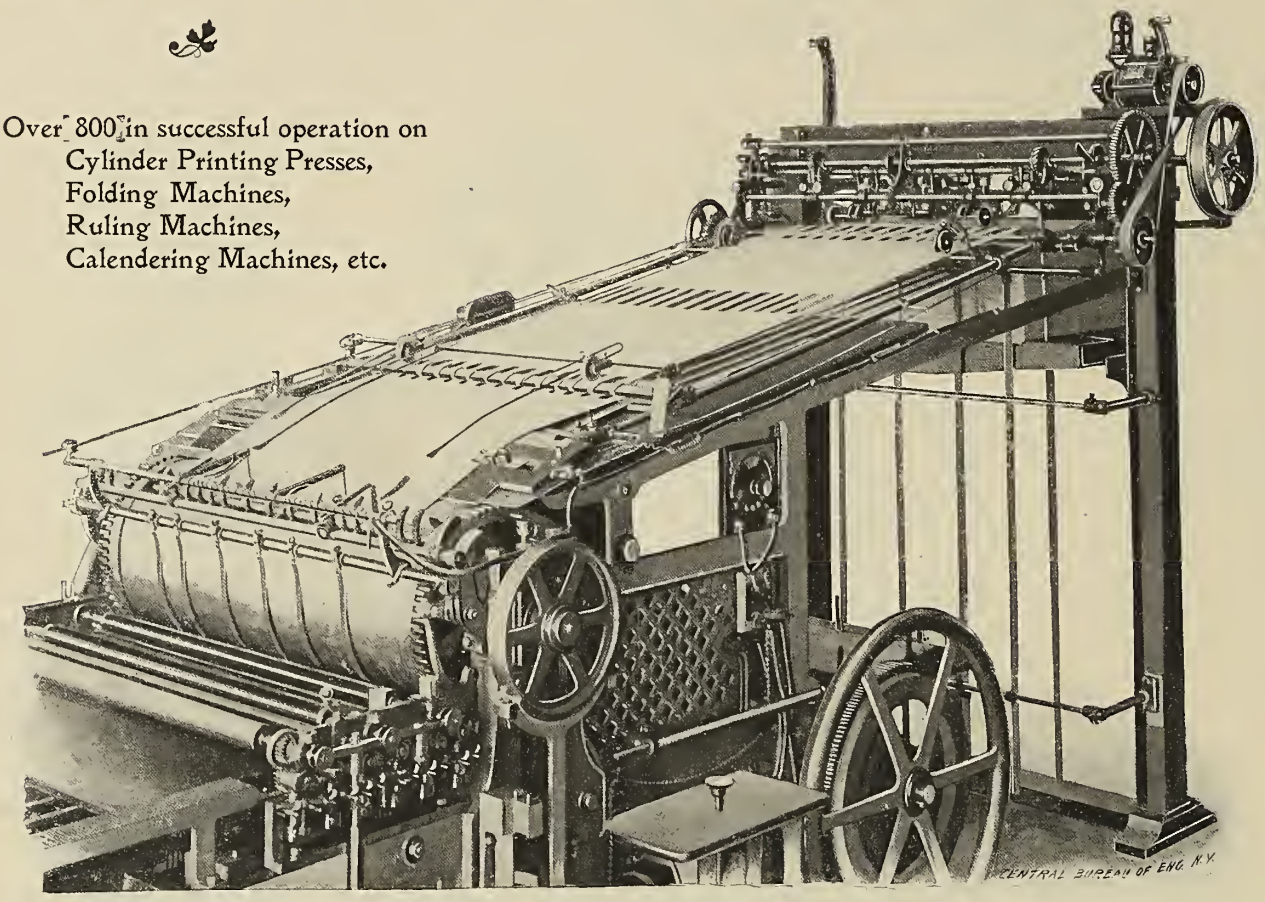
175-177 CLARK ST.

PHONE 1700 MAIN-

CHICAGO-

Economic Automatic.... Paper Feeding Machine

Over 800 in successful operation on
Cylinder Printing Presses,
Folding Machines,
Ruling Machines,
Calendering Machines, etc.



AS ATTACHED TO HOE STOP-CYLINDER PRINTING PRESS.

MANUFACTURERS' AGENTS

Smyth Book Sewing Machines,
Smyth Case Making Machines,
Chambers Folding Machines,
Christie Beveling Machines,
Acme and other Cutting Machines,
Elliott Thread Stitching Machines,
Universal Wire Stitching Machines,
Ellis Roller Backer,
Peerless Rotary Perforators,

AND A COMPLETE LINE OF

Machines for Bookbinders and Printers.

Duplicate Parts for Machines, Tape, Wire, Thread, Oil, etc.

COMPLETE OUTFITS.

CAN be attached to any Cylinder Press, Marginal Folding Machine or Ruling Machine. Adjustments simple and quickly made. Adapted to small as well as large runs. Press Feeders constructed to carry a load of 5,000 to 1,800 sheets, according to weight of paper. Tape frame of Feeder can be lifted in one minute and press fed by hand if desired. Increases production from 15 to 30 per cent, insures absolutely perfect register, and saves labor and wastage. We can show some of the largest printing and binding establishments completely equipped with the Economic Feeders. It will pay you to investigate.

Write to the Sole Agents,

E. C. Fuller & Co.

CHICAGO OFFICE:
279 Dearborn Street.

28 Reade Street, NEW YORK.

MANUFACTURERS OF
Challenge-Gordon Job Press,
Ideal Hand Cylinder Press,
Challenge Power Paper Cutter,
Challenge Lever Paper Cutter,
Advance Power Paper Cutter,
Advance Lever Paper Cutter,
McFatrich Mailing Machine,
Challenge Army Press,
Challenge Proof Press,
Challenge-Hempel Quoins,
Challenge-Hempel Steel Keys.

The Challenge Machinery Company

PRINTERS' MACHINERY

2529 to 2555 Leo Street,
Chicago, Ill., U. S. A.

WE SELL TO TYPEFOUNDERS AND DEALERS ONLY.

A Fraction of a Second

Doesn't amount to much by itself, but if you lose it on every impression, or every few impressions, it amounts to a great deal in the long run. Multiply it by 5,000—How much time do you lose, in hours? Our Challenge-Gordon is a time-saver. Saves the fractions—the profits in a job.



WHATEVER THE RESULT

of the presidential election, it will have no bearing on the reputation, working qualities, excellence and general desirableness of

Buffalo Printing Inks.

Look for the Buffalo trade-mark and accept no other inks offered to you as being "just as good." Insist on the Best only, and remember that

"Buffalo Inks always work."

MADE BY

BUFFALO PRINTING INK WORKS,

BUFFALO, N. Y.

"Success" Rule and Lead Cutter.



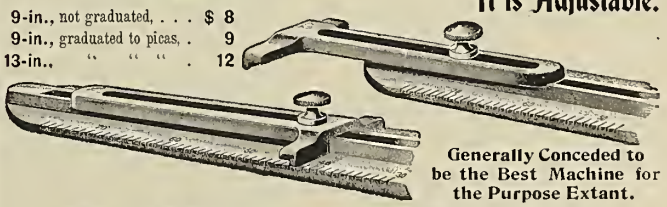
A Practical Machine for Practical Printers.

Patented Oct. 25, 1892.

WITH a compound lever, powerful and smooth working, the heaviest brass rule can be cut with slight effort. All danger of slipping and consequent inaccuracy is done away with by the rigidity of the cutting mechanism, which is held securely to its work. The gauge (shown larger below, and extended) is adjustable to even picas, which are marked off on the bed. For very short lengths of rule or leads, a front gauge is also provided.

It is Powerful,
It is Accurate,
It is Adjustable.

9-in., not graduated, . . . $ 8
9-in., graduated to picas, . 9
13-in., " " " . 12

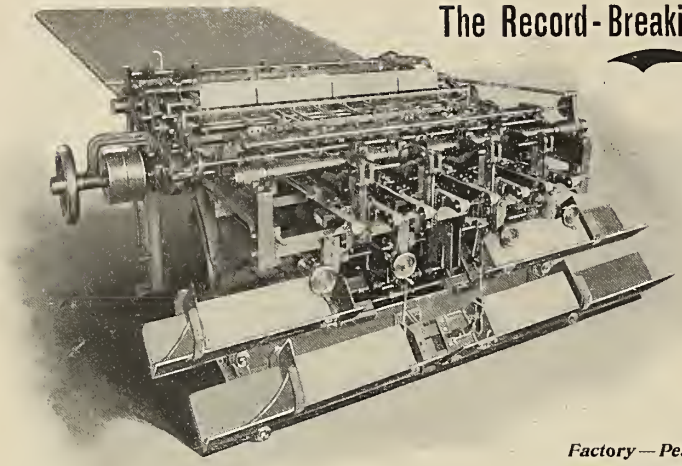


Generally Conceded to be the Best Machine for the Purpose Extant.

F. WESEL MFG. CO.

OFFICE AND WAREROOMS:
82-84 Fulton St., New York.

FACTORY:
78-80 Cranberry St., Brooklyn.



The Record-Breaking **Dexter...**

Quadruple or Four-Sixteen Folder

You cannot compete without having Dexter Folders.

Dull Times.—Increased Sales.—Universally Indorsed.

Dexter Folder Co.

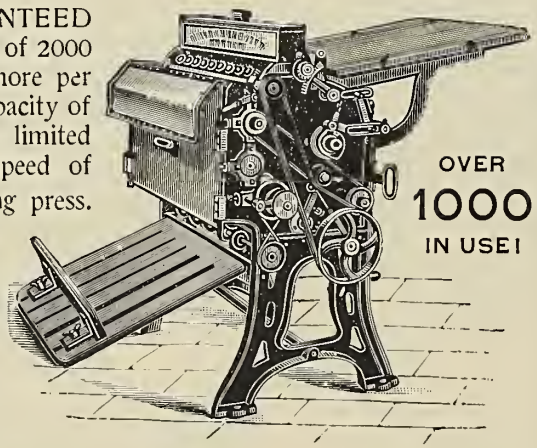
Factory—Pearl River, N. Y.
Branches: CHICAGO, 315 Dearborn St. BOSTON, 149 Congress St.

Nos. 97-101 Reade Street, NEW YORK.

THE EMMERICH

Bronzing and Dusting Machine

GUARANTEED output of 2000 sheets or more per hour. Capacity of large sizes limited only by speed of the printing press.

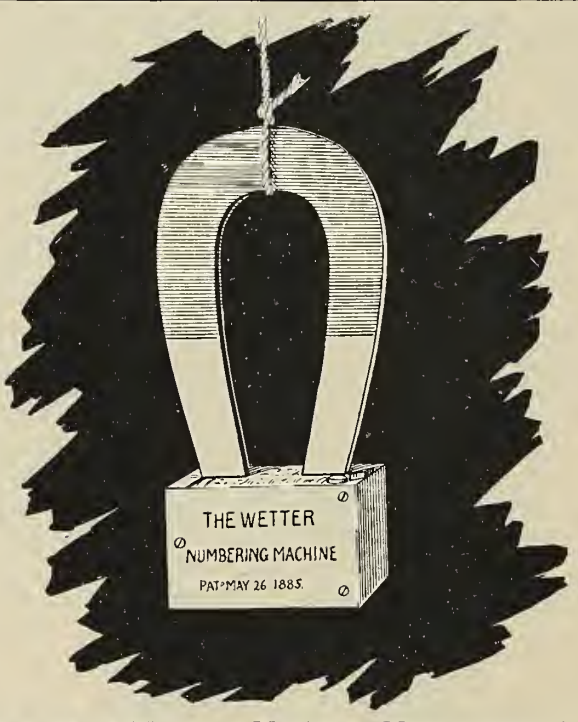


OVER 1000 IN USE!

SIZES.
12 x 20
14 x 25
16 x 30
25 x 40
28 x 44
34 x 50
36 x 54
40 x 60

EMMERICH & VONDERLEHR,
191 and 193 Worth Street, NEW YORK.

Special Machines for Photographic Mounts and Cards. Embossing Machines, etc.



It's full of Money-Making Magnetism!

It is drawn into use by printers who keep a weather-eye on their chances of success, and in turn draws the best trade to the shops where it is pressed into service.

The more you know about the **Wetter Numbering Machines** the more you will feel the need of them. Let us tell you lots more about them.

JOSEPH WETTER & CO.
20-22 Morton St., BROOKLYN, N. Y.

THE FINEST WORK OF THE KIND IN THE WORLD.

The Color Printer

BY J. F. EARHART.

. CAN now be purchased by the craft at a considerable reduction from its original price. The enormous expense of producing this work at first precluded the possibility of its being sold at less than $15.00, the original price, but owing to the dull times it has been decided to sacrifice the work in order to dispose of the copies yet remaining unsold. It is probable that no second edition of *The Color Printer* will ever be attempted, and no book of the kind will for a long time, at least, be planned and carried to completion. Therefore this is a rare opportunity for those wishing to purchase one of these works on color printing. It is a veritable work of art, size being 8¼ by 10½ inches, 137 pages of type matter, 90 color plates in two to twenty colors each, handsomely bound in cloth, stamped in gold and four colors. To produce a limited edition of this work required 625 different forms and 1,625,000 impressions. The book contains 166 colors, hues, tints and shades, produced by mixtures of two colors each, with proportions printed below each. To use colors intelligently and effectively every printer and pressman should have one of these books. Price, postpaid, **$10.00.** Address all orders to

THE INLAND PRINTER COMPANY,
212-214 Monroe Street, CHICAGO.

Send 6 cents for a 15-page book of specimen sheets of this work of art.



Keeping Everlastingly At It

is said to be a sure way of attaining success, but we insist that a good deal depends upon how one goes at it. If you want to do good printing you must have good material. We sell the best there is to be had, and we are ready to sell it to you. Let us know what you need.

The Manhattan Type Foundry,

52-54 Frankfort Street,

NEW YORK.

No. 250. 10-line Ephesian Extra Condensed.

GOLD!

WOOD TYPE AND BORDERS.

BEST QUALITY. LIBERAL DISCOUNTS.

HEBER WELLS, 157 William Street, NEW YORK.

New and Popular Styles in

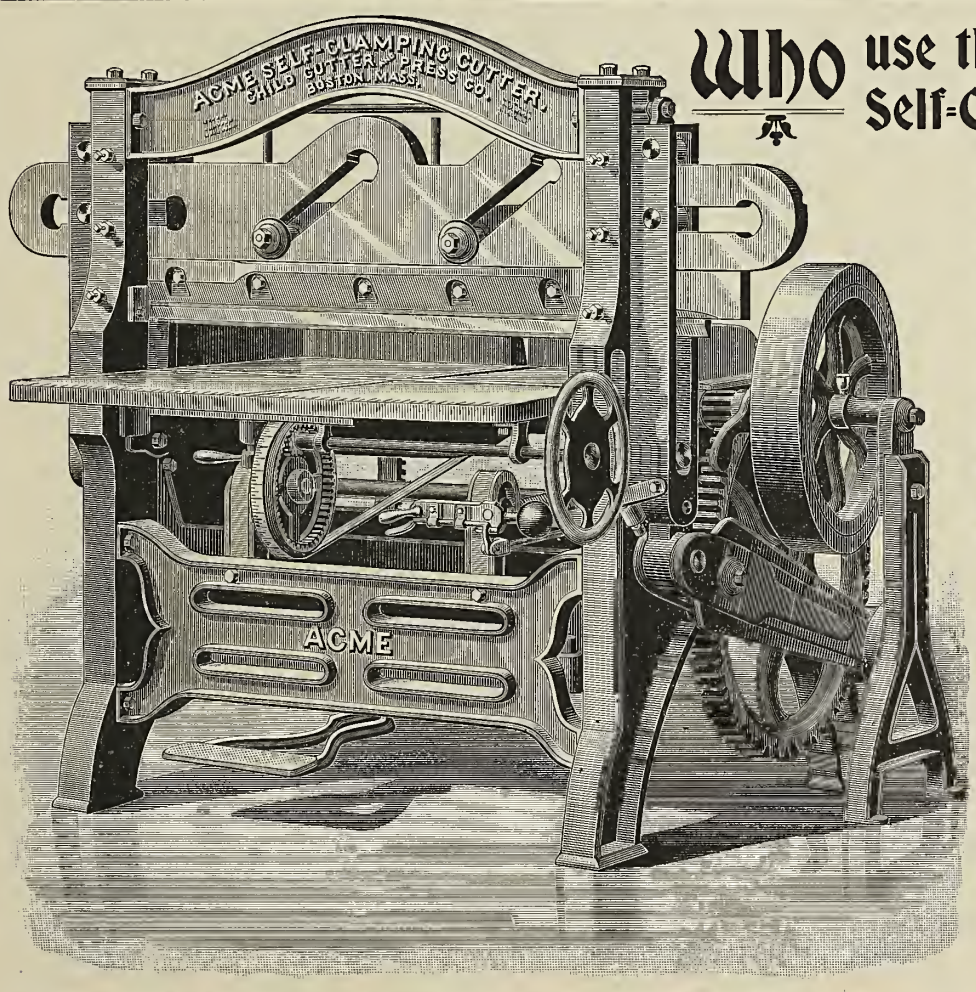
Wood Type

Send for Specimen Sheets.

Morgans=Wilcox Co.

MIDDLETOWN, N. Y.

Makers of First-Class Printers' Goods.



The AUTOMATIC SELF-CLAMP, also COMBINED SELF, HAND AND FOOT CLAMPING "ACME" CUTTER.

Who use the "Acme" Self-Clamping Cutter?

Munsey Magazine Co. (2)
Cosmopolitan Magazine Co. (2)
Harper's Magazine Co.
McClure's Magazine Co.
Youths' Companion Co. (5)
The H. O. Shepard Co.
D. C. Cook Publishing Co.
The Werner Co.
Boston Mailing Co.
and 1,000 others, printers, bookbinders, box makers, corset manufacturers, paper mills, etc.

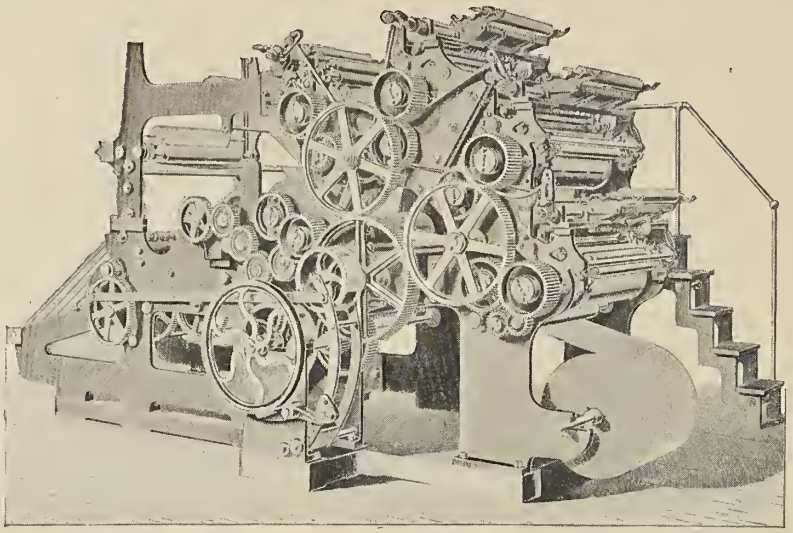
Why?

Because they save labor and money, and give perfect satisfaction. Send for catalogue and references to

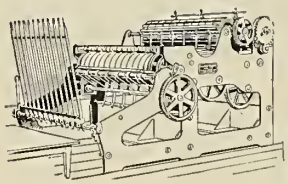
The Child Acme Cutter and Press Co.

64 Federal Street,

BOSTON, MASS., U. S. A.

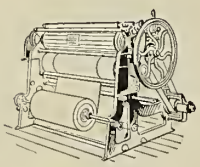


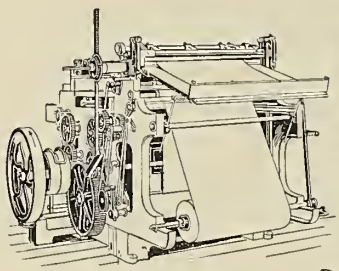
Meisel's new Rotary Perfecting Press, for fine Half-tone printing at 3,000 to 5,000 per hour; one color on each side, or from one to five colors on one side, and one or two on reverse side.



ROTARY WRAPPING PAPER PRESS

This outfit prints and delivers rewound and slit into rolls of any width, or into sheets, from rolls any width up to 48 inches.



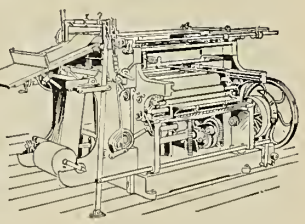


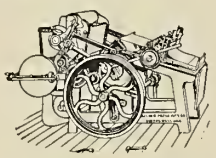
BED AND PLATEN SELF FEEDING PRESS, No. 1

Prints any size form up to 26 x 36 inches; receives paper any width up to 40 inches, and is adjustable to cut sheets by eighths of inches up to 36 inches long; can be built to order to print two colors any size of form up to 12 1-2 x 36 inches.

BED AND PLATEN SELF FEEDING PRESS, No. 3

Prints a form any size up to 13 x 27 inches; takes paper any width up to 19 inches, and is adjustable by eighths of inches to cut sheets up to 30 inches long. By dividing fountain several colors can be printed at a time.



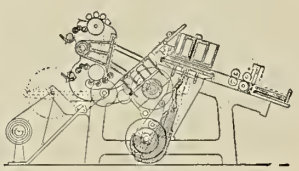


DOUBLE QUARTO SELF FEEDING PRESS

The Double Quarto and Quarto are built on the same principle; also Double Quarto and Quarto printing on both sides. Attachments fitted to either for slitting, perforating, numbering, bronzing, etc..

PRINTING, CUTTING AND SCORING

Designed especially for Folding Paper Box Makers; will do the work automatically of four ordinary presses now in general use; built in several sizes.



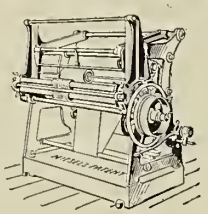


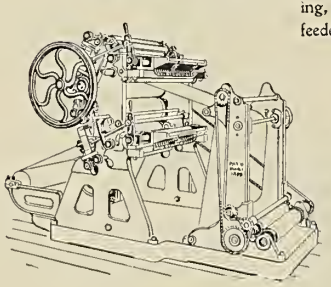
PONY CYLINDER PRESS

Simplest machine on the market, combining all the latest improved features, with fewest parts. Will do finest grade of printing, and ordinary work, at capacity of feeder. Always ready for any kind of a job.

ROLL SLITTING AND REWINDING MACHINE

For slitting and rewinding all grades of paper material, into rolls of varying width and diameter, from the thinnest tissue to box board. Different kinds of machines to suit material and class of work.



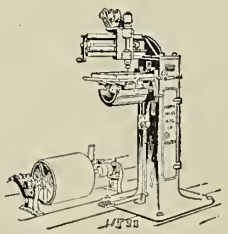


SPECIAL ROTARY PRESS

Prints both sides of web and rewinds. Size, 30 x 30. Any size built to order. Attachment to cut printed web into sheets of fixed sizes may be added.

IMPROVED ROUTING MACHINE

Handiest combination machine for routing flat and curved electro and stereotype plates. Built to fit any diameter of printing press cylinder



THE KIDDER PRESS MANUFACTURING CO., 26-34 NORFOLK AVE., BOSTON, MASS.

If you are looking for Printing Machinery for some specialty, write to us.

Suffolk Eng. Co. Boston.

Not in the Type Trust.

A. D. Farmer & Son

TYPE FOUNDING CO.

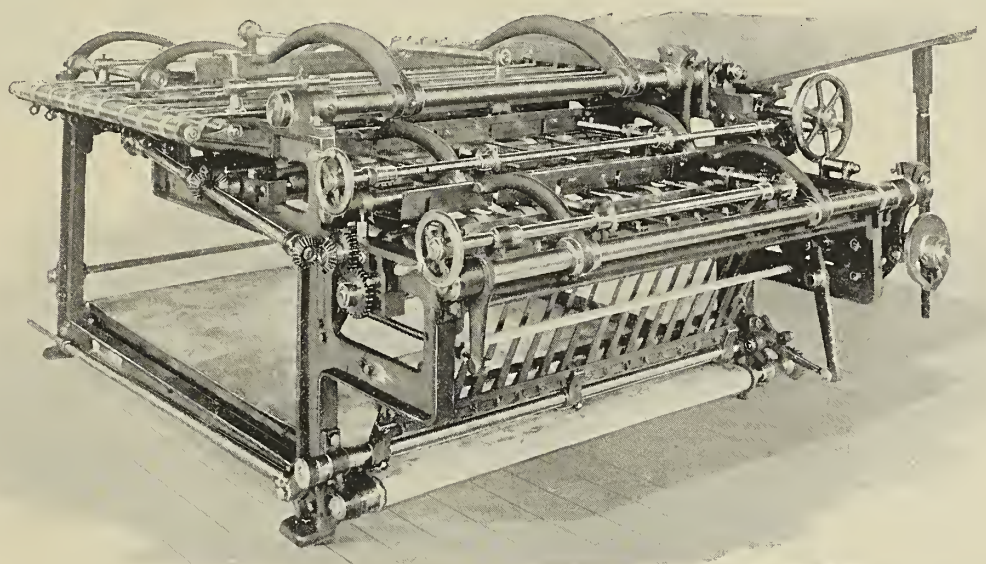
111 and 113 Quincy Street, Chicago.

Printing.....
Machinery..
Materialand
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Book.....
Newspaper..
and.....
Job Type....

Western Agents for
Empire Typesetting Machine.

S. M. WEATHERLY,
MANAGER.

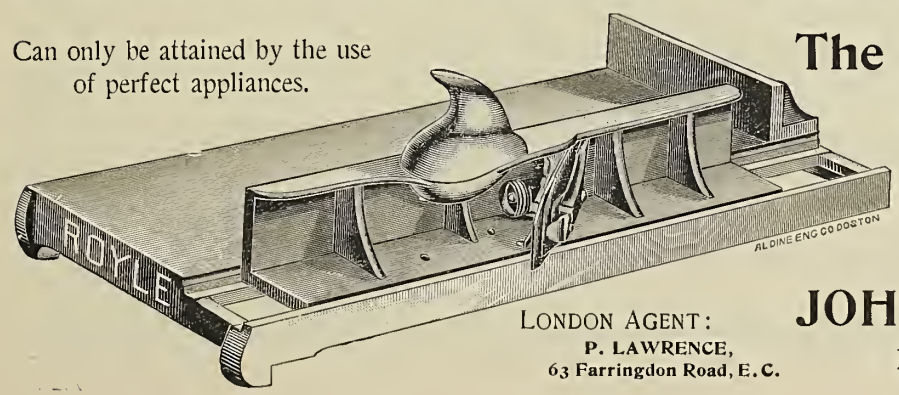
NEW
Two and Three Fold Parallel Folder.



MADE BY
Brown Folding Machine Co.
ERIE, PA.

PERFECT ACCURACY IN PROCESS WORK

Can only be attained by the use of perfect appliances.



The Royle Machines

provide just the facilities required for finishing and blocking process plates in the most effective manner and at the least cost. Write for Catalogues.

LONDON AGENT:
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63 Farringdon Road, E.C.

JOHN ROYLE & SONS,
PATERSON, N. J., U. S. A.

PERFECT PRESSES PRODUCE



PURELY PERFECT PRODUCTS

The Huber

IS A PERFECT PRESS

AND PRODUCES THE FINEST RESULTS WITH THE LEAST AMOUNT OF LABOR AND ANNOYANCE.

THE HUBER is built of the very best material and with the best workmanship.

THE HUBER has no complicated mechanism and is simple and durable.

THE HUBER has a new principle of bed motion without springs, which is absolutely perfect.

THE HUBER is popular and is used in the largest offices in the United States.

THE HUBER refers to every office where the presses are in use for indorsement.

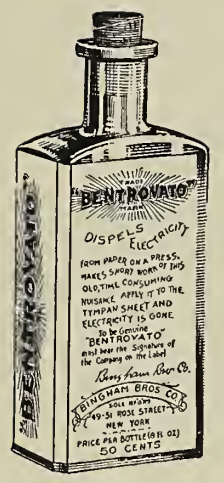
No pressman will be censured for lack of results, which are often due to unreliable presses, if he is using THE HUBER. His ability will always do justice to his employer.

Van Allens & Boughton,

59 Ann St., 17 to 23 Rose St.,
NEW YORK.

WESTERN OFFICE:
256 Dearborn Street, Chicago.

H. W. THORNTON, Manager.



"BEN-TRO-VÄ-TO"

(See page 527, August, 1896, number "The Inland Printer" for original.)

Price per Bottle of Eight Fluid Ounces, Fifty Cents.

For sale by all Dealers, or

Bingham Brothers Company

Sole Manufacturers,

49-51 Rose Street,

NEW YORK.

Get a bottle now; you don't know when you may be troubled.

Correspondence

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

THE ELECTRIC DISSIPATOR AS A MONEY SAVER.

To the Editor: MILTON, Pa., June 11, 1896.

I wish to thank you for advice I got from THE INLAND PRINTER, which, by the way, was given another party in answer to a query. As I was in the same predicament at the time, I hastened to take advantage of the advice, and my troubles were over. During the early spring I was engaged in printing a catalogue on paper which was very heavily charged with electricity, and tried every means to overcome it. Your advice was to use a dissipator. Secretly, for fear of being laughed at, I sent for a bottle, and cautioned my pressman to say nothing if it was a failure and I was stuck once more. The first trial was on the second side of a run, and everything moved off smoothly. Still I was afraid, and tried it on a new run. The results were the same. After using it a couple of days our proprietor noticed that things were moving much smoother, and asked the reason. Then I explained. From that time I have had no trouble with electricity. I advocate no special brand, but know that the one I purchased did the work. The cost of dissipator and expressage was 75 cents, but I have half of it left, and it saved the firm many dollars. C. M. SCHUYLER.

[The dissipator was the "Bentrovato," of Bingham Brothers Company, 49-51 Rose street, New York, advertised in THE INLAND PRINTER for February, 1896.—ED.]

CONSERVATIVE VS. RADICAL TRADE-UNIONISTS

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BEWARE OF IMITATIONS.

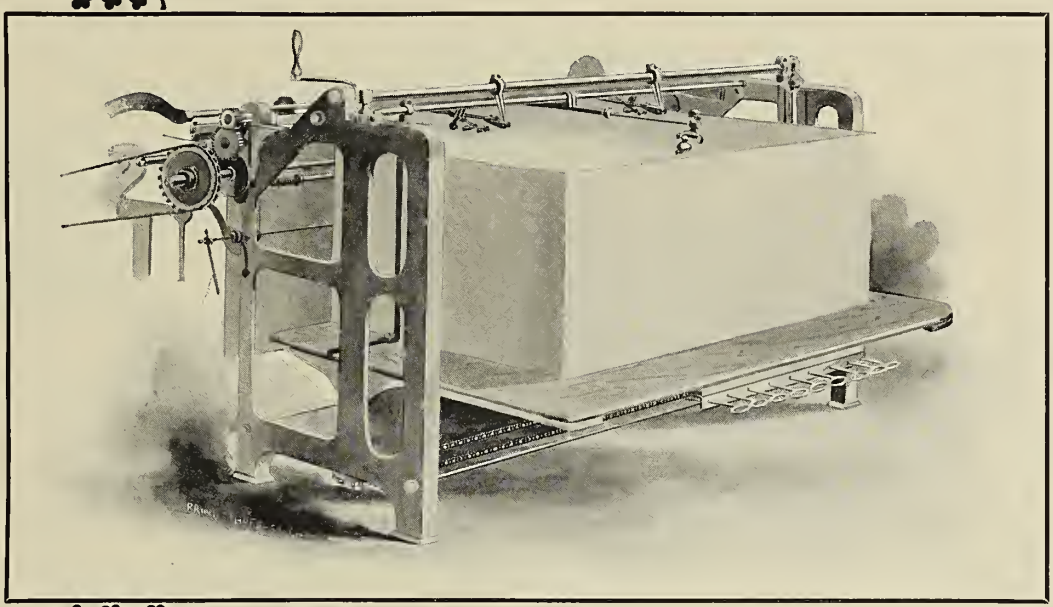
BLOMGREN BROS. & CO.
ENGRAVERS
AND ELECTROTYPERS
175 MONROE ST.
CHICAGO



The "Sheridan" Feeder.

FOR USE ON
RULING MACHINES,
FOLDING MACHINES AND
PRINTING PRESSES.

THIS machine is the most accurate and reliable Automatic Self-feeding machine ever produced. It has only about half the number of working parts of other machines of this class, and is so simple that anyone can run it.



NO electricity or air pumps to get out of order, but a POSITIVE Mechanical PAPER SEPARATOR that insures the delivery of but one sheet at a time, every sheet being brought to absolute register before it is delivered to folder or press.

A SURE MONEY-MAKER AND WORTHY OF THE CLOSEST INVESTIGATION.

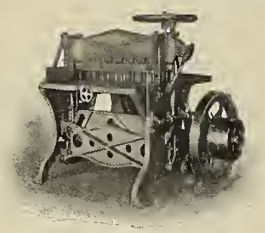
T·W·& C·B·Sheridan

2, 4 and 6 Reade Street, NEW YORK.
413 Dearborn Street, CHICAGO.
Works, CHAMPLAIN, N. Y.

A ROTARY MOVEMENT

APPEALS STRONGLY
TO THE PRACTICAL MECHANIC

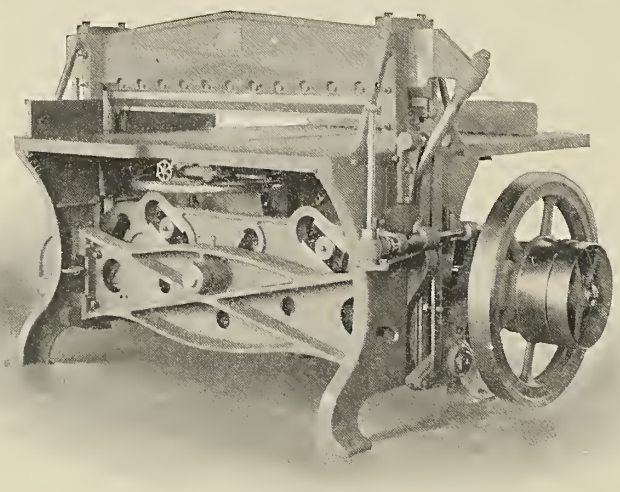
BECAUSE IT INSURES { Smoothness in Running. Increased Speed. A Long-Lived Machine.



THE MONARCH.
Combined Automatic and Hand Clamp.

THE SEYBOLD CUTTERS...

Possess this vital feature in unique form, and to it they owe their Simplicity, Noiseless Running, and Speed beyond reach of competition.

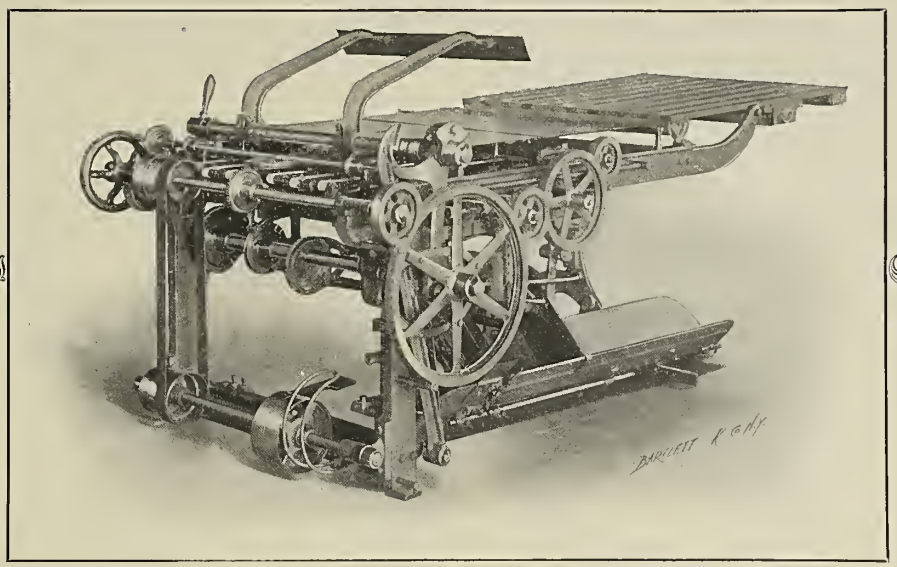


THE HOLYOKE.—Automatic Clamp.

THEIR users say that one operator does from thirty to forty per cent more work with them than on any other machines. Speed is not the only secret of their success.

The Seybold Machine Co.

53-55 Louie Street,
Dayton, Ohio.



At the End of the Year

in reviewing your business you will regret having paid out enough money for hand-folding, with nothing to show for it, to have bought a capable machine that you would now own. Why not turn your **labor account** into a **bank balance?** The wages of three hand folders for a year will more than pay for

The Seybold Job Folder

It is a marvelous mechanism, and fights competition with modern methods. It handles a range of work requiring two of other make to cover. Its details will interest you. May we send them?

THE SEYBOLD MACHINE CO.

Makers of Machinery for Bookbinders, Printers, Lithographers, Paper Box Makers, Paper Mills, Paper Houses, etc. Fine Knives.

DAYTON, OHIO,
53-55 LOUIE ST.

New York City, 44 Centre Street. Chicago, Ill., 371-373 Dearborn Street.
St. Louis, Mo., 406 N. Third Street.



"WHAT NEXT."
BY JAN VAN BEERS.
Half-Tone made direct from an Oil Painting.

What Next?

WHY

FINEST COPPER HALF-TONES

12 Cents per Square Inch.

Zinc Etchings, 4½ Cents per Sq. Inch.

Electric City Engraving Co.

507, 509, 511, 513 Washington St.

Post Office Box ... 311 ...

Buffalo, N. Y.

Largest Variety.

Best Quality.

Colored Flats Laid.

We carry in stock, in standard sizes and weights, a full line of **22 Colors.**

Special sizes and colors made to order.

Tinted Flats Wove.

Cream, Light Blue, Rose, Amber and Azure.

17 x 22 — 24
17 x 28 — 32
19 x 24 — 28
19 x 26 — 32

Old Hampden Bond.

The best Colored No. 2 Bond in the Market.

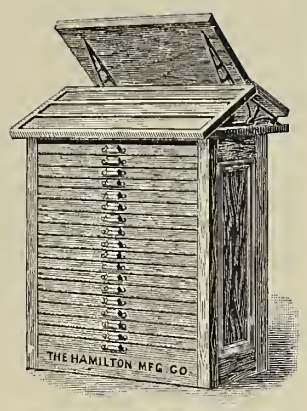
White, Cream, Lavender, Blue, Azure, Pink and Buff.

17 x 22 — 16
17 x 28 — 20
19 x 24 — 20
19 x 30 — 24

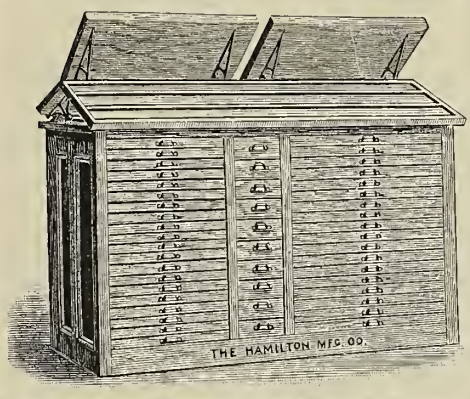
If you wish anything in the line of **High-Grade PAPERS, LINENS, BONDS or LEDGERS,** write us for samples. All our papers are **animal sized** and **pole dried.**

Parsons Paper Co.

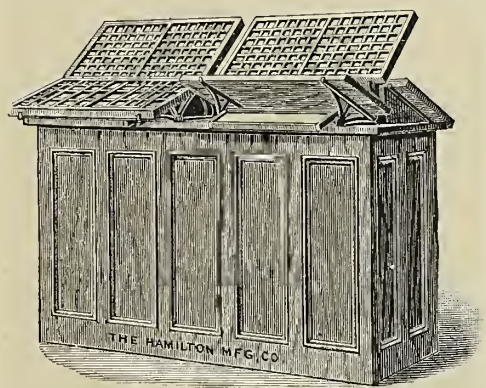
HOLYOKE, MASS.



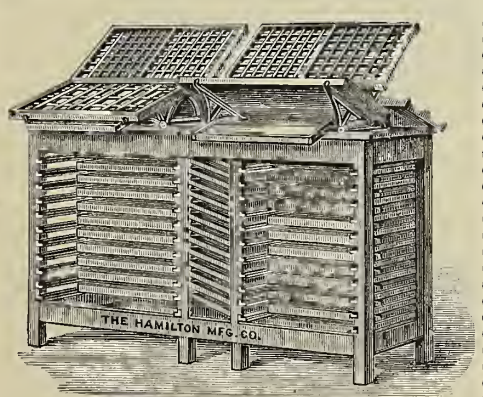
SINGLE POLHEMUS CABINET.



DOUBLE POLHEMUS CABINET (Front View).



DOUBLE POLHEMUS CABINET (Back View).



DOUBLE POLHEMUS STAND.

EVERY CABINET WE MAKE

CONTAINS

"New Departure" Cases.

WE do this without additional charge, and the life and durability of the cabinet is increased one hundred per cent. Our "New Departure" Case is patented in the United States, and patents will be taken out in the leading countries of the world. It is already recognized the world over as **the standard Case.** Every supply house carries them in stock. Printers should specify "New Departure" Cases when ordering cases or cabinets.

The Hamilton Mfg. Co.

TWO RIVERS, WIS.



WOOD TYPE AND Printers' Furniture

OF SUPERIOR QUALITY.

Our Polhemus Cabinets have met with great favor since their introduction. Thousands of them have been sold to progressive printers in this and other countries. They are pleasing to the eye and economical. That's a great combination. When filled with "New Departure" Cases, as we now make them, they are perfection itself. Others try to copy them but none succeed.

We work in beautiful hardwoods.
We do not make cheap, stained furniture.
We finish in the natural color of the wood.
All supply houses have our goods in stock.

We furnish several catalogues free to the printer. Ask for our goods. Then see that you get them.

LOOK FOR OUR STAMP.

The Best is the Cheapest!

Photography Simplified.

Picture taking with the

Improved Bullet Camera



is the refinement of photographic luxury. ☙ It makes photography easy for the novice—delightful for everybody.

LOADS IN DAYLIGHT

with our light-proof film cartridges, or can be used with glass plates. ☙ Splendid achromatic lens, improved rotary shutter, set of three stops. Handsome finish.

Price, Improved No. 4 Bullet, for pictures 4 x 5 inches, - - - $15.00
Light-proof Film Cartridge, 12 exposures, 4 x 5 " - - - .90

EASTMAN KODAK CO.

Booklet Free. ROCHESTER, N. Y.

Keith Paper Company

TURNER'S FALLS, MASS.

FACSIMILE OF WATERMARKS.

KEITH KEITH KEITH

SEND FOR SAMPLES.

KEITH LEDGER PAPERS are well made, strong, hard sized, rule nicely, write easily, erase and rewrite without difficulty, and have been given the preference by good judges in competitive tests with all other leading brands of Ledger papers.

RAVELSTONE

RAVELSTONE Flats are made in Laid and Wove, White and Perfection Tints, and are used by Lithographers, Stationers and Printers for first-class Commercial Stationery for Banks, Insurance Offices and Business Houses generally. These papers are also put up ruled and folded, in usual sizes.

WESTLOCK

WESTLOCK Flats are well known and highly prized for their good color, cleanliness, freedom from imperfections and all adulterants, strength, hard sizing, and are used for all kinds of commercial work, being especially preferred by makers of Blank Books, because they are thicker for the weight than other papers. These papers are put up folded, and in Note, Letter and Bill Heads, etc.

The above Papers are offered to the Trade through Agents located in the principal centers of distribution throughout the Country.

Just Out...

THE CRAMER CONTRAST PLATES.

Made specially for Photo-Mechanical Work, Line Drawings, and all work where the greatest Contrast is desirable.

Try them, and convince yourself that they are just the thing for Process Workers.

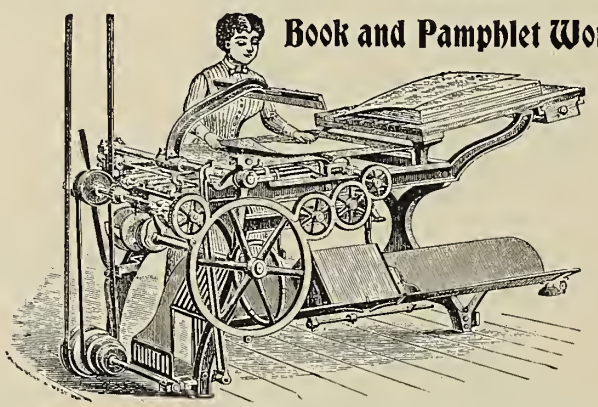
Full descriptive Catalogue sent free to any address on application. Manufactured by

G. Cramer Dry Plate Works,
ST. LOUIS, MO.

NEW YORK OFFICE, 265 Greene Street.

Paper Folding Machines

FOR FINE **Book and Pamphlet Work.**



FOLDING, and FOLDING and PASTING MACHINES feeding to side guides for PERIODICAL WORK.

CHAMBERS BROTHERS CO.

Fifty-second Street, below Lancaster Avenue, PHILADELPHIA.

E. C. FULLER & CO., Sole Agents,

28 READE ST., NEW YORK. 285 DEARBORN ST., CHICAGO.

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THE INLAND PRINTER

A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

VOL. XVIII—No. 1. CHICAGO, OCTOBER, 1896. TERMS { $2 per year, in advance. Single copies, 20 cents.

TITLES—AND CHARACTER IN TYPE.*

BY WALTER EMMERSON.

IN the titles of books lies a subject for much interesting study; one, however, that is too often dismissed in a very few words, as though it were of but small importance, and one on which, because little ornamental typography is involved, little could be said. Nevertheless, it requires as much taste and judgment to produce an artistic title as is necessary for the best class of jobwork, where more latitude is allowed the workman in the selection of material and the arrangement of it. The titles of books are worthy of more attention than is usually given them, if only for the reason that they will tell of the taste and ability of the man who handled the type long after the last copy of more elaborate jobs has passed out of existence.

The object of this short paper is not to treat of the title in its historical aspect, nor on its purely technical side, but rather to endeavor to discover if there is not some principle that should guide us in the selection of type for titles, and which will also be of use in general jobwork. We are so often told that a job is or is not artistic, or that an effect is or is not harmonious, by critics who will not attempt to point out the why and the wherefore of the matter. If, however, we can find what qualities give character to a few of the most common and simplest faces, we shall be on the right road to formulate some rules by which not only titles but all display work may be judged good or bad.

In the composition of a title-page, the compositor, being restricted in his choice of type, and being almost entirely debarred from the use of ornaments and embellishments, must before all things cultivate a good eye for proportion and good judgment as to the relative importance of the words which compose the title. The first question to ask oneself should be, What is the nature of the book? Does it treat of financial or matters of a kindred nature? Does it deal with matters concerning art? Is it a novel, or is it a classic to be issued in a beautiful binding? Whatever is the character of the subject matter of the book the character of the letter in which the title is to be set should be in accord with it. It should be in a limited sense representative. If not representative, at least it should not be contrary to the spirit of the work. We should not expect to find the entrance to a church decorated in a manner suitable for a theater, nor should we expect to find the entrance of a book—which is the title—on a scientific subject, for instance, set in type which would answer for a light and frivolous novel.

For books on scientific or commercial subjects I can conceive of no more fitting letter in which to set the title than a plain old style. It has an outspoken business cut, a straightforward look; it seems to be devoid of sentiment; it would appear to stand for plain speaking. A title well set in this letter would seem to assure the reader that in the pages that follow nothing is sacrificed to effect, but what the writer conceives to be the truth is honestly and clearly stated. But what gives the old style its plain-speaking, unsentimental face, or, indeed, has it such? It is generally accepted that the appearance of a building which is one of width rather than height, and in which the lines are long and straight, is most suggestive of settled seriousness, and the rounded Norman arch adds to this effect. (See Fig. 1.) These qualities are all present in the old style letter, and the effect on the mind of the lines of one should be the same as the effect of the lines of the other, apart from mere mass.

In books dealing with art subjects, try as you may, you will find no letter so suitable as a French old style. It is strong, simple, yet dignified. A curve is of the same value, whether we see it in the arch of a Gothic cathedral or in a piece of hard

* Mr. Emmerson is the president of the Knickerbocker Technical Club of New Rochelle, New York. The above paper was read at a recent meeting of the club.

printer's type, the same art principle underlies each, and the reason why a French old style is so much more beautiful than a plain old style is found in the difference between a rounded Norman arch



Fig. 1.—Tewksbury Abbey, England.

and a pointed Gothic one. The French old style gains its dignified and beautiful appearance from the fact that the general effect of the letter is one of height and not width, and the æsthetic value of this is in adding grace to the letter, just as in the human form we associate breadth of figure with physical strength, and well-proportioned height with grace and beauty. The fact that the lines are of more uniform weight, and that the angles which add so much force to the plain old style are absent in the one we are considering, also gives a more pleasing effect.

For a book which has gained a place as a literary classic, such as any of the writings of Washington Irving, the title could not be set in a better letter than the Tudor black. It seems to possess the very qualities that characterize the work of this author. The strength of its lines gives it a substantial appearance, while it is rich in graceful curves, always springing upward like the tracery in a Gothic window, and the light lines which appear here and there add a delicacy to the whole. (See Fig. 2.) Although the Model Black much resembles the Tudor Black, it gains greater beauty from the freedom of the curves and flourishes with which it abounds, but this renders it somewhat unsuitable for titles, as the smaller sizes become indistinct.

A word must be said of the Gothic; it seems to find its parallel in the outlines of the earlier Grecian temples; like them, it is the picture of repose, and gains this appearance from the same cause, as is readily seen from the diagram. (See Fig. 3.) There is an entire absence of the many angles and small curves of the old style, and the softer ones of the French old style. It has width rather than height, and there is no contrast of light and heavy lines, but a strict uniformity prevails throughout.

Whatever letter is selected should be used in every line of the title; it should also be used for page heads, chapter heads and half-titles. Different type for these lines and pages is destructive of unity, and absence of unity is always distasteful.

Condensed and extended letters should never be used; they are unnatural in appearance, and have no more beauty than a very tall thin man or a very short fat one.

A title should be displayed in the most simple manner possible. Beware of ornaments and avoid all "box" effects. It is not rarely we see a book, which otherwise presents a good appearance, cursed with a title that



Fig. 2.—Tracery of Gothic Window.

abounds with divisions of words that would not be allowed on a morning paper.

Remember, however, that the main object of an employer is not to develop art tendencies in his

workmen, or even to make use of such should they exist, unless he is able to turn such tendencies into



Fig. 3.—Grecian Temple.

cash; therefore, while striving for a right understanding of what constitutes truly artistic display, the workman must submit himself to the demands of his employer, and of the public; but nevertheless his opportunities will be numerous for shaping a better tendency than seems now to exist, and help gain a higher place for those who labor at the art preservative of all the arts.

Written for The Inland Printer.

PRICES FOR ELECTROTYPING—THE CHICAGO SCALE.

NO. II.—BY F. J. HENRY.

FOR several years competition has been so active that there has been almost no profit in the business of electrotyping. I do not mean that electrotypers, as a body, have not received more than barely sufficient to meet current expenses, but that very few, if any, electrotypers in this country have made a fair business profit—sufficient to meet running expenses, to pay interest on the capital invested, to set aside a proper amount for a fund to replace obsolete machinery, to pay taxes, insurance, and leave a reasonable compensation for the owners for their services in conducting the business. The addition of new machinery to a plant is sometimes considered an evidence of prosperity. It is often an indication that the plant has fallen behind the times, that new tools were necessary to enable the house to compete for business. Some houses charge all outlay for plant to expense account, considering the money as gone; that is perhaps a reasonable view, for there is no direct return from the investment, and it is well known that in case of a forced sale there is seldom much realized above the price of old iron.

That electrotypers have not received fair compensation for their products is the fault of themselves. Of course, customers clamor for lower prices—always have and always will—whatever the rates may be, and electrotypers have not known when to emphatically say "No." Anxiety to get trade has too often induced the acceptance of orders for which the price received did not cover the cost of production. It is unlikely that there is, on the part of anyone, any deliberate intention of selling for less than cost, so probably most instances of the kind may be attributed to lack of knowledge of the expense of manufacture.

MR

There are a number of customs in the trade which materially affect the cost of making electrotypes, among which may be mentioned irregularity in demand; it frequently happens that workmen are kept waiting for work the larger part of a day, and between 4 and 6 o'clock so much is received that it becomes necessary for the foundry to run after hours in order to get the work done on time, causing a considerable addition to the cost of the product, but for which, except in rare instances, no charge is made to the customer. Another item is that of sending for and returning cuts and forms. Formerly it was customary for printers to send their work to the foundry; now the electrotyper is expected to do all the carting and to have his wagon call two or more times each day to take any orders and forms that may be ready for electrotyping. Horses and wagons, with men to work them, are expensive. It is not an infrequent occurrence that the expense of delivering a piece of work exceeds the price received for it. I have in mind a recent instance where a plate was charged at 12 cents and the expense of delivery alone was 13 cents—5 cents for car fare and 8 cents for the boy's time.

Again, electrotypers are called upon for, and expected to furnish, guard lines or bearers and chases for the use of the printer in locking up forms from which plates are to be made. In some cities it is customary to enter a charge for the chases and guard lines, crediting them at the same price when returned; but more frequently they are sent out on merely a memorandum. Smith does it because if he objects the customer tells him that Jones will furnish them. It is often the case, when a printer is about to commence a book, that he will send to the foundry for a dozen chases and guards to suit, say 75 to 100 pounds of metal. The metal, cast in guards and shaved, is worth, at cost, about 8 cents per pound, and cast-iron book chases which are squared and trued cost, on the average, about $1.25 each; the whole representing an outlay of $20 or more. Once in a while the chases and guards are returned, but as a rule the guards find their way into the "hell box" and the chases get broken—the loss falls upon the electrotyper.

All bills should be for spot cash on delivery of goods, and on bills not paid by the middle of the following month interest should be charged. Electrotypers' purchases are cash goods, and labor, the principal expense, is cash weekly, so collections should be prompt.

I favor a net scale. In my experience I have found much less dissatisfaction and fewer complaints than with rates subject to discount. In the latter case there is always a feeling on the part of the purchaser that perhaps he is not getting bottom rates, an uncertainty as to whether he could have bought for less money if he had been more persistent in his demand for lower prices.

Years ago nearly all electrotyping was done for printers and engravers; now the larger part of the business comes from or is charged direct to the customers, who are generally posted on rates and will not pay higher prices than any printer or engraver. If a customer wishes plates made from his forms or cuts, the printer or engraver should charge the customer for doing the business; it should not be expected that the electrotyper will pay for it by making a discount on his bill.

I believe it would be an advantage to both customer and electrotyper if a uniform rate for plates should prevail throughout the country. The difference in cost of manufacture in the large cities and the country towns is not very great. Rents and some other expenses are higher in the cities, but they are, in a measure, offset by greater cost of supplies, by freight and express charges, and, generally, a limited trade, which are against the country electrotyper.

It is hoped that electrotypers will carefully study the scale, and discuss it, and report their criticisms by letter to this journal, in order that objections may be met and further information be obtained regarding any of its provisions which may not be clearly understood.

Written for THE INLAND PRINTER.

POINTS IN A GOOD MAKE-UP.

NO. II.—BY O. F. BYXBEE.

IN referring to the first article under this caption in the April number, an employing and practical printer remarked, "Those rules are all right for newspaper work, but they cannot be strictly followed in bookwork." He contended that it was impossible at times to avoid ending a page with a hyphen, as the liberty of leading or unleading could not be taken with a book page that could properly be done with a newspaper column. But this is not the only means of accomplishing the purpose. It seems unnecessary to mention a few unwritten rules which apply particularly to bookwork. Two lines ending in hyphens should never come together; a division of less than three letters should not be allowed; and *all* divisions should be avoided whenever consistent spacing will allow. If these are observed the lines ending in hyphens will be very rare and the breaking of a page will



A MAPLE SUGAR CAMP.

seldom fall on such a line. When the occasion does arise, however, it is certainly worth the time and trouble of running over two or even three lines and getting the whole word either in one line or the other. In this connection it is pleasing to note the lack of divided words in THE INLAND PRINTER, and the extremely low percentage of lines ending in hyphens as compared with other publications of like nature and pretensions. In THE INLAND PRINTER for June, only twelve per cent of the lines ended with divided words, while in two other trade periodicals, selected because of their claims to superiority, the proportion was seventeen and nineteen per cent respectively.

The arranging of advertising according to size is a matter which might receive more attention. A column headed with a two-inch ad., followed by a four-inch, a one-inch, a five-inch and a six-inch, in the order named, does not present a pleasing appearance. If the longer ads. were put first, with the understanding that the advertiser who takes the most space is entitled to the highest position, the column and page would appear more uniform and savor less of the amateur, and this plan could in most instances be readily carried out if exceptions were made only when short ads. were contracted to appear top of column.

A system of rotation with small, classified advertising, such as usually run under the heads of "Business Cards," "Amusements," etc., will be found to please the advertiser. It is the writer's custom to each day transpose the bottom ad. in such columns to the top, thus giving each advertiser a turn in the best position. If the column is composed of half-inch and one-inch ads. it will look better if all the one-inch ads. are kept first, alternating each at the top, these to be followed by the shorter ones, giving each a turn as the first half-inch ad. This may seem to be taking considerable trouble with advertisers who use so little space, but it should be remembered that a column of "Business Cards," taken as a whole, brings in more money than any other column of displayed advertising in the paper.

Another matter in regard to the arranging of advertising which will be found profitable to investigate is the advertiser's preference as to whether he desires his ad. kept in the same position, even if comparatively a poor one, or if he prefers its position frequently changed. Some advertisers look for their ads. in the same corner every day, and if they are compelled to spend several minutes carefully scrutinizing every column before locating it, they will take it for granted that a person not actually searching for that particular ad. will never see it. While, on the other hand, another advertiser will think if his ad. is found on a different page each day he has succeeded in reaching a different class of readers at each appearance. No good make-up will allow cuts to appear side by side in adjoining columns, yet many do not consider this rule of sufficient importance to extend it to the make-up of advertising. Frequently the head and shoulders of the President of the United States, or some other distinguished personage, will appear by the side of a broken-down dyspeptic who has been "cured" by Dr. Blue's Celery Safe Cure (but does not look it). The make-up should also avoid, as far as possible, having ads. containing cuts, particularly those of a similar nature, appear side by side.

The same consideration should be given to the location of large display heads. Some papers do not consider it improper to have two such heads in juxtaposition, occasionally extending them across the entire page, but fortunately these are exceptions. The majority allow one or more columns to intervene between large heads, but many who adhere strictly to this custom in regard to news matter will start a page with an ad. with a head exactly similar in style and type to a news head, and then put their first news head in the second column. Would it not be better to place a column of short matter in the second column, putting the first news display head in the third? This would carry still further the deception of the advertiser who is endeavoring to counterfeit legitimate news, and would undoubtedly meet with his hearty approval (which might be an argument against it), but it would add much to the neat appearance of many an otherwise attractive page.

Written for THE INLAND PRINTER.

TYPOGRAPHIC BYWAYS.

BY R. COUPLAND HARDING.

I CONFESS that I love the typographic bypaths, even though they bear no fingerpost marked "£ s. d." And I find in the books of the printers I love the best — Savage, Reed, Blades, De Vinne (I have not Moxon) — that they had a similar taste. I note, too, that the best printers and the most advanced typefounders find that the bypaths and "old fields" are by no means barren of suggestion for the work of the current hour, and that the "practical man" who neglects them does not always do so to his own profit. I would like, from time to time, to place before the readers of THE INLAND PRINTER some of my gatherings in such fields, British and foreign; and still more would I be glad if those who possess information as to unique fonts, curious examples of printing, private experiments in spelling reform, peculiar or rejected ideas in the typography of the past and present, would either communicate with me, giving facts and dates as far as they can, or write direct to THE INLAND PRINTER.

I think that work of this kind would be of real practical value, both to the typefounder and the

printer — especially the printer of books. In this way, particularly: Punches have been cut, it may be, and special fonts cast, for a particular work dealing with some recondite matter in philology or other branch of science. The book had not a wide field, and is only found in libraries. The types have been used once and once only, and the founder, if he ever exhibited them in his specimens, has allowed them to drop out. Now, it comes to



Photo by Leo D. Weil.

"A Stitch in Time."

pass that a writer, say, in the United States, wishes to deal with the same subject, and requires these identical characters. He may or may not know of the work in which they have been used. If he does, he is little nearer. The original types may have been British or foreign; they may perchance be the private property of some university. They are forgotten in the very foundry which gave them birth; and it is rare indeed that a book indicates the maker of its types. To find them, if they exist, is like the search for the needle in the haystack. He may not know that such types were ever made. He may not have the skill to produce drawings good enough for models, and even if he have, the cost may be very great. His book, though it exist in manuscript, cannot be printed, the printer loses the work and the public the benefit of the labor and study which the work represents. There may be but one set of matrices extant; they may be exactly what he needs. Let him be directed to it, and the founder gains a return on the long-invested capital; the required characters are furnished at a price which is not prohibitive, and are possibly required in other quarters by parties prosecuting the same line of research.

Again and again do people hit upon an idea which, unknown to them, has long since been carried into effect. An experience of my own is in point. I mentioned to a friend in England that I would like to have reversed interrogation signs to use as the Spaniards use the inverted character; but that of course I could not afford to have special punches cut. He replied: "I believe those characters were cut nearly fifty years ago for phonetic fonts." With this clue, I got them, but had beforehand no suspicion that they were in existence.

I believe that unique fonts, of a useful class, too, are by no means uncommon — in fact, that there are few old foundries without them. Some say they may be re-cut — perhaps in the same house — at much unnecessary cost; for I have more than once read of forgotten punches and matrices turning up in a foundry. Caslon's Circular not long ago recorded an instance. A founder soon tires of printing and reprinting specimens of faces for which there is no demand, and thus a character drops out of both use and memory. Sometimes originals are unwisely destroyed. One of the most remarkable features in the history of typefounding is the complete disappearance and utter loss of originals — not only of rare and recondite characters, but of celebrated faces. The Baskerville romans are a case in point.

Here is a case of what is probably a unique font. In a large foreign specimen book I have a small inset showing a font of "Numismatic," evidently cut for some large work on coins and medals. Cast to line with ordinary roman, it contains 130 characters, representing letters, monograms and peculiar designs found in the inscriptions. I do not suppose that an author or printer requiring such a font could have it engraved for $500. But the founder will make up a font of ten pounds, or even a minimum of five if required — that is to say a complete font can be had for $7 or $14. Supplementary sorts would probably have to be added; but the great initial cost has been incurred and need not be repeated. Now, how many printers (outside Germany) have this book? And is that insert in all copies? I doubt it. So far as I know, this is the only font of the kind in existence, and it is obviously a useful one.

Some founders, I know, dread revivals — they would rather let the old matrices rest. I am told regarding certain orientals, cut in our own generation, that they have never paid for engraving. But

specimens are rarely supplied except when asked for; one does not like to write for such without some definite idea of business, and what we know not of we cannot buy.

It would be a good plan for founders to keep their out-of-the-way lines just a little more in public view. While reserving bulky and detailed specimens for special applicants, a single line in every copy of the specimen book might answer the desired purpose and reach a probable customer, perhaps, in a most unlikely quarter.

I have to thank my friends the founders for many favors. They would do me yet one more by sending me specimen sheets (in duplicate if possible) of such out-of-the-way "notions" as they can still supply, but of which no man knows outside the foundry. Not only might the readers of THE INLAND PRINTER derive edification therefrom, but the founder himself might sometimes find an unsuspected market.

For obvious reasons I cannot deal exhaustively with any of these subjects, but I may awaken interest in some, and enable those interested to compare notes, with benefit all around.

Written for THE INLAND PRINTER.

THE PASSING OF THE CIRCULAR.

BY FRED L. TOWER.

THE following item has been going the rounds of papers devoted to advertising, evidently because it struck a responsive chord in the minds of editors:

> The days of circular advertising are practically past in the larger cities, and the method stigmatized as bad form.—*Chicago Apparel Gazette.*

This is not the first time that items of a similar tenor have been seen, and if they are constantly printed in the various trade papers and journals devoted to advertising, without contradiction, it will not be long before these would-be "molders of public opinion" in the realm of advertising will make people believe it to be actually so. As printers, we should not allow an idea of this kind to gain permanent place in the brain of advertisers without trying our best to dislodge it — for circular advertising is a valuable feature in our business.

The first point to be considered is: Is the day of circular advertising practically past?

If the word "circular" is made to include the cheap dodger that is thrust into one's hand or thrown into the vestibule and on to piazzas and lawns in handfuls, there may be an element of truth in the above; but if it means the well-written booklet, brochure, folder or letter, printed in a tasteful style on good paper and sent by mail, I am of the opinion that the statement is not borne out by the facts.

Our city (Portland, Maine) is not one of the "larger cities," it is one of the smaller ones, but there is hardly a mail that comes to my office that does not contain one or more circulars from the "larger cities."

Still it is possible, but not probable, that the people who sent them are circularizing the smaller places to the exclusion of the larger.

The second point: Is circular advertising "bad form"?

It is to be presumed that "bad form" in this case means out of place, and that the only place to advertise, according to the ideas of the *Gazette*, is in the newspaper.

Being an admirer of truthfulness, I cannot claim in opposition that newspaper advertising is "bad form," but I can and do claim that injudicious newspaper advertising has cost more in the last ten years than circular advertising ever did or ever will.

How much more out of place could advertising possibly be than some of that which is now running in the newspapers? Out of place because it appeals to a limited class, and paid for at a rate established on the whole circulation of the paper, which in many cases in the larger cities is enormous, and the rate ditto.

How much more good would it do C. B. Cottrell & Sons to advertise in the metropolitan dailies as compared with the well-written and well-printed circulars that they send once a month to the very people they wish to reach?

The final clincher that opponents to the circular use is the waste basket. In opposition I beg to submit that it has done just as much good as a small ad. in a 40-page daily — both are lost.

The circular goes into the hands of the parties who are wanted as customers; you cannot make them read it, although the percentage of those consigned to the waste basket unread is small compared to those that are read.

The newspaper *may* be bought by the man whose custom is desired, but the chances in favor of his seeing a particular advertisement in it are very small unless it is of large size or unusually attractive.

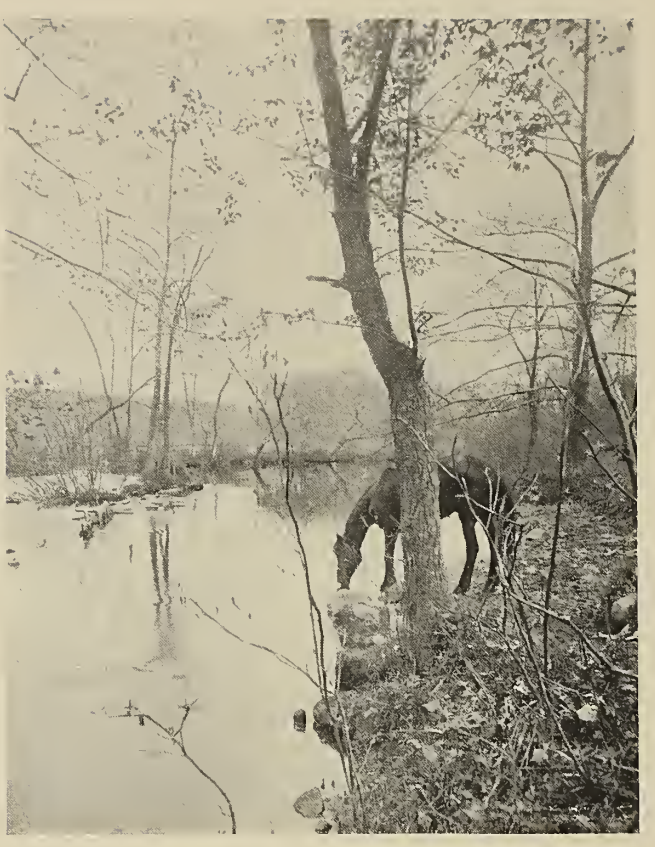
Circular advertising has its place as an auxiliary to newspaper advertising, and a place by itself when newspapers do not cover the field required to be worked. No amount of croaking by the press can alter the fact, but constant hammering on the same peg is bound to decrease circular advertising to some extent, unless printers take more of their own medicine — printer's ink.

HELPED HIM WORK HALF-TONES.

I get my INLAND PRINTER of my newsdealer every month and could not get along without it. I have been working half-tones this week and the information I obtained from your journal was worth four times the cost of it.—*George H. Simmonds, Ottumwa, Iowa.*



The Hermit's Home.



Saddle River, Near Hohokus.



Soho Falls, Near Belleville.



An Unnamed Brook.

BITS OF NEW JERSEY SCENERY.

FROM PHOTOS BY VERNON ROYLE, PATERSON.

THE INLAND PRINTER

[Entered at the Chicago Post Office as second-class matter.]

A. H. McQUILKIN, Editor.

Published Monthly by

THE INLAND PRINTER COMPANY

212-214 Monroe Street, Chicago, U. S. A.

Henry O. Shepard, President. C. F. Whitmarsh, Secretary.
A. W. Rathbun, Treasurer.

New York Office: No. 150 Nassau Street, corner of Spruce.
J. Clyde Oswald, Manager.

Vol. XVIII. OCTOBER, 1896. No. 1.

The Inland Printer is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

SUBSCRIPTION RATES.

Two Dollars per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

Subscriptions may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, two dollars and ninety-six cents, or twelve shillings, per annum, in advance. Make *foreign* money orders payable to H. O. Shepard. No foreign postage stamps or postal notes accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of The Inland Printer as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

The Inland Printer reserves the right to reject any advertisement for cause.

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers and typefounders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCoy, 54 Farringdon Road, London, England.
Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. Wimble & Co., 87 Clarence street, Sydney, N. S. W.
G. Hedeler, Grimmaischer Steinweg 3, Leipsic, Germany. An denselben sind auch alle Anfragen und Aufträge Insertion betreffend zu richten.

VOLUME EIGHTEEN.

COMMENCING volume eighteen with the present number, the management of The Inland Printer announces that arrangements have been made to largely improve its several departments, and add to the value and attractiveness of future issues generally. For some years past The Inland Printer has taken upon itself to exploit the work of promising artists in decorative and illustrative work, and its cover designs have been among the most distinctive which have appeared in any publication at home or abroad. Beginning with the November number Mr. J. C. Leyendecker will furnish a series of cover designs which will fully sustain his reputation in the field of decorative art. The publicity recently given to Mr. Leyendecker in winning the first prize offered by the Century Company for the most acceptable poster, in competition with over five hundred artists, gives an interest to his creations in this branch of art at this time which his brilliant merit would have no doubt won at a later day. In illustrative work in all the departments of reproduction the best will be sought for, and no effort will be spared to show the creations of contributing artists in the highest grade of the engraver's art.

In the present number will be found a department of criticism on job composition, under the management of Mr. Ed S. Ralph, which will be helpful to many young printers. In sustaining this department an effort will be made to give practical advice on the finer and more elusive elements of taste in decorative typography with the aid of practical examples. Specimens of high-grade work in tints and colors will also be shown in the near future, with a number of other attractive features, including examples of three-color half-tone printing, similar to the frontispiece in the present issue, which will place the current volume thoroughly in touch with the best and most advanced taste in the graphic arts.

It is not inopportune at the opening of the new volume to say a word about the circulation of the magazine. Notwithstanding the unprecedented depression in business during the past few months, the subscriptions to The Inland Printer have been coming in with encouraging regularity, the only particular indication of the hard times being that where formerly $2 was forwarded for a year's subscription, but $1 would be sent to cover the term of six months. This shows the desire on the part of all interested in the good work this magazine is doing, to make sure of its receipt, even if the amount carries it along but for a short term, at the end of which it is hoped times will again be all the trade could wish. No magazine in its line in the world enjoys the wide circulation and prestige now held by The Inland Printer, and the management proposes to maintain its high standard and still further extend its circulation and beneficent influence at any expense and at any sacrifice. The present is a most favorable time to subscribe, or place orders for advertising space. It is anticipated that with the widening circulation it will be necessary, in the near future, to advance advertising rates; therefore, to obtain advantage of those now in effect, the early closing of contracts is advised.

NEWSPAPER PUBLISHERS AND JOB PRINTERS.

IN Benjamin Franklin's day there were no divisions in the printing art — specialties were unknown. The newspaper printer was also prepared to print, as the average printer now asserts for himself, "anything from a circus poster to a milk ticket." Conditions are changed now. Job printers and newspaper men look at the art of printing from different points of view, and no more convincing evidence of this can be instanced than in the choice made in the candidates for the honor of the printer-laureateship. So far the editors have been the largest voters, and this has been largely due to personal friendship rather than from a careful weighing of the worthiness of the several candidates. Newspaper men meet more frequently than it is possible for the printers to do, and they have means of sustaining their acquaintance by the exchange of their publications. The time has now come when the printers must show their influence and run up their votes to meet those of the newspaper men. Let the book and job printers concentrate their votes on one candidate and give friendly battle to the newspaper men.

MUTILATION BY ENGRAVERS.

NO one who has much to do with ordering process work can have failed to remark the general disregard which engravers seem to have respecting the condition in which the original copy is returned to the customer. The value of the original illustration or design is in no way impaired by the fact that a plate or plates have been successfully made, but the engraver generally returns the design so belabeled, marked, marred, crushed and rolled that its beauty is but a remembrance. Whether this is due to the lack of art sense, which permits the commercial idea only to prevail, we will not pretend to say, but the engravers who leave the expensive original illustration and designs to the care of mere bundle-boys to wrap up in rolls and return them mutilated to their customers, are exceedingly short-sighted. This fault is not the fault alone of the cheap houses. It is prevalent among the best engravers, and is as unnecessary as it is annoying.

EMPLOYER VERSUS EMPLOYE.

LAST month we had something to say respecting the Typothetæ, and took occasion to offer a little stimulating criticism. We are given to understand that some of the members have taken our remarks in ill part, and accuse THE INLAND PRINTER of favoring the employe against the employer. The truth of the matter is that many employes and employers have been spoiled for lack of wholesome criticism, and do not recognize sincerity when they see it. The *American Bookmaker* was the recognized journal of the United Typothetæ, but it took occasion to point out the supineness and falling away from original purposes by many of the local organizations — the breaches of faith, violation of agreements, and general recklessness in the scramble for trade — and so it has lost caste, and the smile of approval has passed to a more accommodating "organ." Now, we believe in the intelligence of printers, be they employers or workmen at the case, and with that belief we have spoken as candidly, fairly and courteously at all times on all matters relating to the trade as we could desire others to speak to us. Furthermore, we have not demanded our views to be accepted without demur. THE INLAND PRINTER is a forum for all. We have said that the United Typothetæ is not living up to its teachings — notwithstanding exceptions in the local organizations. We would be glad that it were otherwise. We have criticised the printers' unions when it came within our province to do so, and have not felt the effect of any enmity due to our candor. There is within both organizations principles which are needed in the trade, but these principles have been lost sight of in the pursuit of less worthy objects. When the employer and the employed can meet to consider the problems which confront them, and to devise ways for mutual profit, the true and inherent principles of the two organizations will be brought to light — not before.

WHEN REQUESTING CATALOGUES.

PURCHASERS are very prone to assume that in business the matter of courtesy should be almost entirely on the side of the seller, instead of realizing that as in the matter of barter there is equality, so in the exchange of commodities for money there should be equality. Manufacturers and dealers are forced to observe rules for business protection, and the purchaser who resents a courteous inquiry in regard to his business standing merely displays a lack of judgment or a lack of cash, as the case may be. The arrogance of wealth is the only explanation of the former, and is justly met with the contempt which it deserves. Among the heaviest expenses of the manufacturer or dealer are catalogues, usually prepared annually for the convenience of purchasers, and the high cost of some of these compilations, owing to their elaborate character, makes it necessary that their distribution should be a matter of careful consideration, and that only bona fide prospective purchasers should be supplied. Although this fact is generally appreciated by purchasers, and requests for catalogues are made by letter and with some information about the applicant's needs, there are a large number of purchasers who are offended if a postal-card request for an expensive catalogue is not promptly complied with. The manufacturer,

who has been at heavy expense and pains to prepare a comprehensive catalogue, is assuredly doing the consumer a service as well as himself, and has certainly grounds to feel indignant when, in response to his inquiry regarding the needs and standing of the sender of a postal-card request for a catalogue, he is informed that his economical correspondent has the catalogues of the other houses and thinks he can get along without his. Until such unreasonable customers can be shown the errors of their ways the manufacturer and dealer will be unable to discriminate between the curious and irresponsible office boy who answers the advertiser's invitation to "send for catalogues" and the "progressive" business man who has more push than judgment. It is a small courtesy to send requests for catalogues on the business stationery of the house requiring it, and it is one which advertisers by a little unanimity can demand.

RECRUITING THE PRINTING TRADE.

WHILE the advance of the printing art during the past decade has been little short of marvelous, it is undeniable that the profits of the trade have gone from bad to worse. The various and ingenious devices and methods which have improved the character of printing have also made the production cheaper and competition has given the advantage to the consumer out of proportion to the ratio of benefit to the printer. Typesetting machines have had the effect of taking employment from a large number of workmen, and it is feared that with the perfection of these mechanisms the number of the unemployed will increase. Skilled printers having employment are watchful for opportunities to leave the trade, as they are apprehensive that its future offers no protection to them. A correspondent writes from Scotland:

"Matters printorial are progressing rather slowly here, with the exception of the introduction of the Linotype into Edinburgh and Glasgow newspaper offices. There is no word of its introduction into book offices; everybody seems to think the Linotype is not suited to that region; but its place is filled, sad to say, by a whole army of women and girls and boys, who make it a hard job for the journeyman typo to earn as much as will keep soul and body together. But the public's eyes are being opened to the state of our trade, as it is now difficult to get a boy to join the business."

It cannot be said that matters are better in this country than they are stated to be in Great Britain. Labor-saving devices are adopted in America much more quickly than in conservative England, but to offset this the competition of Germany makes the profits of the British printer exceeding small. The claim that boys cannot be employed to learn the business is true in one sense only in America. Boys having the necessary education and capacity to make competent printers will not, naturally, learn a trade which offers such slight inducement at the present time as printing. The recruits to the printing trade will continue to come from those who have drifted into the business—not from a matter of choice but from necessity. The force that will stimulate such recruits to active interest in the trade which necessity has placed them in is the technical club, and in this will also be found the means to the end of reforming the printing trade in a large measure.

THE PRINTER LAUREATE.

NUMBERS of letters have been received from subscribers of THE INLAND PRINTER asking why Mr. Henry O. Shepard, the president of The Inland Printer Company, and the head of the printing house which bears his name, and so well known throughout the world as the printer of THE INLAND PRINTER, did not allow his name to be presented as one of the candidates for the printer-laureateship. It has been impossible to answer these inquiries individually, but we now take occasion to say that through a desire to have some worthier representative chosen, Mr. Shepard has heretofore declined to have his name mentioned. However, at the most earnest solicitation of his friends, he has given his consent to have it publicly announced that he is in the field, and that any votes the craft see fit to cast for him will be duly appreciated. It is unnecessary at this time to give Mr. Shepard an introduction. He is too well known, and his efforts and energies in elevating the art too thoroughly recognized by everyone who knows what good printing is, to need eulogy now.

THE RAGE FOR CHEAPNESS.

LABOR-SAVING machinery has much to answer for that is not for the good of the community, as it has also done much for the benefit of the people in placing within their reach luxuries which a few years ago the rich only could enjoy. A well-considered article in a recent number of the *Interior* points out the evil influence of the rage for cheapness which has grown with the displacement of hand-labor by machinery: "A plain illustration is found in the sale of cheap newspapers. A few years ago our metropolitan dailies sold at 5 cents per copy. Then the newsboy received 2 cents for selling a copy of a paper. They were reduced to 2 cents and he received ⅔ of a cent. They were further reduced to 1 cent, and he received ⅓ or ⅖ of a cent. The newsboy made living wages when he sold at 5 cents. He is reduced to squalor by the sale at 1 cent. Meantime the purchaser receives a paper that is cheapened and impoverished. There was no necessity for this cheapening of an article already as cheap as anyone desired—other than

the wish to cater to the prevailing craze for cheap things, which when one did, all had to.

"So far as cheapness is the result of reduced cost in labor, by means of machinery, in production, transportation and manufacture, it is a great blessing. It enables the poor to live as neatly and as comfortably as the rich. One sees little girls dressed as prettily for a dollar or so as the rich man's daughter can be dressed for a hundred dollars. The cheaply clad one need not shrink from comparison in any other point of view than the coarse and vulgar one of a display of expensiveness, which does no credit to head, heart or taste. The people are entitled to the benefit of the inventions. But this 'cheap' craze is going further than that. It is encouraging oppression and wrong. It is willing to let the consequences be suffering on the part of producers.

"And it does not pay. Cheating or oppressing never does. The penalty is sure to come, and it may be disproportionally severe when compared with the offense. But it does not pay anything immediately, as it is supposed to. A good honest article will be produced by nobody for less than a good honest price — more than once. He will get even by palming off a worthless article for a worthless price. He will show, when it comes to a game of cheating, that he understands it better than the ordinary purchaser.

"It is all right for the merchant to clear out his odds, ends, remnants, shelf-worn or out-of-date goods at bargains, and to have 'bargain days' when such goods will be thrown upon his counters at prices which will rid him of them. But where he professes to offer good goods at 'bargains,' he is swindling somebody, that is certain — and he certainly is as willing to swindle you as he is to swindle the producer.

"Sound economy will purchase the best goods that can be afforded, and be willing to pay what they are worth. A good article will wear from twice to ten times as long, and always be satisfactory, as the from two to a dozen cheap articles, which aggregate a larger cost, and all of which are always unsatisfactory.

"It is sound economy to pay good wages. The same rule applies. For good wages one can get good work, and for poor wages one gets poor work. There is more profit and more satisfaction in good work than in poor. Here, as at the bargain counter, the bargain seeker grasps at the shadow and misses the substance, and the shadow, though it have nothing else in it, has gloom and misery, disappointment and vexation, for all concerned."

In the printing trade the evil of the rage for cheapness is felt to a degree which must shortly react, and the day of the cheap printer will have passed. High-class printing will ere long command its legitimate price. Shoddy printing and shoddy clothing may be substituted for satisfactory goods for a time, but the reaction is sharp in proportion to the time they have found place.

PROCEEDINGS OF THE UNITED TYPOTHETAE CONVENTION.

THERE are certain matters which the United Typothetæ of America has ever found fruitful of discussion, such as "The Government Printing of Envelopes," "The Apprenticeship System," etc. The subject of "The Government Printing of Envelopes," according to the report of the committee at the recent convention, showed that there was little sympathy for the labors of the committee in the mind of the Postmaster-General, or in that of the senator to whom the committee appealed. The subject has now been practically dropped with the discharge of the committee. The main interest of the printing trade in the work of the convention lies in the papers dealing with practical subjects prepared by gentlemen whose experience qualified them to write out of the fullness of knowledge of the subjects on which they expressed themselves. It is to be regretted that the matter of printing office insurance excited so little interest. There is need of much reform in this direction. The United Typothetæ of America is a valuable means of bringing the employing printers of America together in a social way. The great possibilities of the organization as a factor in regulating the many trade abuses is apparent to all, and we have hopes that a broader and more vigorous policy than the present will ere long be adopted by the members.

EXTENSION OF TRADE IN PRINTING REQUIREMENTS.

IN the correspondence department in this issue will be found an interesting and suggestive letter from Capetown, South Africa, to which the attention of printing press manufacturers and manufacturers and dealers in printers' supplies generally may be profitably given. American printing presses are finding place in Europe to an increasing extent yearly, but European presses and printers' supplies are as a rule exclusively found in the European colonies. Printing press manufacturers and dealers and manufacturers of printers' materials and supplies in America should study the methods of European traders. The merits of American goods in these lines could have the world for a market.

A NECESSITY IN THEIR BUSINESS.

Herewith find our check for $2 for another year's subscription for THE INLAND PRINTER. We find it not only a luxury, but a necessity in our business, and would not want to be without it.— *Christie & Collier, Duluth, Minnesota.*

Written for THE INLAND PRINTER.

PHONETIC SPELLING.

BY F. HORACE TEALL.

MANY of our foremost philologists have expressed strong advocacy of radical changes in our spelling, and it is not to be supposed that they have acted hastily; but there is good reason for thinking that they have not sufficiently recognized some of the most powerful reasons for not making such sweeping changes as those proposed. Prof. F. A. March, of Lafayette College, is one of the prominent "spelling-reformers," and made the following assertion: "English spelling needs simplifying. One-sixth of the letters on a common printed page are silent or misleading. Complete simplification would save one-sixth of the cost of books and of the time of writing." No such saving would result. Even with one-sixth of the pages omitted from a book, the binding would cost nearly as much, and sometimes fully as much, as for the larger number of pages. But the saving in letterpress would seldom amount to so much. One paragraph of twenty-one lines in the report from which we quote, which is printed with the changes advocated by Professor March, would not make more than twenty-two lines in our common spelling. It may be safely asserted that very few ordinary chapters in books would be shortened even one-twelfth by omitting all silent letters. Most of the lines would simply take a little more space between the words.

Of course our orthography presents many difficulties to the learner, as much of it is really arbitrary, and must be learned by mere memorizing. Many sounds are each represented by a number of different letters or combinations of letters, and all the vowels and some combinations represent each a number of sounds. From the effort to reduce this confusion the proposed new system takes its name, phonetic spelling. The ultimate object of the reformers is simplification, by removing all silent letters, by representing each sound as far as possible always by the same letter or letters, and by restoring historical forms that have been changed.

Probably the most effective opposition to the change lies in the common aversion to such radical departure from long-established custom; and this is why the philological associations have proposed a partial substitution of new forms to begin with, intending to make more of them after those first offered have become common. A list has been made, and published in two large dictionaries, and this list may serve a good purpose by giving examples in support of objection to its general adoption. It is accompanied with a set of rules, some of which we will mention, beginning with the first, which is as follows: "Drop silent *e* when fonetically useless (writing *-er* for *-re*), as in *live* (liv), *single* (singl), *eaten* (eatn), *rained* (raind), etc., *theatre* (theater), etc." This rule has been closely applied in making the list of words, and is evidently intended for general application. Some of the spellings indicated are already common in the United States; others are not common anywhere, and there is good reason why they should not be. Phonetic principle alone is the basis of such spelling as *livd* for *lived*, and that is not a principle that should prevail against the one that gives the present spelling. Another rule is involved here: "Change *d* and *ed* final to *t* when so pronounced, as in *looked* (lookt), etc., unless the *e* affects the preceding sound, as in *chafed*, etc."

We now have one suffix for all these words, and the new rules would give us three. True simplification seems much better exemplified in present practice than in that proposed. Why not *chafet* instead of *chafed*, as well as the other changes? It would certainly be more consistent. However, there is no need of change even for the phonetic reason, since the terminal consonant becomes *t* in sound merely because the *d* sound is not easily producible after another consonant.

The following spellings are in the list (we give also those in place of which they are suggested):

adl (addle)	batl (battle)	bubl (bubble)
apl (apple)	bogl (boggle)	catl (cattle)
babl (babble)	botl (bottle)	cobl (cobble)
bafl (baffle)	britl (brittle)	cripl (cripple)

Here is the rule for these: "Dubl consonants may be simplified when fonetically useless." But in the words above, and many more like them, the double consonants are not phonetically useless. They serve to show that the vowel in the first syllable has what we call the short sound, and not the long one, just as the vowel preserved in the exception under the second rule quoted serves to show that the other vowel in the word is long.

The rules prescribe the changing of *s* to *z* when so sounded, "especially in distinctiv words," as it is expressed. One may well ask what is meant by "distinctiv words," as there is no definite indication in the term. In the list a number of words appear without the change, which it seems should be made uniformly if at all.

Exhaustive treatment of the subject cannot be attempted in a single short article like this, and the intention is merely to present a few prominent points that are thought to illustrate reasonable objection to most of the changes proposed. Some spellings in the list are really corrections, or reversions to forms that have been lost by actual corruption; and it seems as if this fact must have misled some of our scholars. Prof. W. D. Whitney says, in the Century Dictionary: "It need not be said in this dictionary that the objections brought on etymological and literary and other grounds against the correction of English spelling are the unthinking expressions of ignorance and prejudice. All

English etymologists are in favor of the correction of English spelling, both on etymological grounds and on the higher ground of the great service it will render to national education and international intercourse." Some actual reversions to original forms would be the adoption of *iland* instead of *island*, *rime* instead of *rhyme*, *crum*, *dum*, *num*, etc., instead of *crumb*, etc. These would be etymological corrections, as well as phonetic spellings. Whether they will ever again be widely adopted as correct English spellings or not is an open question, with the weight of experience on the negative side. Noah Webster tried to "correct" *bridegroom* to *bridegoom*, but could not, and it is not unlikely that the people will insist upon keeping all the corruptions that have become fully established.

Most of the proposed changes have no support etymologically, but are dictated by what may be called a mere whim that would substitute an unfamiliar set of principles for others that are familiar, and probably no harder to learn than the new ones would be. Even one of the most famous of the "reformers," Dr. James A. H. Murray, formerly President of the Philological Society of England, has recently expressed himself publicly as in favor of spelling *acknowledgment*, etc., with another *e*, *acknowledgement*, etc., which is not at all in keeping with the professed desire to drop silent letters. Most of our silent letters are used for a reasonable purpose, and nearly everything that is objected to in our present spelling was originally adopted for a good reason, that is as good now as it ever was. English orthography as it is has withstood many assaults, and probably not much of it will ever be changed.

Written for THE INLAND PRINTER.

SIMPLE SUGGESTIONS REGARDING COLORS.

NO. VII.—BY WILLIAM J. KELLY.

EQUALLY indispensable with the prerequisites mentioned regarding printing with colored inks let me add to these *cleanliness* — thorough cleanliness from foreign matter, whether on form, press, rollers, or ink-mixing slab; for the simplest neglect of this duty is liable to spoil the most beautiful color or tint. I may also add that in order that we may secure the fullest color-results possible, a *slightly* heavier impression than that employed when printing with black inks is advisable, because their peculiar bodies and make-up prevent them from taking hold on paper as readily as do blacks. It should also be impressed upon the reader that soft paper stock, or forms having large cuts or lines, require a softer and less expensive ink than that used for hard stock and finer work.

A harmonious standard of color should also form an important feature in color printing; which should be *full*, without having more ink flowing than is absolutely necessary to secure this. To overlook-or disregard this suggestion is to hazard the perfection of any color scheme, especially that laid out for pictorial art work. The supply of ink, no matter what the color may be, should be regulated to suit the *actual* needed consumption.

In mixing fine grades of colored inks a clean slab of marble, stone, slate or glass should be used, and a strong steel palette knife, or stone or glass muller. When two or more colors are to be mixed together, the darkest one should be first selected, then the lighter ones added gradually; thus, if a medium deep-green is desired, blue should be selected first, next yellow. Should a light green, however, be desired, the yellow should be selected first, white next, and, finally, a small portion of



Photo by O'Keefe & Stockdorf, Leadville, Colo.

YUM-YUM.

blue. All mixed colors should be thoroughly incorporated so as to avoid streaking in the final color, which should show the original color in the ascendant.

In the limited space here at command it will not be possible for me to describe all of the possibilities which the five colors selected are capable of. A sufficient number, however, of color combinations are here given for almost all printing purposes. Chevreul contends that "white light is held to be composed of three primary colors — yellow, red and blue, properly blended. From these three primaries, which may be proportioned and mingled almost indefinitely, are produced all the hues that are known." To these I have added *white* and *black* to afford easier scope and to simplify the

rules for producing the most useful and practical colors for letterpress and chromatic printing.

HOW TO BLEND COLORS.

As I have chosen these five colors with which to make the numerous color mixtures here following, it is requested that full-bodied and standard inks shall be employed in blending the mixtures, in order that first-class results may be obtained therefrom. And in order that the least possible waste may attend the process of mixing the inks, the word "part" will be used to define the smallest fractional portion of a color. In the calculations of color necessary to form the colors enumerated, I am indebted for much assistance in this respect to Earhart's "Color Printer," and, should any of my readers possess this very valuable work, I request that they will give it a careful perusal, that they may be the better able to understand, from demonstration, the possibilities of color manipulation. Nearly all the colors here stated are made from or by the admixture of two colors, and are laid in groups according to the distinct color they belong to.

GROUP 1, YELLOWS.—TWO-COLOR MIXTURES.

	Parts.		Parts.	
Fine yellow	1	red	30	lemon-yellow
Orange	15	yellow	1	red
Orange-yellow	1	"	1	orange
Red-orange	1	red	5	"
Green-orange	15	yellow	1	green
Leather-orange	20	"	1	blue
Green-yellow	100	"	1	green
Med. L. lemon-yellow	15	lemon-yellow	5	"
Light lemon-yellow	200	" "	1	deep blue
Light yellow	1	yellow	3	white
Yellow tint	1	"	30	"
Orange tint	1	orange	30	"

Yellow, chiefly in orange hue, is largely employed in making most of the favorite browns, as well as buffs and olives, combinations of which will be given later on. Lighter hues and tints may be made with additional proportions of white. The word "yellow" applies to "true yellow" only.

GROUP 2, REDS.—TWO-COLOR MIXTURES.

	Parts.		Parts.	
True red	1	vermilion	20	scarlet lake
Rose lake	1	purple	50	" "
Rich red	1	red	1	rose lake
Bright red	1	"	1	vermilion
Light red	1	"	1	lemon-yellow
Dull-deep red	15	"	1	blue
Orange-red	1	"	1	orange
Light orange-red	1	"	5	"
Deep orange-red	1	orange	8	rose lake
Deep purple-red	1	purple	8	" "
Bright purple-red	1	blue	15	" "
Magenta red	1	purple	5	" "
Vermilion red	1	orange	1	" "
Melon red	1	yellow	1	vermilion
Strong red tint	1	red	2	white
Strong rose tint	1	rose lake	2	"
Strong melon tint	1	vermilion	2	"
Red tint	1	red	40	"
Rose tint	1	rose lake	40	"
Melon tint	1	vermilion	30	"
Purple tint	1	rose lake	40	"

Many hues of red could be added to this list, made so by proportionate quantities of yellow, burnt umber, white, etc., but those given will serve for almost all purposes. The word "red" applies to "true red" only.

GROUP 3, BLUES.—TWO-COLOR MIXTURES.

	Parts.		Parts.	
True blue	1	ultramarine blue	2	bronze-blue
Deep blue	1	black	15	" "
Bright blue	1	blue	1	deep blue
Rich violet-blue	3	purple	1	" "
Rich purple-blue	1	blue	1	rose lake
Pale blue	1	"	1	gray
Deep green-blue	1	deep blue	1	yellow
Pale green-blue	3	blue	1	lemon-yellow
Bright green-blue	1	"	1	" "
Azure blue	1	"	2	white
Light blue	1	deep blue	5	"
Strong blue tint	1	deep green-blue	4	"
Strong green-blue tint	1	" "	1	lemon-yellow
Azure blue tint	1	blue	30	white
Blue tint	1	deep blue	100	"

Blue is susceptible of many additions of hues and tints. The importance of this color becomes apparent in the half-tone inks now so popular. Later on this will be fully explained under the proper group.

(To be continued.)

Written for THE INLAND PRINTER.

SWEEPING IN THE CORNERS.

BY E. F. WILSON.

IT has been stated that out of twenty clerks in a store only one will become a partner, and finally succeed in the business; that out of twenty hands in a printing office only one will own a newspaper and become an educator of the masses. Sometimes we look around us and wonder who the lucky one will be, but there is no luck or chance about it. It's the one who pushes; it's the one who hustles; it's the one who shoves to the front; it's the one who sweeps in the corners, and digs out the hidden treasures that have been passed over so often by the broom of his predecessors.

Whether our lives be successful or not is a question which must be answered by ourselves alone. One of the most prominent characteristics of Lincoln was his faculty for looking after the little things. He was, from early boyhood, always on the alert for information; always sweeping the corners clean; always doing his best; and he put money in his pocket in middle life by storing his mind with useful knowledge in his youth.

Lincoln was a boy who, we might say, had poor opportunities; he was a boy who had to rely wholly upon himself, yet he despised not the little things. He saw here and there chances for advancement; he delved into the "acres of diamonds" that lay all around him, and, in fact, are today all around us, and procured from their midst large, lusty, glittering ones, stored them away in his brain, added to them instead of taking away,

pushed on and on, leaped from tuft to knoll, and from knoll to crag, and from crag to peak, and from peak to summit, and there he stands today for an example; yes, for an ideal for you and me to pattern after. Why his success? Simply because he always swept the corners clean, and never slighted in any way his smallest opportunity.

In his work in a printing office a boy should always, above all things, be thorough. If a boy is depended upon to sweep and keep the office clean, let him devote his every energy to doing it well.



EXPECTANCY.



REVERIE.

An office neatly kept is indeed a very strong recommendation to his employer. Even if the employer does not seem to notice it, depend upon it he does notice it, and even if he does not come to you and tell you, he may have a more substantial way of showing his appreciation. How it grates on our sense of neatness to see leads and slugs strewn all over a frame where someone is at work. A jobman may be working on a piece of composition that calls for a great deal of piecing, but if he is neat, there will be no surplus material lying all over his frame; if he is a slouch, leads, slugs, rules, cardboard, quads, spaces, and, in fact, a little of everything will be piled in a promiscuous heap on his frame, an obstacle to himself and a money loser to the man who sees that he has a certain sum of money every week. It is only another way of sweeping in the corners, when we keep our stands neat and free from débris; for, remember that "order was heaven's first law," and order is what should hold first place every time, and always in the composing room of any printery if they would succeed.

It seems strange that so many printers fail to come up to the standard along this line. It is as easy to be neat as to be the opposite. It is as easy to be careful in little things as it is to be careful in large ones. It is as easy to give heed to trivial items when composing a job, and in fact, easier and cheaper, as it is to spend hours of extra time trying to get it to lift and register when preparing it for the pressroom. These are all simply cases where the corners must be kept clean. It may take a little extra sweeping, but how much better it will be when it is done. It only requires a little bending of the back of patience, and the applying of ourselves diligently to neatness to conquer these things which do so easily beset us on every hand.

Remember, that if you are a skilled workman it means capital. It increases your productive capacity, and, therefore, your income. It is capital as much as money, real estate or bank stock is capital, but to be skilled, to be accurate, to be reliable, you must observe the little things that lead up to neatness, which, by the way, should be the foundation of every printer. It will pay you. Life is so short that you cannot afford to spend a second's time or a cent of money in anything that does not pay. But when you find what does pay, and pays you best, then devote time and money, and you will win your investment back with large interest. It pays to keep the corners clean.

Everyone worthy of life is ambitious to succeed in ways of usefulness. Practical education along the printorial line leads to profitable life. To be only half equipped means failure and hard times; and to the young apprentice we would just drop a word of advice, and that is, sweep in all the corners and arm yourself against failure, and educate for success. Don't wait, for time and life are passing, and soon you will be wanted at the front to take the place of those who will soon step aside and leave a vacancy that can only be filled by those who have reached the top in their chosen profession. Disappointments and difficulties may fall to your lot, but do not let them crush your determination to succeed.

A great many of us are too apt to let our surroundings govern our efforts. For instance, if we are employed in an office that is not very well equipped with material, does not do a very high class of work, is not very progressive, but in a general way, and in a sing-song fashion, floats along with the tide, and never seems to think of using the oars and pulling up stream. I say in these circumstances we, as employes, are too apt to settle into a rut, and be content with this state of affairs. This is a wrong to ourselves we should not permit to exist. We should study the handiwork of our neighbors; we should remember that there are other printing offices in the land, and perhaps it might be our fortune to work in them. But if we have been content to float along with the tide which the office we formerly worked in floated with, we will not be qualified to fill a position in an up-to-date shop because we did not ourselves keep up with the times when it was our privilege to do so. It's simply another case of sweeping in the corners, and improving each and every opportunity. And not only this, but let us dig up opportunities; let us not wait for them to chance our way, but rather let us go their way, and seek them. Remember, that educated heads and skilled hands are always



Supplement, THE INLAND PRINTER.

Press of THE HENRY O. SHEPARD CO., Chicago.

COAST OF NORMANDY.

Half-tone reproduction of lithograph. Three printings.

Printed on a "Colt's Armory Press."
JOHN THOMSON PRESS COMPANY, Manufacturers.
New York. Chicago. London.

ENGRAVED BY
GEORGE H. BENEDICT & CO.,
CHICAGO.

Three-color Process Inks made by
THE AULT & WIBORG CO.,
Cincinnati, Chicago and New York.



THIS WAY TO CONEY ISLAND.

Photo made with Cramer Dry Plates, by S. P. Wells.

in demand, and all the experiences in life but serve to prove that the impediments thrown in the way of success may, for the most part, be overcome by steady conduct, honest zeal, activity, perseverance, and above all, by a determined resolution to surmount difficulties, and stand up manfully against misfortune.

"Act well your part; there all the honor lies."

ELECTRIC TYPOGRAPH.

The telegraphic reproduction of stereotype plates for newspaper printing is reported to be among the latest achievements of electrical invention. It consists in the transferring and reproduction of exactly similar newspapers in widely separated cities, by means of the electric current, in season for practically simultaneous production. A New York newspaper could thus appear in Boston, Chicago or New Orleans without being sent through the mails. The inventors claim for their apparatus not only increased rapidity, but they say also that it will reduce the cost of printing. The inventors and patentees, Messrs. C. Meray-Horvath and C. Roar, at Graz, describe the working of the apparatus as follows: The copy is first of all run off on a typewriter, which serves as corrector's proof. A special attachment releases a narrow strip of silvered paper, which is covered by a number of short strokes and dots, constituting an alphabet peculiar to this machine. These strokes and dots are made by means of a chemical fluid, which so changes the metallic surface of the paper that it becomes nonconductive. Any corrections becoming necessary can be made on the strip of silver paper; inserting or cutting out of copy is also easily performed. After being edited and corrected, the long strip of silver paper is rolled up on a spool and inserted into a telegraphic apparatus, which, when set in motion, will reproduce the same strokes and dots on similar silver paper at any distance, and in any number of apparatus connected, at the same time. These strips of silvered paper are placed into the "electric typograph." The strip passes beneath six points of electric contact, covering the entire width of the metallic surface. The typograph operates in such a way that the steel type representing each character is imposed upon a prepared cardboard in the proper order. An automatic mechanism provides for the varying width of the type, for the spacing and alignment, and for the moving of the cardboard at the end of the line. The cardboard, fully covered with characters, represents one solid column of copy. As compared with the typesetting machines now in use, this apparatus gives the advantage of correcting and editing the entire copy from typewritten proofsheets. The inventors claim for the typograph that it will do the work of eight expert typesetters and save two-thirds of the cost of setting up the copy by hand.—*Atlanta Constitution.*

SIXTEEN TO ONE.

During these dull times our mail has fallen off nearly thirty-five per cent, so that inquiries have been like the angel's visits, "few and far between." THE INLAND PRINTER is the only paper that keeps on bringing inquiries and lots of orders. We get sixteen orders from THE INLAND PRINTER to one from any other journal in which we advertise.—*Joseph Wetter & Co., Manufacturers of Numbering Machines, Brooklyn, New York.*

WHAT THE MUSIC CHARACTERS ARE.—W. F. R., Cleveland, Ohio, desires information on the various music characters and the method of "figuring out a line of music." The information will be found in MacKellar's "American Printer," pages 116 to 119, price $2. The Inland Printer Company.

Written for THE INLAND PRINTER.

PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.

OWING to demands upon the space which should have been devoted to this department, the following patent reports have unavoidably been delayed one month.

In typesetting machine patents granted during the month, Fig. 1 shows one form of the apparatus adapted to use suspended matrices. It employs a comparatively small number of assembling guides, each of which is adapted to receive and conduct to the composing point a number of different kinds of matrices. The machine is so constructed that an entire font of matrices may be removed and a new

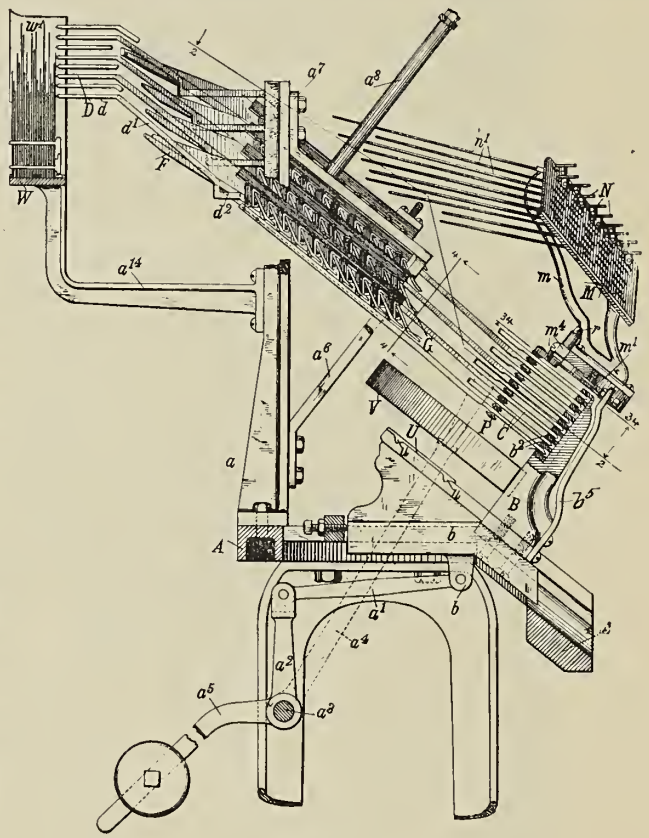


FIG. 1.

one put in in a very short time. The chief point of departure, however, is that the assembled lines of matrices may be removed to another machine for casting with but slight interruption in the assembling operation.

Ernest Bertrain and Ernest Sanders, of New York City, received a joint patent covering an improved pump used in forcing the molten type metal against the matrices in a linotype machine. An automatic lock and alarm is under control of the justifying mechanism, in order that the casting operation may be prevented and the operator notified when the line is not filled out or the mold is empty.

Turning our attention now to another branch of the art we find two patents granted to Wentworth G. Trevette, of Chicago, for paper-feeding machines.

Fig. 2 illustrates one of them. The top sheet is separated from the pile and advanced to a predetermined point, where it is in proper position to be gripped preparatory to being carried to a point of discharge. The top of the pile of sheets is automatically maintained in approximately the same plane at all times independently of the action of the separating and feeding mechanism. This is accomplished by an arm resting on the top of the pile and controlling a dog engaging the table-elevating device. If the pile gets

too high, the dog is thrown out of operation and the pile is not raised until its top is lowered to the proper level.

Fig. 3 shows a detail of a paper-feeding machine invented by Thomas A. Briggs, of Niagara, Canada, and William A. Philpott, Jr., of Niagara Falls, New York. The special object of the invention is to render the side registering devices of paper-feeding machines more reliable in operation, and also to arrange them so that they will supplement the action of the front guides by restoring the sheet to the proper front register in case it should rebound. This latter result is accomplished by giving the side guides a peculiar sideways motion by the lever mechanism shown at the right of the cut.

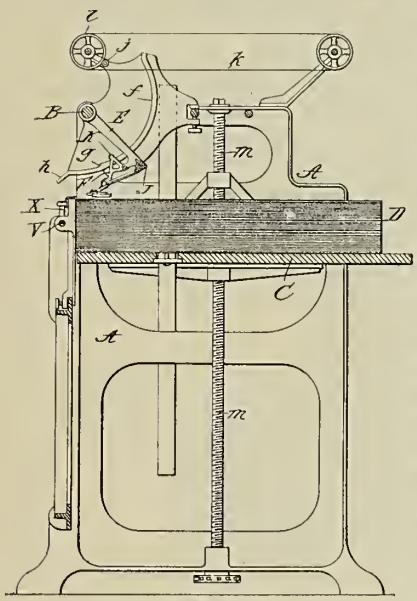


Fig. 2.

A patent for a bed movement for a printing press was granted to James E. Doyle, of Cleveland, Ohio, the inventor, and Charles S. Britton, of the same place, as assignee of a one-half interest. Two racks are secured beneath a reciprocating bed. Two gear segments revolving in opposite directions engage the racks successively, and mechanism is employed to check the movement of the bed and start it in the opposite direction.

A plate printing press was patented by V. H. Everson, of Flatbush, and R. J. Good, of Brooklyn, New York. The special feature of novelty is the wiper, which consists of an endless rubber tube inflated with air, against which the plate reciprocates.

Frank P. Slave and Charles O. Sobinski, of St. Louis, Missouri, received a patent for a printing machine designed for office use, to replace the hectograph, mimeograph, etc., for reproducing a number of copies of a letter or circular. Individual type characters are set up in rows upon a cylinder, and the lines are consecutively impressed in the sheet. An impression device moves along a line from end to end, and the type cylinder is given an intermittent motion.

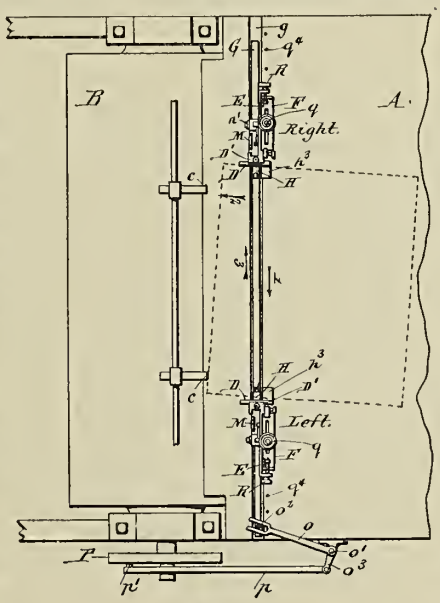


Fig. 3.

A patent covering a new process of producing printing plates was granted to Alfred Patek, of New York City. A matrix with depressed characters is first formed; upon this is forced a prepared pad consisting of sheets of paper pasted together and treated with a non-absorptive compound. The pad is dried and hardened in situ by heat, and is then used as a printing plate.

Two patents for folding machines, the inventions of Talbot C. Dexter, of Pearl River, New York, were granted to the Dexter Folder Company.

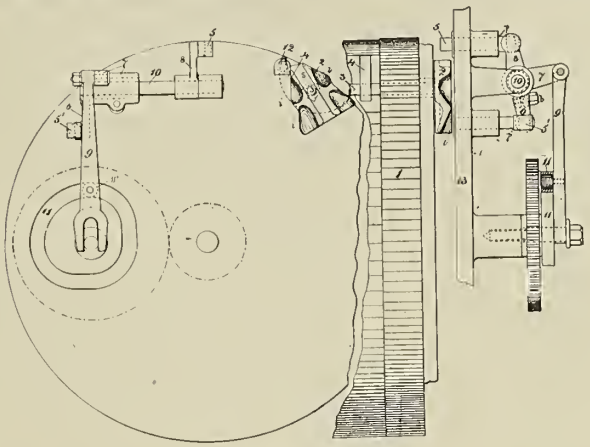


Fig. 4.

The device for operating gripper tumbler cams, shown in Fig. 4, was invented by William B. Yates and Winfield S. Huson, of Trenton, Massachusetts. The patent for the same has been assigned to the Campbell Printing Press and Manufacturing Company, of New York City. It is intended for use with that class of presses in which the cylinder is continuously rotating. The cylinder holds the sheet by means of grippers secured to a gripper shaft journaled in the cylinder and operated by a tumbler cam secured to said shaft. The tumbler cam comes in contact with movable fingers placed in its pathway, at appropriate times to open or close the grippers.

The most striking feature of the month's issue of patents relating to printing was the great number taken out by the Mergenthaler Linotype Company. In a single day this company received no less than thirteen patents, or about one-half of the total number of printing patents granted during the entire month. All but one of these patents related to the shape of the "spacer" used, or to the apparatus for justifying the matrices before the casting operation is performed.

Eight patents were granted on personal applications by Mr. Ottmar Mergenthaler, of Baltimore, Maryland, filed between 1889 and 1894, and one upon the joint application of Mr. Mergenthaler and Carl Muehleisen, of the same place. The remaining patents covered three inventions by Philip T. Dodge, president of the company, and two by Wilbur S. Scudder, of Brooklyn, New York. One of the inventions of each of the last-named parties will be more fully described. Fig. 5 shows the peculiarly constructed spacer designed by Philip T. Dodge. It increases in thickness step by step from the point to the base, each step being formed by an additional layer of brass or other metal employed. These sections are riveted together. The advantages over the old form of solid stepped spacers are that they are better able to withstand the destructive effects of the molten metal and that they are cheaper to make. Fig. 6 shows a novel matrix and means for justifying the same. The matrices are of uniform thickness, but have formed in their sides grooves shallower near their upper ends, so that the central parts of the matrices are wedge-shaped in section. In these grooves fit the spacers, which can be inserted without tilting the matrices.

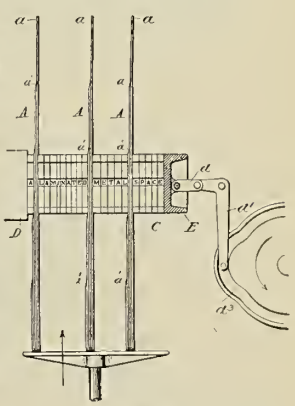


Fig. 5.

This construction also admits of very narrow spaces between the type.

Charles Stolzer, of Philadelphia, Pennsylvania, received a patent for a type case cabinet assigned to William A. Porter, also of Philadelphia. The case is provided with lateral runs or guides into which the type cases are slid. The runs are secured to bars and these bars are secured to the sides of the cabinet. Pins or rods also connect the bars so that a strong, durable slideway is formed.

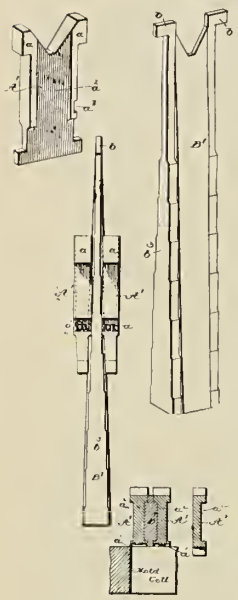


Fig. 6.

The stereotype plateholder shown in Fig. 7 was invented by Christian C. Keller, of Philadelphia, Pennsylvania. The block or holder has two series of grooves in its upper face arranged at right angles to each other and substantially ⊥-shaped in cross section. In these grooves slide freely clamping blocks made of two parts, the lower part fitted to the groove and the upper part having beveled edges to clasp the edges of the stereotype plate. The upper and lower parts of the blocks are tongued and grooved together.

Fig. 8 shows a printing press patented by Samuel R. Kramer, of Perkasie, Pennsylvania. The invention relates to the particular means employed for feeding a job press from a roll or web. Between the paper roll and platen is placed a tension or feed roll with which acts a finger to intermittently feed the paper. In its backward movement the finger slides over the paper, and in the feeding movement the finger and tension roll move together.

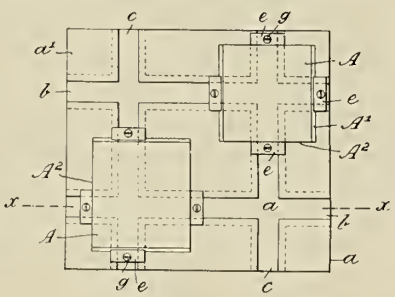


Fig. 7.

Cosman H. Cohen, of London, England, took out a United States patent for the implement for obtaining correct register in color printing shown in Fig. 9. The appliance consists of a register sheet of transparent material adapted to receive the impression of marks with which like marks on a stone are to coincide when in correct position for accurate register printing. The support for the sheet is removably secured to that part of the machine in which the stone is mounted to permit correct adjustment of the stone.

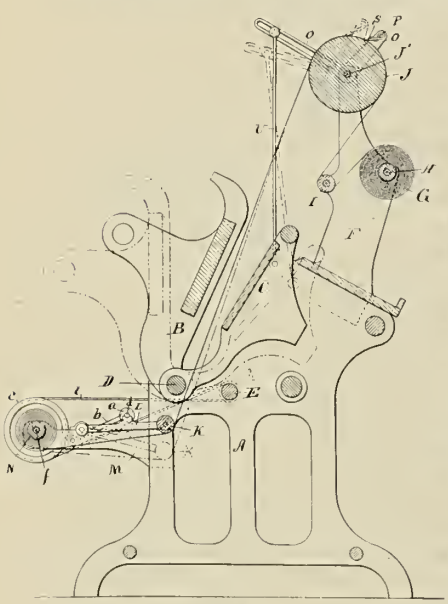


Fig. 8.

Paul G. Frauenfelder, of Metuchen, New Jersey, received a patent covering an improvement in the art of color printing, which he assigned to the American Lithographic Company, of New York City. Instead of as many impressions as there are colors, the inventor employs a series of peculiarly prepared pattern surfaces which select a proper amount of color, and also a printing surface which select from the various pattern surfaces the proper amount of color. After the colors have all been applied to the printing surface, the whole design is applied to the paper in a single impression.



Fig. 9.

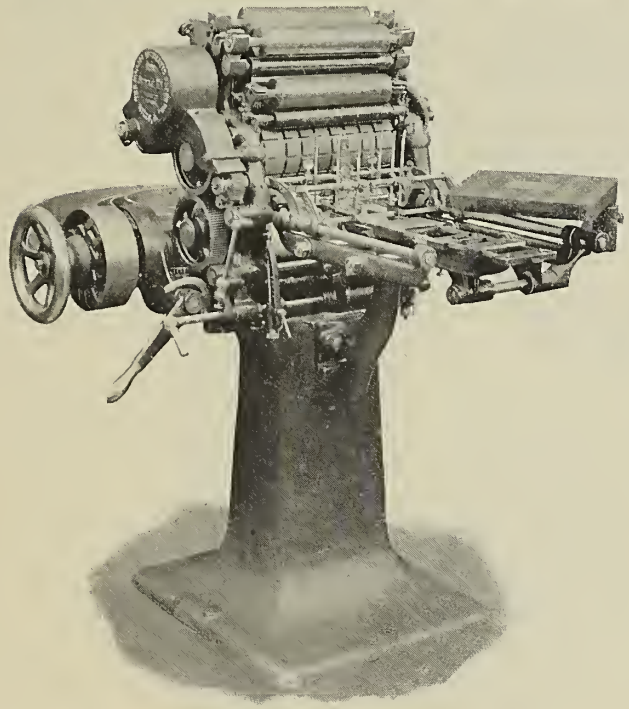
Andrew B. Blair, of Evanston, Illinois, received a patent covering the basic idea of forming matrices with parts of letters or characters, adapted to coact with other matrices, to form the complete letter or character desired.

THE HARRIS AUTOMATIC PRESS.

THE Harris Automatic Press Company, illustrations of whose card and envelope press are herewith given, are just completing their new and model factory, at Niles, Ohio, and are moving out of the old quarters, in the house of McKinley's birth, so well known from current illustrations. In these temporary quarters, they have developed their remarkable self-feeding press, into whose hopper, cards and envelopes are dropped by the handful, to be deposited, printed on either side as desired, on the edge of a revolving table at the rear of the press, in a row, neatly overlapping each other, ready to be squared up and piled, or placed in a box with the least possible trouble, one man operating the press on card work, with one assistant for envelope work.

The press is not only automatic in its feeding, but in case of failure from any cause to feed, it automatically drops its lower cylinder far enough to prevent an impression on the tympan sheet, and automatically stops itself. Started again it picks up its full speed in a few seconds. By the automatic throw-off and stop, waste of stock is reduced to ten per cent of the waste in hand feeding. The defects in register which have been so serious in other attempts at self-feeding presses are so far remedied in this, that in running printed matter through a second time there is ordinarily nothing but the added quantity of ink to betray the second impression. The weight of the card and envelope press is about 1,050 pounds and it occupies a floor space 3½ by 5 feet, requiring one-half horse-power for its operation. Its guaranteed speed is 5,000 impressions per hour. Most users are ordinarily running it at 10,000 impressions per hour. The writer has seen it do good work at a speed of 14,000 impressions per hour, but like all maximum speeds, this would probably be impracticable. The shafting is not ordinarily arranged for so high a speed. Like every other press, it will work faster on some kinds of stock than on others, but poor, cheap, rumpled envelopes seem to present no difficulty. It works them with the same facility that it runs better stock. Its speed on postal cards, and similar stock is very high. Up-to-date pressmen will possibly not find it difficult to believe that in printing from two 6-inch cylinders, the upper one supported on springs, so that it

gives no extra impression on the edge of the plate, the very best work is possible. As a matter of fact, the impression under such circumstances is unexcelled, and many jobs are in practice run on the press without any make-ready whatever. All classes and conditions of envelopes, from the

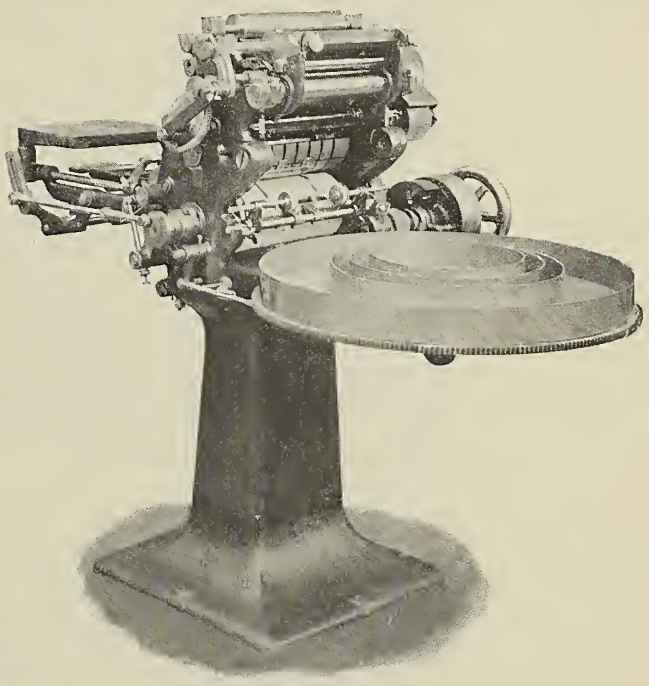


Front View.

smallest coin up to Government No. 14, are run, and all classes of card and tag stock down to 9-point manila. A stereotyping outfit is furnished if desired, at an extra charge, but electros are preferably used, and a bender to bring them to circle is furnished without cost.

In the Government Printing Office at Washington they are running on 6½ by 10¼ manila gummed document envelopes. They are running at a speed of 10,800 per hour, and are getting 150,000 impressions of these envelopes in sixteen hours. They ran 500,000 of these envelopes from one ordinary electro (copper). It was difficult, if not impossible, to tell the difference in appearance between the first and the last envelopes run from this plate, so little did it wear. After using the press about thirty days the Public Printer gave an order for a second press. In the office of the Brooks Company, at Cleveland, under the skillful care of Mr. Thomas Rafferty, the press has been in constant and successful operation since October, 1895. As an illustration of the facility with which work is done there, a postal card job of 11,500 impressions, which had been overlooked until a late hour, was sent up the elevator at 9:30 o'clock. The job had been run before, and the plate was ready. At 11 o'clock Mr. Rafferty sent the job back down the elevator, and was presently called to the speaking tube, to be told that those cards had been sent up to be printed. The office man had not thought it possible that the job could have been printed in so short a time. Mr. Rafferty also ran 20,000 stamped envelopes at a speed of at least 8,000 an hour, spoiling only one envelope in the lot, and that was one which had been defectively made by the envelope machine. At the office of J. & F. Straus, in Cleveland, where they make a specialty of small order, quick delivery commercial work, they put runs as small as 1,000 and 2,000 on the Harris Automatic. They probably figure the advantage of having a plate, all underlaid and needing but ten minutes time to start work, when a duplication of the order comes in, to be a full offset to the cost of electrotyping. They also call the attention of their patrons to the advantage to them of having new type on their envelope work, an advantage which the printer who prints direct from the type cannot afford to give. Every printer who prints on a Harris Automatic finds some new line of work which he can do to advantage on this press.

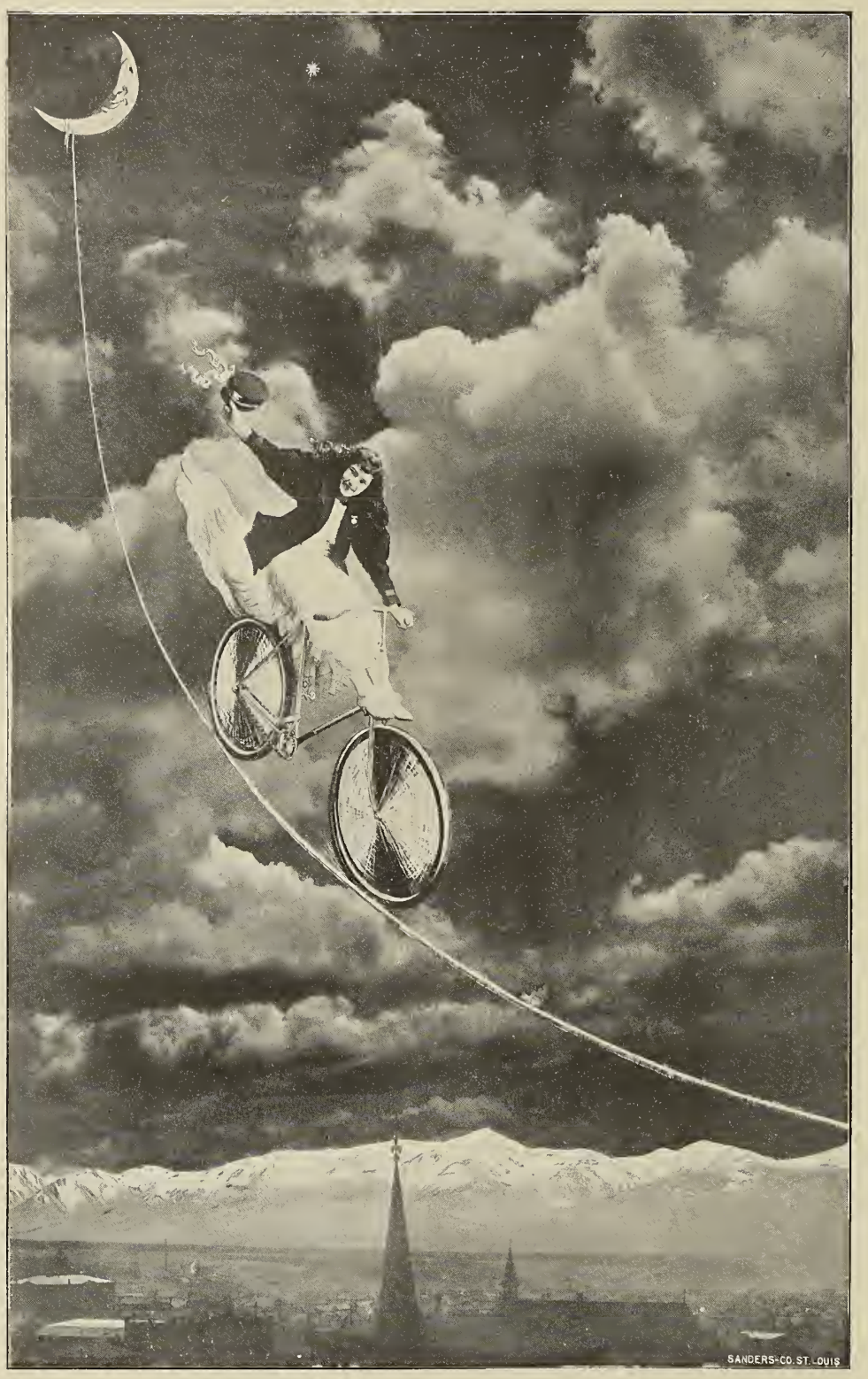
The story of the invention of the Harris Automatic Press is interesting. Mr. Charles G. Harris, the inventor, is a young man, who first learned the jeweler's trade and later that of a sheet-iron roller. His experience with the printing business had been limited to a half-day in his boyhood. Going and coming from the rolling mill he passed the office of a weekly paper, whose old drum cylinders would sometimes be laboriously grinding out paper. He conceived the idea that he could make a better press. He had never seen or heard of a perfecting press, and the idea of using two cylinders came to him as a new invention. Fortunately he had no one to tell him it was old until he had constructed a wooden model and invented a feeding mechanism which was really new and valuable. But from that time until his first perfected press was on the market, he had five long years of struggle and disappointment. With a little foot lathe and a few hand tools, he worked nights and perhaps Sundays in the back room of a jewelry store, making and discarding hundreds of separating, feeding and registering devices. Finally he resigned his job as a roller and devoted his whole time to the press. Capital was awaiting him and ready to take hold whenever he should say that he had a machine that would work, and within the past year the Harris Automatic Press Company, with a capital of $100,000, has been incorporated and is now pushing the manufacture and sale of the press. Mr. Charles G. Harris is vice-president of the company and a large stockholder. Instead of sharing the fate popularly supposed to await inventors and being crowded out, he has been placed in a position where he receives and will receive



Rear View,
Showing revolving delivery table, with removable trays.

the benefit of the wonderful inventive talent which he has shown and is constantly exercising.

In the perfecting of his press, Mr. Harris has had the aid of Mr. John F. McNutt, a most skillful mechanician. In many ways the press bears evidence of his skill, and he and Mr. Harris are joint inventors in the later patents. Mr. McNutt is superintendent of the company's factory.



COASTING FROM THE MOON.

Copper half-tone by
SANDERS ENGRAVING COMPANY,
314 N. Broadway,
St. Louis, - - Missouri.

From photograph by
O'KEEFE & STOCKDORF,
Leadville, Colorado.

Correspondence

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

A SUGGESTION FOR KEEPING SAMPLES.

To the Editor: HAMMONTON, N. J., Sept. 14, 1896.

A correspondent in the July issue asks how to keep loose samples. In the August number, J. B. Manning gives a plan, but we have one we think an improvement over his. We take a number of sheets of manila board of convenient size and fasten them together at one end with a cord. Our samples are sorted out, and a page, or more if desirable, devoted to each kind of work. The upper corners are pasted to the page so that the sample can be turned back, and the cost of stock, time, etc., written on the page where it can be found when wanted but still be out of sight of customers. This method keeps the samples perfectly clean and smooth and in convenient shape to handle. A customer can easily select any particular style he wants, and the printer can easily see, by referring to his note under the sample, just how much he made on the job and how long it will take him to do it. BASSETT BROS.

FROM DENVER.

To the Editor: DENVER, Colo., September 3, 1896.

A new era of industrial progress is dawning in Colorado and in the entire West. Denver is the natural center of every line of travel throughout the western country, and the city's present growth is of a steady and substantial character. The printing trade is generally the first industry to feel the effects of approaching prosperous times, and already there is a general improvement noticed in all branches of the business in Denver. The managements of two of Denver's daily newspapers have added new and fast presses to their equipment, and otherwise enlarged their facilities to keep pace with the growing demand; and added to this is the usual increased requirements incumbent upon newspaper publishers during a presidential campaign.

The manager of the Denver *Republican* recently had built for use in that office, by the Goss Company, of Chicago, a handsome twenty-four page press, capable of turning out papers ready to mail at the rate of 25,000 per hour. The press has all of the late mechanical improvements, and is a valuable addition to the *Republican's* plant.

About the same time the *Evening Post* also added to its pressroom facilities a new twenty-four-page Scott perfecting press of the latest pattern, and possessing astonishing rapidity.

The *Rocky Mountain News*, the pioneer morning paper, is soon to occupy larger and better quarters in a building which will be fitted and arranged in a manner that will leave nothing to be desired in the way of a convenient and up-to-date newspaper office.

Preparations are being made to entertain the Western Editorial Federation, which will hold its second annual convention at Denver on September 14, 15 and 16. The visitors will be the special guests of the Colorado newspaper fraternity, and Secretary A. B. Tomson expects the visiting editors and accompanying excursionists will number nearly one thousand. The objects of the Federation, as stated, are "to raise the standard of journalism, to create a closer relationship between members of the press, to devise plans for more favorable newspaper legislation, the redemption of arid lands, water storage, immigration, silver recognition, harmony between railroads and newspapers and the further advancement of the general interests of the great empire lying between the Mississippi river and the golden coast." The Federation represents the journalistic profession of twenty-two trans-Mississippi states, all of which will be well represented at Denver. A voting contest for the second printer laureate will be conducted during the convention. A concert programme has been prepared, including the best local talent, for the entertainment of the editors one evening during their stay; excursions to points of greatest scenic attraction will be conducted, and altogether the journalists and their friends will doubtless enjoy a pleasant and profitable entertainment throughout their visit to Denver and the state of Colorado.

A new candidate for public favor is *The Great West*, a monthly magazine just issued at Denver, from the press of the Smith-Brooks Company, and established and conducted by Elisha Hollingsworth Talbot, for many years editor of the *Railway Age*, Chicago. The avowed object of the publication is to especially advance the chief industries and interests of the western people, and it has at once a wide and attractive field from which to draw inspiration and patronage. In typographical appearance *The Great West* is handsome; in form, convenient; is replete with illustrations, and, together with its praiseworthy literary features and excellent arrangement of various departments, is deserving of the substantial support by western people that it will undoubtedly receive.

The Smith-Brooks Printing Company, of Denver, has been awarded the state printing for the ensuing two years. The work will foot up in the neighborhood of $60,000 for the two years.

There is a growing interest among the printers of this city in the approaching session of the International Typographical Union, which will be held at Colorado Springs. Every effort will be made on the part of Denver Union to properly and royally entertain the visiting delegates when they visit the Queen City. Two worthy members have been elected to champion Denver's interests at the convention: Frank W. Hynes will represent the job printing fraternity, while John W. Bramwood, late president of Denver Union, will attend to the interests of the news and machine men.

A circulating library or collection of magazines, books and periodicals devoted to the printing and kindred trades has recently been established by the employes in the Smith-Brooks composing room, the members of the chapel contributing thereto. THE INLAND PRINTER heads the list, which includes most of the different journals of that class now published. H. CROSBY FERRIS.

HOW W. H. WRIGHT, JR., ADVERTISES.

To the Editor: BUFFALO, N. Y., August 23, 1896.

Under editorial caption I have read your article on printers' advertising. As you know, I am somewhat of an advertiser and believe in taking generous doses of the medicine which I prescribe for others. My idea has always been quality rather than quantity, believing that the class to whom I am particular to send my advertising can be much more easily won over to my work if I seek to issue original designs, etc., and thus prove my ability to do as well for them in the printing of literature which will bring them patronage as well. The little paper which I print "semi-occasionally" is a good means of advertising a printery, as it gives opportunity to more extended mention of specialties which one may have. The calendar blotter, which I have issued at monthly intervals since 1889, still continues to be the "mascot" of the house. I think it safe

to say that in the dullest of seasons I have evidence of the returns through this medium. I find it is welcomed now as it was seven years ago; is expected, and the text and varying designs are commented upon. This has been an excellent trade-bringer to many a struggling printer since the publication of my book, "Some Advertising That Advertises," a book in which are reproduced many of the designs in blotter advertising.

My latest original novelty in advertising is "sampled" herewith. [Mr. Wright inclosed in his letter a neat four-page card, showing the electoral vote of the several states on the outside and on the third page a four-leaved clover covered with tissue paper. The advertising is brightly written.] That "Electric Printing" foreshadows success is in this way amply proven. In Buffalo I admit that many competitors can equal the letterpress work, but the line is drawn at the added feature of the four-leaf clover. I did not think it necessary to copyright the card, since I fear no imitators.

This last scheme of advertising my business is probably met with more queries, and stands a better chance of being preserved, than any advertising I have ever issued. Of course I expect to enlarge my office after the five hundred I have prepared are ready for circulation and are in the hands of the people. I send you one of the choicest, and were you in B. and a probable customer, I would at once open up a permanent place for your account in my ledger. Wishing you and the excellent INLAND success, I am yours very truly, W. H. WRIGHT, JR.

HOW TO MAKE A JOB SAMPLE BOOK.

To the Editor: BELMOND, Iowa, September 3, 1896.

Many job printers, more especially those in "country offices," have no sample book, in which to keep specimens of jobwork. The present system of using drawers, which prevails in a majority of the offices, is unsatisfactory for several reasons, the principal one of which is that where there is much jobwork done it accumulates in large piles, gets mixed up, and much time is frequently lost in hunting for certain samples.

I believe my method of preserving job specimens is a practical one, and that it is a great improvement over the drawer system. It is as follows: First, take ten quires of good quality seven-column print paper and either sew or staple the back of each in a secure manner. Then paste a thick sheet of straw board on both sides of each quire, paste a strong piece of muslin over the back, and cover the whole with an attractive paper cover, in the same manner that a note book is covered. After allowing them to thoroughly dry and trimming them, they are ready to receive the samples. Use one exclusively for sale bills, one for dodgers, one for legal blanks, one for statements, one for blank notes, one for letter-heads and note-heads, one for envelopes, one for programmes, and one for wedding, calling and business cards. Use gum tragacanth or any other good, cheap paste to fasten the samples in their respective books.

When a job is printed, the same date should be written on it as is written in the day book — then if any difficulty is had with a customer, there is not much time consumed in convincing him when and what kind of a job was printed for him. In fastening envelopes and letter-head jobs in the books, cut off all but a small margin around the printed matter, and in fastening all the light weight paper jobs, just put a small amount of paste on the four corners and a little in the center; in fastening card jobs, a small amount of paste in the center will be sufficient.

A convenient place to keep the books is a shoe box divided into ten parts, in each of which may be placed one of the books. Each book should have a title printed on it and each partition of the box should have a title on it to correspond with the book. The same kind of a book should be made to keep sample ads. in. The labor and material used in making these books should not cost over $2.50 and if they are used in a careful and economical manner will last ordinary printing offices several years.

R. W. STRONG.

"ON THE SETTING OF ADS."—A REPLY TO MR. J. H. SODEN.

To the Editor: NEW YORK, August 21, 1896.

In the July number of THE INLAND PRINTER, Mr. J. H. Soden, writing of "Technicalities," opened with this statement: "A proper knowledge of display composition should comprehend a thorough acquaintance with the technical facts relating to the manipulation of types." Taking this expression for a text, or a keynote, Mr. Soden proceeds to elaborate upon it in the general direction of display composition as applied to the setting of advertisements in newspapers. He takes up an article reprinted in the May number of THE INLAND PRINTER, from a previous issue of *Newspaperdom*, which bore the title "On the Setting of



No. 1.

Ads." This article was written around two specimens of ad. composition — one clipped from a newspaper, and the other an improvement suggested by the writer. To these examples of opposing styles Mr. Soden adds his own, to exemplify his theory of ad. composition.

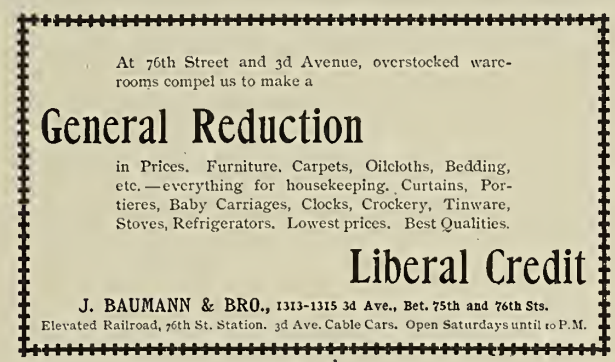
It seems to me that these three examples of ad. composition typify very faithfully the chief divisions of theory and practice in the display of advertisements, and they are, therefore, worthy of renewed attention and discussion.

There are several ways of looking at this matter of type-display. Mr. Soden's way is that born in and bounded by the printing office, as the idea of the person who laid out and set the first example was that of the over-anxious salesman whose notion of selling goods is extravagant and unstinted praise of and constant talk about them.

I think the first example may be dismissed without further remark than to characterize it as vulgar and ineffective. The point is obscured as completely as it could be, and the employment of type is suggestive only of the sidewalk roper-in who infests the Bowery. This original ad. is only worthy of consideration as showing how badly copy can be handled, and how completely the real point of an ad. may be obscured when typo-mania gets possession of an advertiser. It is simply inexcusable, almost useless as an ad., and a thorough disgrace to the compositor and the writer.

Mr. Soden's example must not be considered in quite the light of his comments, and his schedule of four styles for setting ads. I am one of those who, while confessing to a great admiration for handsome display types and a decided predilection for their use, yet endeavor to look beyond the type-effect and consider the object sought by the advertiser, and the probable effect upon the mass of readers. Let us consider, therefore, first of all, what the advertiser

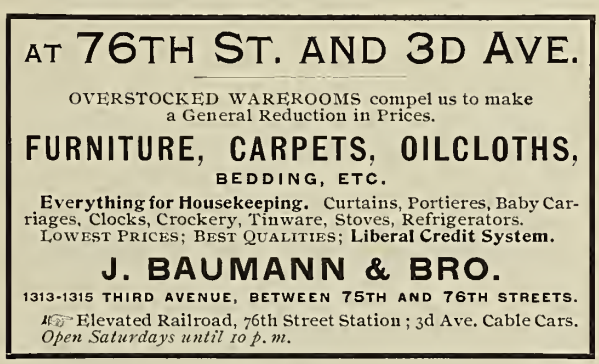
particularly wishes to accomplish through this particular advertisement. The concern is one whose name is familiar to all readers of New York newspapers, from which I infer that the primary object of this ad. was not to announce the location or the character of a certain store. The copy, if it is read without reference to the factitious emphasis imparted to portions of it by the display type, ought to suggest its motif. Let us see: "At Seventy-sixth street and Third avenue overstocked warerooms compel us to make a general



No. 2.

reduction in prices. Furniture, carpets, oilcloths, bedding, etc. Everything for housekeeping. Curtains, portieres, baby carriages, clocks, crockery, tinware, stoves, refrigerators. Lowest prices. Best qualities. Liberal credit system." In reading this copy, if it was sent in without the display being indicated, the intelligent ad. man would note at once that the merchant's desire to sell his too large stock was expressed by the two points brought out in the ad., as revised by the *Newspaperdom* writer—a general reduction of prices and the liberal credit offer. Mr. Soden does not bring these points out. His treatment is conventional, and takes cognizance of little but the location, the name and the business of the store.

I am looking at this matter from the standpoint of the shrewd advertiser, rather than from the point of view of the expert in typography, and it is because I claim that the ad. setter ought to consider the business-bringing power of an ad. before he considers its typography that I venture to express a difference with Mr. Soden. The original of this ad. and Mr. Soden's improvement do not express the wish of the advertiser, which is to sell his goods by reason of his offer of reduced prices and liberal credit. I am not in the habit of trusting my own judgment or impression implic-



No. 3.

itly when it is convenient to get the thought of others, and I have shown these ads. to several advertisers and type-experts. All agreed that No. 2 is the most effective example. Considered solely from the typographic standpoint, the second example is more nearly in line with the best practice and the rapidly growing sentiment, which is distinctly leading toward the exclusive use of roman types, and slight deviations from their agreeable and lucid lines.

Simplicity of arrangement and expression is one of the most powerful factors in advertising, and it is being studied and adopted by the best advertisers with profitable effect. No. 2 is simple, yet strong. It attracts by suggesting the saving of money. Its liberal white space, and the foil of the small type, serves to bring the two eye-catching lines into much greater prominence than any of the lines in the other examples attain, and the display is actually larger than that in either of the others.

I will not suggest that Nos. 1 and 3 are useless as advertisements, as Mr. Soden does of No. 2, because my experience has taught me that it is scarcely possible for an ad. to be so poorly displayed as to rob it of power to influence trade, if it is printed in a good medium. I chiefly wish to point out that the ad. man should strive to bring the special idea of the advertiser so prominently out in his type display as to attract the reader's attention first of all. It is quite time for those who are responsible for the typography of advertisements to ignore such technical considerations as Mr. Soden emphasizes, and labor to make the display types express to the reader the message of the advertiser. Technicalities are for secondary consideration, and should never be thought of until the advertiser's idea has been put into the two or three pregnant lines of the advertisement, and then only for the purpose of making the ad. attractive to the eye and forcing the supplementary matter into its proper relation to the ruling idea. GEORGE FRENCH.

PRINTING TRADE IN SOUTH AFRICA.

To the Editor: CAPETOWN, S. A., August 4, 1896.

During the past few months the attention of the printing fraternity of Cape Colony, and more especially of Capetown, has been centered on the government printing contracts. The greater part of the government work, amounting to £70,538 last year, has been done in Capetown during the past five years by the firm of Dennis Edwards & Co., but who will be the next successful bidder for the work of Cape Government is a hard matter to guess at, owing to the government having asked for tenders from many firms both in England and on the Continent. Following up a largely signed petition recently presented to both Houses of Parliament praying them to keep the work in the colony and under no circumstances to send it to Europe, a deputation, representing the Capetown Typographical Association, waited upon the Colonial Secretary on July 11. The deputation consisted of Messrs. Berrisford, president; W. Gray, vice-president; Scroggins, secretary; Blundell, Tanner, Farrell and Ernstzen. Mr. Berrisford in introducing the deputation said they represented the printers of the whole colony. Already a petition with 1,500 signers had been presented to both Houses of Parliament setting forth their grievances, and a question with regard to the matter had been asked by the Hon. Mr. Wilmot in the Legislative Council. The reply given by the Secretary was that if a foreign firm got a government printing contract it would have to start an establishment in this country, where the work would have to be done. From their point of view there were several things in the interests of printers in this country they would like to suggest. In the first place, they wished to impress upon them the necessity of giving the work of the country to the people of the country. He did not mind what colonial firm the work went to. If the printing contract went out of Capetown the effect would be that a large number of men, many with wives and families, would be thrown out of employment. This would have a tendency to bring down wages, and would be a death blow to the members of the printing trades. But if a European firm did get the contract they desired to be safeguarded in another way. Such a firm might bring out to this colony a large number of men at a low rate of wages, and thereby swamp the market; it would

also be possible for them to tender for work at lower rate than local firms could. On the other hand, a European firm might open a small office here and supply only about one-fourth of the men necessary to carry out their contract, and have the great bulk of the work done in Europe. He advised the government to put a high tariff on all printed matter coming into this country, and closed his well delivered speech condemning the idea of sending £70,000 away from this colony when the surplus of the government was £2,000,000 sterling, simply because it was a little cheaper.

Mr. Scroggins referred to the great injustice of the contract going out of the colony, and stated that it was unfair to expect tenders here to be equivalent to those in Europe, as the wages here were higher, though not equivalent in purchasing power. He desired to impress upon the government the necessity of a high tariff on all printed matter coming into the colony. Closing, he referred to the fact that advertising firms on the Continent supplied shopkeepers in this colony with printed matter, such as bill-heads and envelopes, free of cost. Messrs. Tanner and Farrell also made speeches condemning the foreign tenders and strongly urging the necessity of a tax on imported matter.

The Colonial Secretary, after welcoming the delegation, said he had received information with regard to the printing trade of the ways of which he had previously no knowledge. In the interest of the public the government was compelled to go to the open market. Parliament insisted on tenders being called for, and it was thought advisable to go beyond the colony. There were only three or four firms in the colony who tendered, and, therefore, it was possible that arrangements might be made by these firms so that tenders should be fixed at a higher rate than it would otherwise be. Tenders were not called for in Europe with the object of undercutting local men, but for the sake of guarding local interests, and if all things were fairly equal, that certainly the local firms would be given the preference, so far as he was concerned. If there occurred a very great difference, however, they would understand that it would be impossible for him, holding the position he did, for the sake of a section of the community to tax the whole community. He would give fair consideration to what they had requested. They had a very hard thing to contend with, as printing was done very much more cheaply in England, and on the Continent cheaper still, on account of the smaller comparative cost of living. After thanking the Secretary the deputation withdrew, feeling that the Secretary was on their side, even though the farmer members, of which the majority of the Cape Colony Parliament is composed, were not. The letting of the contracts is looked forward to with great interest, the general opinion being that the work will go to England notwithstanding the pressure that the printers have tried to bear upon the government. In answer to a question in Parliament a few days ago, the Secretary said that what work the Capetown printers were capable of doing they would get, but that they would have to improve their productions if they wished to get much of it. Perhaps the way in which the work is produced has a lot to do with the present trouble. There is not much good work done here.

The only government in South Africa controlling its own printing office is the South African Republic (Transvaal). A new granite building is now being erected for its accommodation at Pretoria, the capital. The compositors are imported from Holland, as all the work is printed in the language of the Netherlands. Wages range from £3 10s. to £7; all hands receiving over £4 are placed on the civil service list. There is a tax of one hundred per cent on all printed matter entering into the state from the neighboring colonies, or abroad, and the printing business throughout is in a flourishing condition.

In the palmy days of the diamond fields, Kimberly, the then Eldorado of South Africa, had three daily newspapers and three or four weeklies, all of which received phenomenal support at times; but since the amalgamation of the mines, and the consequent shrinkage of the once gay townships surrounding Kimberly, the papers have fallen away until now there remains but one, which, when compared with its former condition, is in a sad plight.

To the printers of Capetown the credit must be given for having introduced unionism into South Africa. About nine years ago a few compositors decided to form a typographical society and to that end called a meeting of the members of the craft. The society existed for a few years and then died from inaction. Not to be beaten, seven compositors, Mr. I. I. Gringer being the moving spirit, made a fresh start, and the present Typographical Association of Capetown, with two hundred and fifty members, stands as a monument of their perseverance. There are over one thousand persons connected directly with the printing trade in the Cape Peninsula, the population of which is sixty thousand. The union printers in South Africa number 585, the largest number in one society being in Capetown; but the most useful organization is at Johannisburgh, S. A. R., where there is a recognized scale of wages for both piece and day work.

Unionism can never amount to much in South Africa, as the indiscriminate mixing of white and colored tradesmen which prevails will ever keep them from any unity.

The largest printing concern in the "Dark Continent" is the Argus Printing & Publishing Company, with six daily newspapers and thirteen weeklies, six large jobbing plants, retail and wholesale paper dealers, general stationers and newsdealers, and with a stock capital of £100,000 on which they paid last year a dividend of eighteen per cent. They have branches in Capetown, Johannisburgh, Pretoria, Bulawayo, Kimberly, Durban and Port Elizabeth, with head offices in London, England. This company will be in a position to attract the attention of the printing world in a few years, for it is extending its business in leaps and bounds, and at the present rate of increase will soon have offices and papers in every town of consequence in South Africa. The Argus Company own the Johannisburgh *Star*, a newspaper property which is proving a veritable "gold mine." By the way, the *Star* will in the course of a few months put in a stereotype web press, the first stereo in South Africa.

This scale of wages was furnished me by the president of the Capetown Typographical Society. The cities named in the list are the most important in South Africa.

	Weekly. £ s. d.	Price per 1000 ens. s. d.	No. of Hours.
Pretoria, S. A. R	5 0 0	1 5	48
Johannisburgh, S. A. R	5 0 0	1 5	48
Maritzburg, Natal	2 15 0	0 11	48
Durban, Natal	2 17 0	0 11	48
Bloomfontien, O. F. S	4 0 0	1 0	48
Kimberly, Cape Colony	4 5 0	0 11	50
Port Elizabeth, "	3 5 0	0 11	50
Capetown	2 15 0	1 0	50

The prices quoted above for piecework are for 1,000 ens — not ems. The above scale of wages can be taken as average of the whole. There is but one typesetting machine in this country yet, and that one is not being used, the people owning it claiming it is N. G. Whether this be true or not is questionable, for I know personally of seventy-five machines exactly like it which are running, week in and week out, in the States.

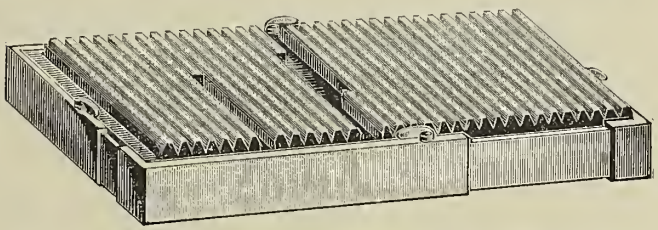
What a grand field for the wares of the printers' supply houses, pressbuilders, inkmakers (especially) and the many other things with which printing offices must be equipped. Why should not American manufacturers in these lines catch the trade of South Africa? There is no impediment in the way. Freight rates from New York are cheaper than

they are from European countries. American printers' materials are in advance of any other country's. Why, then, should not America catch the trade of South Africa which is increasing one hundred per cent every year. Let the inkmakers, pressbuilders, papermakers, etc., make decided efforts for the South African trade, and I am sure that the tide will turn in their favor. There is, I admit, a slight prejudice in favor of European goods; but when price, quality and quantity are more suitable elsewhere, that is just where the cosmopolitan printer of Africa goes to. I throw out this tip for anyone who is willing to pick it up. Investigate. ARTHUR WILSON.

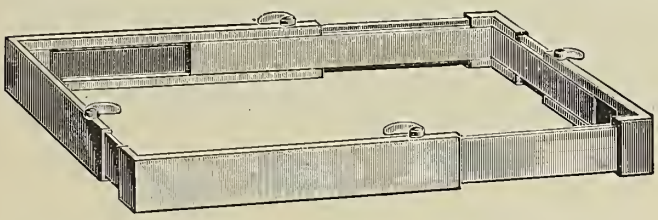
PATENT DEVICE FOR TYING PAGES.

To the Editor: BRIDGEPORT, Conn., August 30, 1896.

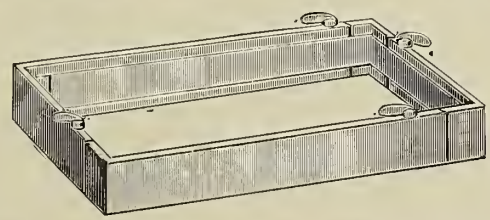
I take this opportunity of notifying you of the success which I have achieved at a small expense—$10 for five years' subscription to your excellent trade journal. I have been a constant reader of THE INLAND PRINTER for the



past five years, and in the August number of 1892 you published an article written by S. K. Parker, entitled "Looking Backward." One of the paragraphs spoke of the fortune that awaits the individual who finds a quick and effective means of securing the page of type in place of the slow process of tying with string. Well, I started at once to devise some way of improving on the old method and success has crowned my efforts, as the inclosed proof shows. It has taken four years, but I "got there just the same." As can be seen, it is an adjustable fastener, which can be



used on fifteen different sized pages; is fastened with set screws which run parallel with the sides and ends and do not interfere with the type; remains in the form on the type; is made to pica and is an excellent thing in jobwork. It is needless for me to say any more as to its good qualities, as you can see them for yourself. If I had not received the idea from THE INLAND PRINTER I most surely would never have thought of improving on the old method—string. I send you this letter to show you the benefit that has been



derived by one of the many subscribers to your worthy journal. I have given it practical tests and have yet to find where it is wanting as a type fastener. I wish all success to THE INLAND PRINTER and to the fertile brain of Mr. S. K. Parker, who first suggested the idea which I have successfully carried out. My advice to all printers is—both employers and employes: Subscribe for THE INLAND PRINTER, read it carefully and think well on what you read, for it is money and time well spent.

D. J. DEEGAN, 166 Carroll avenue.

A NEW SCHEME IN ACCENTS.

To the Editor: WELLINGTON, N. Z., August 1, 1896.

Now that types cast both bodywise and setwise to a standard unit of dimension are coming into general use, the way is opened for many valuable reforms of a labor-saving character, and capital may be safely and economically invested by both printer and type founder in special material; whereas, prior to the introduction of interchangeable bodies, experiments of the kind would have been an extravagance on both sides. I have now a suggestion to make which I think deserves consideration not only by type founders but by bookwork printers, those especially whose work, like mine, runs into more than one language.

Some years ago I had to print a dictionary of the New Zealand language. It was desired to have the leading words in a heavy-faced roman or "ionic," and long and short quantity marks were required for the five vowels, both in caps and lower case. For this purpose I had a brevier Ionic of a London founder cast on long primer to line accurately with my standard roman, a large extra quantity of the sorts particularly run upon in Polynesian (a, k, etc.), and twenty-two special characters—the five vowels, caps and small, with the two quantity signs, and the separate signs themselves on half long primer body. The font was a heavy one—over seventy pounds—and I was charged, as is customary, face price instead of body price; but, probably on account of the quantity required, no extra charge was made for the special sorts.

When the work was finished I tied up many pounds of the accents, etc., and, unless a future edition of the same work is required, it is not likely that they will ever be of any further use. Moreover, although the font, being a strong one and working with the standard roman, is now one of the most useful job letters I possess, it possesses none of the accents in more general use, though I have a large excess of those used in Maori.

Some time ago, another printer having a particularly troublesome job, in which all manner of accents were needed in a heavy-faced letter, wrote to England for the sorts required. The reply he received was something to this effect: "You have indicated rather more than one hundred special characters. To produce these would cost £100, and we should probably have no further use for the punches or matrices. We do not suppose that you would be inclined to go to so heavy an expense, nor are we; but we are prepared to share it equally with you if you are willing." I think that in the end he made shift without.

I may remark, incidentally, that founders generally neglect very much to exhibit exactly such special characters as these, even when after great labor and cost they have produced them. I know that fully accented job fonts do exist; for instance, there is the heavy-faced nonpareil used in the last edition but one of Webster, and the antique used in the latest edition. I do not suppose that the printer or publisher has any proprietory right in these accents; but I have not seen them or anything like them ever exhibited for sale. I sometimes see a note like this: "This series can be supplied, if required, with accents for the French language" (or "Spanish" perhaps, as the case may be); but I have never seen a fully accented letter shown or advertised. The matrices prepared to my order seven years ago are certainly the property of the founder; but the characters do not appear in his book. Dictionary work of one description or

other is always being done somewhere; characters of the kind are often wanted by those who cannot afford to have them specially engraved; and suitable fonts provided therewith would have the preference.

At the same time a fully accented font implies a large and an indefinite number of characters. In an ordinary roman body font we have four sets of vowels and two consonants, twenty-two characters in all; these suffice for French, Italian, Spanish and German. But the long and short quantity marks are almost as important, and nearly every European language other than those named requires its special letters. In Danish, shift may be made with the "umlaut" *o*, but the crossed *o*, cap and lower case, is really required. In Swedish, the *a* with the small o above, cap and lower-case, is essential. In Welsh, there is the circumflexed *w* and *y*. Roumania requires the cedilla mark to the *d*, *t*, *s* and *z*; Polish and Bohemian have each their own peculiars, and when the languages of India are expressed in roman characters, a whole swarm of diacritically marked vowels and consonants come into use.

Now, in works on comparative philology — and we are printing some even in this remote region — we have words grouped from all kinds of foreign tongues, and the author likes to see them correct. To furnish a standard roman with a full supply — much more a job face — might well be the despair of printer or type founder. It is almost distressing to look over the pages of peculiars in the later English specimen books. After the standard accents are disposed of, we find a motley mixture, sometimes hundreds of characters, agreeing only in body. Tall and short, fat and lean, old style and modern, roman and italic — they jostle each other. You may find some of the very sorts you are in need of — rarely all. The needed character may figure in the italic, but not in the roman, or *vice versa*; and even if there it probably lines badly with your standard face, or is so much too light or too heavy as either to look insignificant or round out conspicuously on the page. I have sometimes, by shaving down and fitting letters, "faked" the necessary sorts, and with fair success; but it takes time. It can be done for two or three characters in a sheet, but not for one that recurs a dozen times or more in a page.

I find that when types were cast with much less accuracy than they now are, and were far more costly, careful printers met with the same perplexity, for Luckombe (1771) suggests that the plan adopted in Greek of kerned accents, and letters kerned to correspond, on one or both sides, might with advantage be extended to roman. But the suggestion is not really a practical one, and I do not think that the idea was ever carried into effect. The kerned Greek letters, ingeniously as they are devised, are a great nuisance, are specially liable to damage, and the kerned accents are about the most fragile characters that typefounding has produced. Loose accents (first, I believe, cast for Prince Lucien Bonaparte some forty years ago) answer fairly well for caps, but have never been a success for lower-case sorts. Now, my experience in faking accents has suggested a system by which every possible accent and diacritical sign (except those actually crossing the letters) could be represented without the cutting of a single punch, and with a reduction, instead of an increase in the number of characters supplied with an ordinary standard font. Before the introduction of the point system such a scheme, though practicable, could not have been really economical; but under the changed conditions of recent years it could be carried out with advantage to all concerned.

This is the scheme: Have all the accents and diacritical marks — they are not many — cast to even points setwise and on 2, 3, 4 and 6 point bodies; larger, if necessary, as at present. Abolish the twenty accented letters at present in use, and in their place in the upper case substitute the loose accents and the complementary vowels. These letters are the novel part of my scheme. Let the font be nonpareil. Then the vowels would be cast to 4-point, the shoulder at the top being absent. The vowel and accent would be set separately after the manner of pieced fractions, and would accurately fit. There would be *uniformity*, for all the vowels would be exactly alike, being struck from the same punch. There would be *economy* of type, for the printer would no longer require French, German or other accented sorts, but interchangeable ones, in steady use, and which could be used in place of regular sorts when they ran short, by simply adding a space instead of an accent — instead, as I have seen done, cutting off the accents in such cases, and thereby crippling the font. It would be as easy for him to put in a rarely used accent as the commonest. He would not, as in my case, have stores of Danish and other accents, required at one time for special work, and almost or quite useless after the work was done. The dictionary accents to which I have referred are a case in point. They would now be living types instead of dead ones if their two constituents



ON THE BEACH, SHEBOYGAN, WISCONSIN. Photo by J. W. Beatson.

were separable. Take the parallel case of half-fractions. We will suppose that they had not been invented. A printer has a class of work in which, we will say, 17ths and 19ths continually recur. He has to have a series made from $\frac{1}{17}$ and $\frac{1}{19}$ upwards. Thirty-four separate pieces are cut, at a cost of some $200; they occupy thirty-four boxes; they are useless when the work is done. With a $2 font of half-fractions he can produce as good a result with less characters, and the same pieces are available for every possible combination. The parallel is complete. In the one case—as with accents at present—we have a method comparable to that used in Chinese work; in the other we have the full benefit of movable type.







Cramer Dry Plates. Photos by J. H. Ferguson.

THREE CONEY ISLAND VIEWS.

The sorts I have mentioned, with the addition of a small-bodied C and N, would answer the purposes of the ordinary printer and would give a far more extensive variety than the present fonts. In that, he is limited to the twenty-two accents; in this, supposing he has an ordinary series of nine accents, including the cedilla, he has a possible series of forty vowels, besides the consonants. With a small-bodied w and y his characters would be still further multiplied.

But when philological work is required, the scheme could be carried to its full extent with very little trouble. Every letter in the alphabet might be cast in duplicate—on the font body and on its own. A separate accent case would then be needed, in which the small-bodied letters could be laid, with the loose accents. Diacritical marks being both at head and foot, the caps could be cast without the shoulder. The whole font would be easily accommodated in an ordinary double case; would agree in face exactly with the main font, and there would be no dead sorts (as there are in my accent cases). Multiply the fifty-six letters by the nine, ten, or more accents, and you have the possibilities of the font, though of course they would not all be available. But the work of founder and printer would be immeasurably simplified. To the founder it would be merely a matter of adjusting the body in casting. To the printer, such out-of-the-way languages as Welsh, Bohemian, Roumanian, or Lithuanian would have no terrors. The same cedilla that would distinguish the *c* in French would answer for the four consonants in Roumanian, and so on, and would be equally adapted to capital or lower-case letters.

As at present, more than one face of accents might be needed if extra heavy-faced fonts were in use. But these would rarely be required except for dictionary work. In any case a font of universal application would cost no more than is at present needed for a single language. It could be adapted without difficulty to italic (which would generally be necessary) and small caps.

Instead of the present accents, which with great advantage might be abolished altogether, certain characters in which the diacritical mark crosses the letter would still be required. In regard to these, the printer would be no worse off than at present, while these letters are so few that it would be quite worth the while of the founder to cut them. For example, one such character only is needed in Danish, large and small—the crossed *o;* and one only in Polish—the crossed *l*.

I see one practical difficulty—that of the refractory letter *i* and its colleague *j*. These, being only about half the set of the other vowels, would not allow room for an accent adapted to the average set. One remedy would be to extend the ceriphs for this purpose, and cast them wide; or the accents might all be adapted to the set of the *i* and cast on wider set for the other vowels.

I am aware that a system something like this has long been in use in England in regard to Hebrew and Arabic. But in the absence of the fundamental feature—a point basis—justification must be a difficult and painful process. So much so is this the case that one of the chief London foundries has found it worth while to go to the vast expense of cutting a "Compound Hebrew" of 400 characters. For the same reason it would be useless to lay the suggestion I have made before any English foundry. It would not be found economical in practice. But in the United States you are ready for it, and in Germany it could readily be adapted both to the gothic and roman faces. I expect I shall yet see in your specimen

books a note attached to suitable forms of heavy-faced letter: "This font can be supplied cast on —— -point bodies, to work with our series of loose accents No. ——."

Six years ago Mr. St. John introduced a somewhat similar scheme for large job letter. The vowel was cast with a slot, into which the accent fitted. In several respects this plan is better than the one I now propose — that is, if it could be adapted to ordinary bookwork body fonts, which I doubt. The accented letters in no case fill the whole body, and any founder could cast them on smaller body; but I imagine that the casting of numerous accurately slotted sorts in body letter would, if not impossible, be both troublesome and costly.

Useful as this plan would be in ordinary roman, it would be still more so in the case of Greek. It would do away with all the accented and inflected vowels (varying from 98 or 126 upward) and all the kerned sorts — some six vowels and fourteen or sixteen accents. In their place would be needed only the fourteen or sixteen loose accents and the seven (or, including those with the subscribed *iota*, which there would be little economy in casting separately, the ten) vowels. The number of separate characters and corresponding boxes would be reduced by about 90 or 120, according to the scheme of the font — a reform nearly as beneficial, both to founders and printers, as the abolition of ligatures. Not many printers use Greek, but those who do would appreciate the change. Some of the compound accents at present supplied are rarely or never used, and the change would do away with all this dead type; moreover, in case of any of the ordinary vowels running short, the smaller bodied ones could be used interchangeably in their place.

I would like to know the opinion of some of your leading printers, especially those who have had practical experience in dictionary work, on the subject. Also what your founders say about it. For, let them bear in mind that I know nothing about typefounding, and if they don't care to discuss the point in print they may, if they have an hour to spare, send me their criticism direct. They sometimes do, and their letters are both welcome and helpful to me.

R. COUPLAND HARDING.



INKS VERSUS PAPERS.

A leading firm of printers at Leipzig lately took an order to print a number of copies of a book, in which the pages of letterpress matter were inclosed in rule borders, printed in red. Shortly after the work was finished the red changed to a "villainous brown," to the despair of the printer, who not unnaturally blamed the inkmaker. After investigation, however, it was discovered that the fault lay in the paper, the particles of animal sizing with which it was impregnated having undergone putrefaction when the paper was "damped down." After some consideration the ink manufacturer bethought himself to add a solution of iodine to the ink, which worked all right thereafter.—*British and Colonial Printer and Stationer.*

THE PRINTER-LAUREATE CONTEST.

THE printer-laureate contest has reached an interesting stage. Mr. B. B. Herbert, who occupied fourth place with 155 votes at the time THE INLAND PRINTER went to press two months ago has taken a great stride forward and now rests at the top of the heap with what must be to him a very comfortable sum of 2098 ballots to his credit. It was predicted from the start that some Western man would come to the front in this contest, and the prediction seems to have been verified.

Mr. William Johnston, who holds second place, is perhaps best known through the cash-in-advance ink of which he is such a lavish dispenser. *Printers' Ink* is a widely read journal, and Mr. Johnston's vote is no doubt largely due to the prominent way in which his name has always been connected with it.

Mr. Nathan has also made a considerable increase, and follows Mr. Johnston closely with a total of 487. Mr. Orr accordingly drops to fourth place. The disadvantage under which these gentlemen labor is that, while both have well established claims to the title of printer laureate, the reputation they have made as printers has been principally absorbed by their firms, rather than having had the effect of placing themselves personally prominently before the public. Many printers know the "Lotus Press" well who have had slight acquaintance with Mr. Nathan. Mr. Orr has also chosen to hide his light under cover of the firm name of Bartlett & Co., though the "Orr Press" is fast

becoming known as an important factor in the printing world of New York City.

Mr. Theodore L. De Vinne is of course well known as a printer the world over. The *Century Magazine* is a monument to his fame of the kind which only real live men ever attain, and we doubt if there are many corners of the globe in which it has not attested his efficiency as a printer.

Written for THE INLAND PRINTER.

C. A. MURDOCK & CO., SAN FRANCISCO.

BY STYLUS.

THE firm of C. A. Murdock & Co. is an evolution from a small beginning in 1864. B. C. Vandall, J. F. Crosett and M. D. Carr, three practical printers, united forces and began business at 410 Clay street. Three years after the firm had become M. D. Carr & Co., and was housed at 411 Clay street. In November, 1867, Charles A. Murdock entered the employ as bookkeeper and office manager. Of printing as a trade he knew the difference between a shooting-stick and a brass galley, but little more. His good taste in matters of typography were of far more avail than a merely technical knowledge of the trade, and liking the business and having an abundance of New England pluck and energy, he stuck to it and soon acquired a small interest.



C. A. MURDOCK.

In 1868 occurred the memorable earthquake that shook a good deal of confidence out of many people, and doubting the stability of the floor and walls, the little office was bundled into a building on Jackson street, above Montgomery street. In December, 1868, the Clay street market building was erected, and a portion of the second story was leased for permanent quarters. They have proved permanent, as no removals have since taken place. One-fifth of the floor was at first occupied. Two-thirds are now required.

In 1869 C. L. Crackbon, a practical printer who served his time in Cleveland, Ohio, where he was a familiar figure about the *Leader* and *Plaindealer* composing rooms a generation ago, bought a third interest. In 1872 Mr. Carr sold his interest to his partners, and the firm became C. A. Murdock & Co. In August, 1893, the firm became an incorporation, retaining the old firm name as its corporate name. In addition to the interest held by the former partners, stock is held by four of the employes.

The workmen in this office have generally been brought up in the establishment, or their connection dates back a number of years. The foreman of the job department is James S. Turner, who entered the office in 1871 as errand boy. He remained until he was made foreman, when he concluded to try his fortunes in Honolulu, the foremanship on the government works of the island kingdom having been offered him. He returned to America and after a year or two spent in Leadville, Colorado, he resumed his old place, where he is likely to end his days. Other job compositors are Henry T. Hicks, assistant foreman; William Turner and Harry Chase. George W. Hughes has charge of the cylinder presses, and John Hansell the jobbers.

San Francisco has not yet reached the distinction of a book publishing center, but the best examples, at least in recent years, always bear the imprint of C. A. Murdock & Co. The equipment is well adapted for bookwork, though a special feature is legal and commercial printing, always in a severely artistic style. Some of the books from this press deserving of mention are "Petrarch and other Essays," by the late Judge Rearden; "Roses and Thistles," "Borrowings," "More Borrowings," "Scattered Leaves," etc. A number of periodical publications are also issued, as the *Lark*, the *Pacific Unitarian*, the *Western Journal of Education*, and other school and church papers, besides the Proceedings of the Astronomical Society of the Pacific (a society drawing its inspiration from the Lick Observatory on Mount Hamilton), "Sierra Club," etc.

Mr. Murdock is an admirer of the original old styles in type faces, and has never been captured by the numerous fleeting novelties. This gives to the work of the office a consistent style, distinguishing it from the commonplace and crudely plain on the one hand, and the tawdry ornamentation on the other. The book, booklet or pamphlet work turned out always bears an individuality not easily described, yet readily recognized. There is no straining after effect, yet the fitness of the typographical features to the literary quality or subject matter is noticeable. A striking example of this is seen in an almanac for 1897, called "The Weather Vane," published by the Channing Auxiliary. The borders of the title and almanac pages are the work of that clever and original artist, Gelett Burgess, and bear the impress of his genius. The working in and blending of the zodiacal signs is a very happy conceit, with no hint of the grotesque. The body of the almanac, or reading matter, is set in Bradley only, with authors cited in Jenson Old Style. The printing is in black and red, on heavy rough paper, and is in perfect harmony throughout.

Besides giving the major portion of his time to business, Mr. Murdock is very active in many things not even remotely connected with the printing office. He is president of San Francisco Typothetæ, chairman of the Classification Committee of the Board of Education, a trustee of the Boys' and Girls' Aid Society, secretary of the Hinckley Trust, president of the Unitarian Club, treasurer of the Unitarian Conference, and finds time in the intervals of business and other duties to edit the *Pacific Unitarian*. He is also in demand as a lecturer before literary and social clubs, where his thoughtful, helpful talks, or more elaborately prepared addresses, always meet a warm welcome. Though never known to have political aspirations or an itching for the emoluments of office, he served acceptably as a member of the California Legislature in 1889, having been urged to do so by his friends, though contrary to his personal inclinations. Here as elsewhere he was characterized by a faithful attention to duties, and was never known to miss a roll call or a committee meeting.

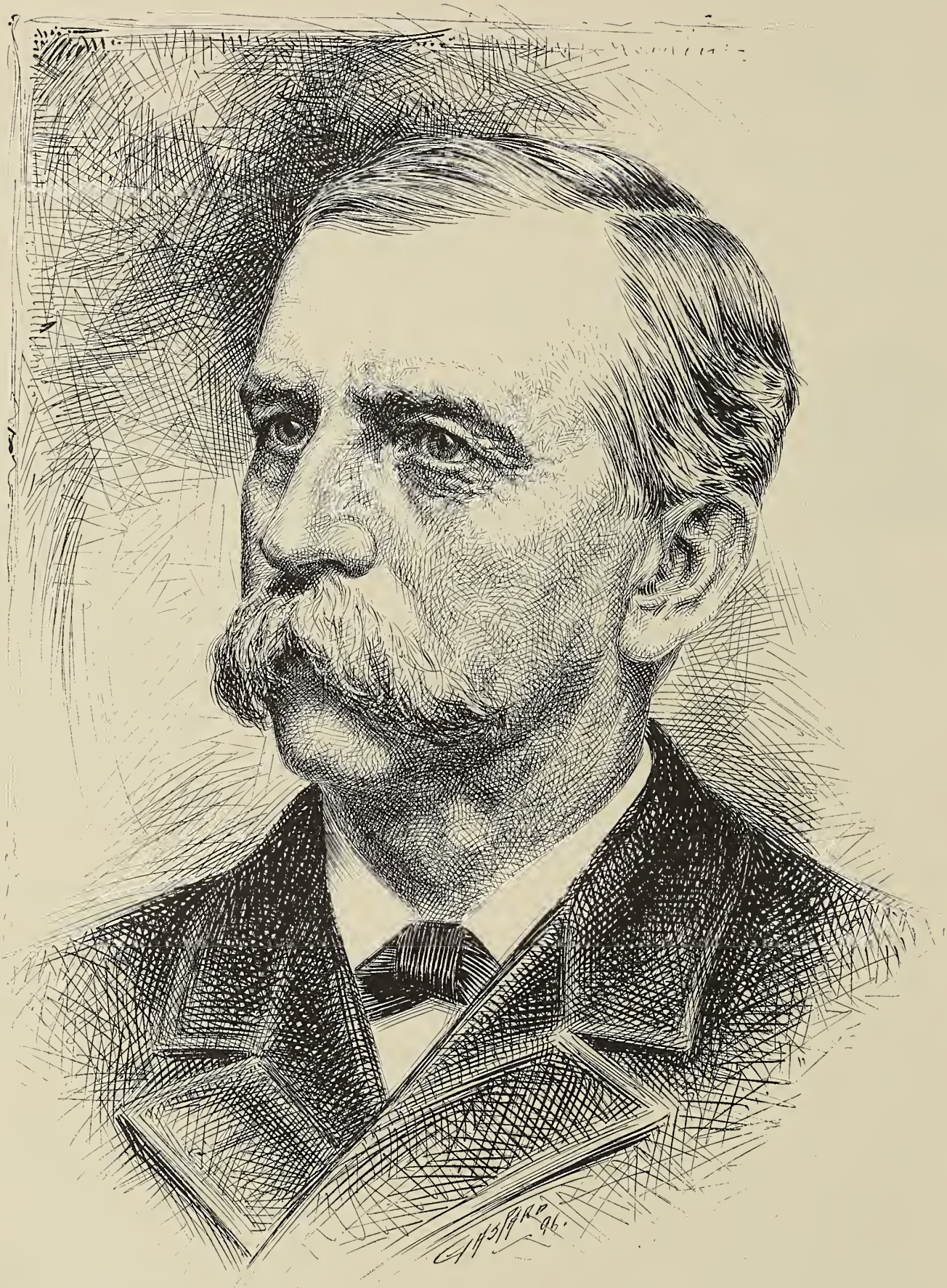
"CONTAINED INFORMATION I WOULD PROMPTLY HAVE PAID BIG MONEY FOR."

A. E. Weatherby, the Transcript Printing Office, Cumminsville, Ohio, writes:

"I recently subscribed for THE INLAND PRINTER and think it is due you to state that the very first copy received contained information I would promptly have paid big money for, namely, how to work gummed paper. I have had immense trouble with the stuff, a firm I work for insisting on furnishing it themselves and of a quality for curling that beggars description. Succeeding numbers have each contained something valuable in the articles and notes on process engraving, which I also follow more for amusement than profit, being of special interest and usefulness to me. The examples of elegant and up-to-date typography which the publication furnishes are valuable, the young lady compositors in this office being required to study the advertising pages of every issue thoroughly."

BINGS—That new typewriter girl is a corker on spelling and synonyms. She seems to be thoroughly well grounded in English.

WIGGINS—Yes, she is. Her mother told me that when she was little they always had her sit at the table on a Webster's dictionary.



WILLIAM PENN NIXON,

Editor *The Inter Ocean*, Chicago.

Drawn especially for THE INLAND PRINTER by Jules Maurice Gaspard.

SOME NEWSPAPER ILLUSTRATORS—JULES MAURICE GASPARD.

BY F. PENN.

NEWSPAPER illustration has within a few years so advanced in dignity and merit that it now commands consideration as something of a serious art. The mechanical processes of reproduction in rapid printing have hardly kept pace with the advance of the artists, although it must be confessed the newspaper etching of today is vastly superior to the primitive old chalk and wax processes of a decade ago. It may be remarked, however, that closer attention to the illustration departments of our great papers has brought better individual capacity into etching, although the mechanical devices for the etchers' assistance are practically the same as five years ago. So much for the frequently abused etcher and his troubles.



The interest the makers of newspapers have manifested in the pictorial portion has led to the enlistment of a coterie of capable artists, whose work will stand the test of publicity in almost any creditable exhibition of black and white. In the East such men as Charles Dana Gibson, Frederick Remington, Charles J. Johnson and E. S. Church do not hesitate to lend their pens on call for newspaper illustration, an index of friendly interest in a work that artists would a short time ago have frowned down as utterly unworthy of notice.

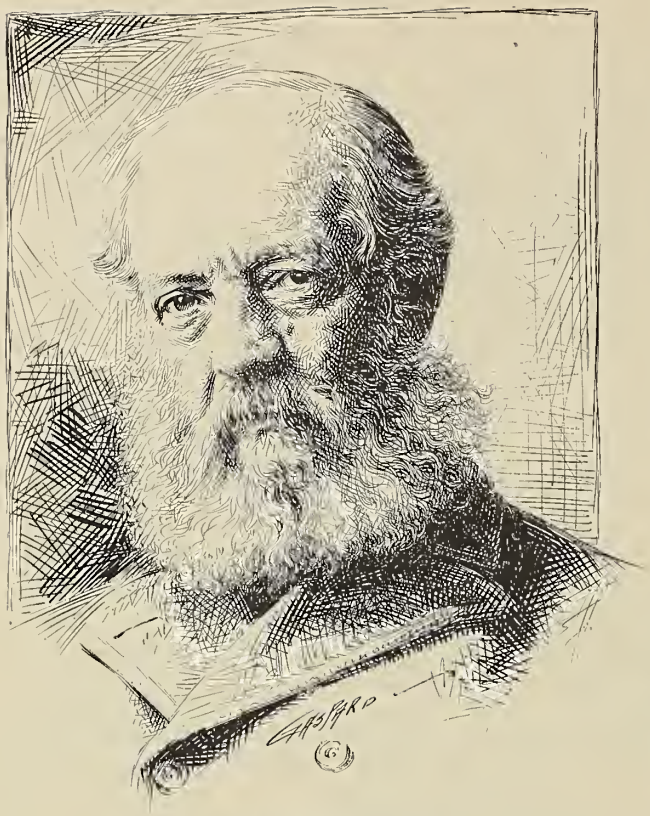
Chicago has advanced the best interests of illustration in the daily journals quite as much as the East, despite disadvantages that might appear to the supersensitive artistic mind. One may easily observe this in a comparison of the papers today with those of a few years ago. It may be a matter of some interest to remark that *The Inter Ocean* was a pioneer in the matter of newspaper illustration, beginning with drawings of maps in 1879, and with portraits a year later; the other papers, after criticising, eventually concluded to follow the pictorial precedent. Those early pictures may be painful memories, but they are more than atoned for by what has since been accomplished.

The subject of this sketch, Mr. Gaspard, who has been the director of *The Inter Ocean* art department during the past two years, has very decidedly advanced and sustained the interests, in a sphere of new and growing importance. Jules Maurice Gaspard was born in France in 1861, and came with his parents to Davenport, Iowa, in 1868. It was there that he obtained his education in the public school and afterward learned the trade of a printer. In 1879 he journeyed to New York, and there, while working as a job compositor, he found time, having the artistic bent strong within him, to take up the study of art in the Art Students' League and the Gotham Art Students' Society. In 1891 Mr. Gaspard returned to the West, and, settling in Chicago, commenced work as an illustrator on the *Times;* and the next autumn went to *The Inter Ocean*, where he has since remained.

It is a matter of regret that the accompanying illustrations do not give an adequate idea of the versatility of this artist; for while Mr. Gaspard is almost unrivaled in the field of newspaper portraiture, he is also exceedingly clever in character sketches, and has a fine fancy that occasionally exploits itself in the holiday full-page flights or special issues of *The Inter Ocean*. As for his character pictures, the best of them have been the negro types in Eleanor Churchill Gibbs' charming plantation sketches. In the matter of portraits this artist has achieved special distinction, his pictures having been highly commended by competent authorities, and widely copied by outside papers. His work is not only strongly original in style, but is equally remarkable for the strange dual quality of fineness and vigor. He is not given to sacrificing truth for ideality in portraits, and makes the picture speak for itself like the really true artist, disdaining the artificial aid of elaborately finished backgrounds and merely pretty accessories in involved scroll-work.



MARY FRENCH FIELD, DAUGHTER OF EUGENE FIELD.
Drawn by Jules M. Gaspard.



FREDERICK LAW OLMSTED.
Drawn by Jules M. Gaspard.

Technically he possesses a peculiarly strong continuous line, that while virile in quality is free from hardness and the mechanical touch so frequently associated with penwork. Modeling—a characteristic frequently faulty or entirely lacking in penwork—is one of the chief virtues of Mr. Gaspard's drawing. His pen appears to have the feeling of the painter's brush in its breadth and sureness of touch, and is remarkable in its grasp on facial character, and the revelation of life in the eye.

Written for THE INLAND PRINTER.

REVIEW OF TYPE SPECIMENS.

BY R. COUPLAND HARDING.

THE active foundry of Wilhelm Woellmer, Berlin, has produced a new series of "Stumpffeine" ornaments—that is, line ornaments corresponding with medium-face rule. There are 66 characters, varying in body from 3 to 48 point, and a font weighs ten pounds. There is a good variety of terminals and corners, and other characters form handsome band ornaments and groundwork patterns. The series is graceful; every piece has a well-defined purpose and is of practical use, and the general effect is quiet and unobtrusive.

I note several other German novelties advertised by London agents. As, however, full particulars rarely appear in an agent's specimen, and I have no information as to the houses by whom they were originated, I pass them over till I receive specimens at first hand.

The Crescent Foundry has modified the Jenson face by cutting a light-line series under the name of Morris Old Style. It is made from 6 to 48 point, and is to standard line. It is a clear and readable face, but lacks the quaint ruggedness which seems to be the chief attraction of the Jenson group of letters to those who admire their revival. The same house shows some new "Art Borders," adapted to old style work. Of these 36-point No. 25 and a 24-point (no number given—used as page border in THE INLAND PRINTER, page 79), impress me most favorably.

The series of Columbus No. 2, I am glad to see, has been completed down to 6-point, and includes the new 15-point size. Personally, I prefer this face to the popular De Vinne—always excepting those graceful extra sprawled initials.

"I am looking for a 'Bradley Outline' next." So I wrote four or five months ago, and the mail that brings me back my forecast in print brings also what is equivalent to its fulfillment. From the Inland Foundry I have advance specimen sheets of the "St. John Outline"—the "St. John" being one of the three closely allied faces modeled on Mr. Bradley's designs. The Inland Foundry was first in the field with the original face; and it is first with the complementary outline. I say first—for I make no doubt that the "Bradley" itself and Messrs. Farmer, Little & Co's letter will follow in due time. I have already had my say about these strong and useful faces—recalling the work of the early masters—and need only now add that the outline will, apart from its independent use, add much to the decorative value in colorwork. The designer of the new series has done well in making his outline of substantial thickness. It is much more effective, and also more durable, than a mere hairline would be. The same house shows also an outline series to match their useful "Woodward." The line in this case is of medium thickness, not quite as thick as that of the "St. John." This letter is more condensed than the popular "Columbus," and will, I expect, run it very close,



A STUDY HEAD.
Drawn by Jules M. Gaspard.

it has so many good points of its own. "Extended Woodward," from 10-point upward, by the same house, is a most useful variant on the original face. It should be welcomed by printers, for good wide faces are far from plentiful. Good condensed faces, on the other hand, are abundant, and the "Condensed Woodward," in nine sizes, from 10 to 60 point, with smaller sizes to follow, will hold its own with any, apart from the advantage it possesses in being cast to standard line. The "Edwards" series, ten sizes, 8 to 60 point, is a very fat-faced latin, the contrast in thickness between the body-marks and the thin lines being distinctly marked. In this respect it resembles the "Inland" series of last year, but without the characteristic double curve of the earlier letter. It has one feature which seems confined to American job styles, which I greatly dislike and against which I have often protested—the turning-in and thickening of the lower lip of the C. The letter so treated becomes for all purposes, if not to all intents, a G, and the presence of a differently shaped G in the alphabet does not alter the fact. Some new borders, in the bold contrast of black and white now in vogue, are shown. One of these, in three sizes, recalls the Cleveland Foundry's old "Ragged Edge," but seems more like a representation of flames than of torn edges. A good border for a fire brigade ticket or programme. Nos. 668, 1268 and 1868 (68 really—the other figures indicating the body) are curious, being merely the ❨❩ of the Inland series, with an appropriate corner. "Kelmscott" is the Inland Foundry's contribution to the increasing number of "Jenson" styles, first made popular by William Morris. It is lighter than most of its rivals, is without kerns, and is cast to standard line. The "Radtolt" initials, designed to work with it—36, 48 and 60 point—white on black, with a light and graceful arabesque ornament, are models of neatness and good taste. "Skinner" is a beautiful latin with lower case. The caps correspond closely in design with those of the "Victoria Italic." The two series harmonize well together, and if lower case should ever be supplied to the latter, the faces would be exactly complementary.

The Pacific States Foundry shows two new faces. "Sierra," an eccentric, may be placed in the same category as the "Inland" and "Edwards." A few such letters are useful in any job office, but it is easy to have too many. They are not what the Germans call *Brodschrift*. "Gracilis," on the other hand, is a letter which could hardly be misplaced. The design agrees with a German face of the same name noted some months ago, but I think it must have been recut; otherwise it would not fall into standard line. It is in ten sizes, 8 to 48 point. (I think, now, that I have noted this face in a former letter.) The advantages of standard line, especially in connection with point set, are so manifest, and the opportunities it affords for labor-saving devices in the types of the future (some of which I have already indicated in your columns) are so manifest, that I am expecting each month to find that the older and more conservative foundries have begun to fall into line. They must do it, sooner or later. It is only a question of time. And they will find it necessary to adopt the plan now coming so widely into use. There cannot be two "standard" lines.

This foundry also shows a very useful condensed latin (standard line) under the name of "Gracilis." The name has been appropriated already in Germany, but I think to a different face. The present letter is in ten sizes, 8 to 48 point. The 24-point border No. 244—silhouette leaflets—is neat and effective.

The "Royal" script of the American Type Founders' Company is the revival of a very old style. It takes one back to the old English scripts of "the Caslon and Livermore" period—1840 or thereabouts—but with all the advantages arising from modern mechanical facilities. It is in seven sizes, 10 to 30 point. I see that the 10-point size is described in THE INLAND PRINTER as "the smallest script ever made." Perhaps if "in America" had been added, the claim would be correct. Beside the late Gustave Mayeur's "Anglaise, corps 8," cut at least seventeen years ago—for the specimen page bears date July, 1879—the new 10-point script looks quite large. I cannot say certainly that Mayeur's brevier script is the smallest ever made, but it is the smallest I have seen. Being much lighter and finer in face than the American letter, it looks proportionately smaller than it really is. Several continental scripts are cut as small as 10-point, and "Rundschrifts," or Rondes, to 8-point. The Didot point, though, as your readers know, is slightly larger than the American. The Florentine Old Style has apparently been appreciated, otherwise the proprietors would not have added lower case. The clever little series of "Speakers" is followed by "Domestics." The only weak point in these is the solid black faces. If they were wholly silhouettes this would be unavoidable, but there is so much white about these little vignettes that the figures appear to be masked. The new "Caxton" borders are in the German silhouette style—a succession of ivy leaves all alike. The same corporation shows further developments of the De Vinne face—an extra size of the original letter on 7-point; a "De Vinne Extended," to which my remarks on the "Woodward Extended" will equally apply, and an "Outline" series to match the "De Vinne Italic." Chelsea Circular is a light-faced wide sans, with a slight angularity in the curves which breaks the stiffness of the lines.

Barnhart Bros. & Spindler show "Opaque." From a single line shown I can only say that it is a heavy-faced condensed latin, with a waved counter to the O, as in the Inland face. The "XIV Century" is yet another letter of the Jenson style and a successful imitation. I note that the descenders have their full value, and the cutting is so rugged as almost to convey the impression of battered sorts. It is just the letter that the "old-style" printer will rejoice to add to his plant.

The Crescent Type Foundry will probably find its new "Elzevir Gothic" a success. I cannot call the letter beautiful, but it possesses the two great requisites sought for by advertisers: it is boldly legible and sufficiently out of the common track to fix the attention.

H. Berthold, of Berlin, who has added typefounding to his great brass-rule business, shows a number of "Rococo Vignettes." They are of large size, and so contrived as to join up readily with the combination rococo ornaments so much in favor with German printers.

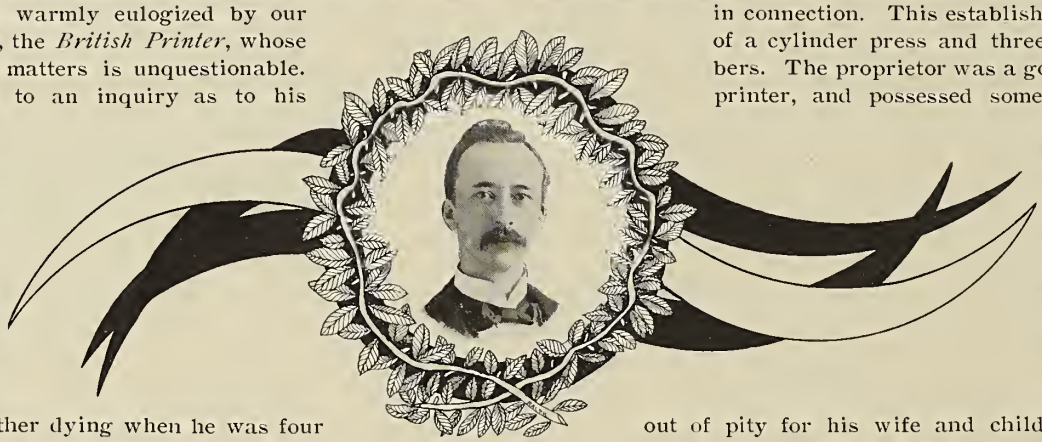
Lately I made some inquiries of the English founders regarding their "Orientals." As a result, I have from Figgins the "Centennial" specimen book of the house. The wealth of "Oriental" and other rarely used fonts it displays is amazing to me. A fortune must have been spent in producing them. Sir Charles Reed & Sons also send me a little book of "Orientals," etc., and their latest specimens. These English sheets have arrived so near to the closing of the mail that I must defer detailed notice to next month.

ARTIFICIAL SLATE ON PASTEBOARD OR CELLULOID.

A good preparation for applying to pasteboard or celluloid to make an artificial slate, according to the *Scientific American*, is as follows; Dissolve 4 ounces shellac in 1 quart alcohol; add lampblack, 6 drams; ultramarine blue, 1 dram; pumice stone, powdered, 3 ounces; rotten stone, powdered, 2 ounces. Have the board dry and free from grease. Sodium silicate, diluted with water, and colored with lampblack, suspended in a little of the silicate, makes an excellent slating.

INSTRUCTIVE INTERVIEWS—ED S. RALPH.

IN accordance with a plan originated some time ago by THE INLAND PRINTER to have interviews with practical printers who have made a success as craftsmen, we have pleasure in presenting the first of the series this month—the subject being Mr. Ed S. Ralph, the foreman of the Winters Company, of Springfield, Ohio, and president of Springfield Printers' Technical Club, No. 4. The purpose of these interviews is to show how success has been won, and in no way is it intended to give publicity to the individual. It is simply intended to be an instructive lesson of individual experience. Fairness, however, compels us to state that the work of Mr. Ralph is not only appreciated in this country, but has been warmly eulogized by our contemporary, the *British Printer*, whose taste in such matters is unquestionable.



In answer to an inquiry as to his age and parentage, Mr. Ralph stated that he was born in Ogdensburg, New York, June 12, 1861; that he lost his parents while very young, his father dying when he was four years old and his mother when he was eleven. The following categorical questions were then put to Mr. Ralph, to which his replies are attached:

What educational advantages had you before entering upon the printer's trade? Education was received in public schools in Rochester, Ogdensburg and Canton, New York. Commenced apprenticeship in 1876 in country newspaper and job office.

Why did you select this trade? Both from necessity of earning a livelihood and choice. Always had a small hand press and a couple of fonts of card type. The printing office had a peculiar charm for me. Your question takes me back to early childhood, when I would "swap" almost anything for type, cuts or anything else that came from a printing office. I distinctly remember, when about nine years old, of trading a lot of bottles to an editor's son in Rochester, New York, for a small batch of patent medicine cuts. I toiled until almost exhausted endeavoring to get impressions from them. But they gave me better results, in the way of knowledge, than would have been derived from the sale price of the bottles.

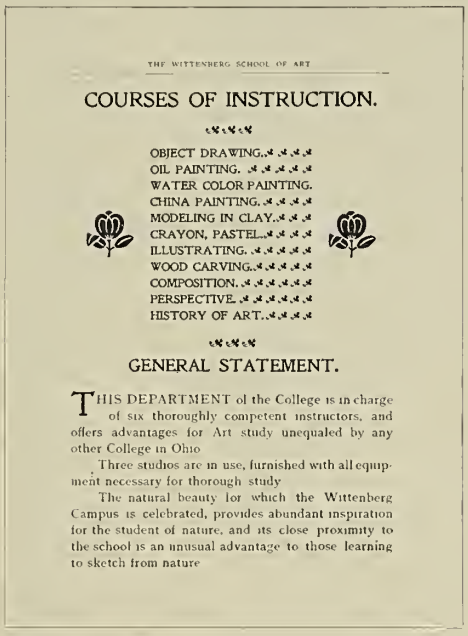


What was your experience as an apprentice? What aid was given you by foreman, employer or journeymen? My experiences as an apprentice were much the same as fall to the lot of the apprentice in the average country office. The office was equipped with a Washington hand press, an old-style Gordon, a plow paper cutter, a few fonts of job and wood type, besides the ad. and body type. I had to sweep, make fires, roll, fold papers, wet down the three tokens of news required for the edition, feed and kick the job press, when there were any jobs to print, and at other times set type for the paper. Of course, I advanced by degrees. and in the course of time learned to make ready on both the Washington and Gordon presses; also how to cover a frisket, and incidentally how to weed the editor's garden and saw wood for domestic use. The encouragement I received did not swell my head. Seriously, I had the failing of taking everything to heart that was said to me, and I soon came to think that I had made a mistake in choosing the printer's trade, and that undoubtedly I would have better success splitting rails. The only encouragement I ever received in the office was from one journeyman, and had it not been for his kindness and advice I would have never finished my time out as an apprentice. When he left the employ of the concern I was not long to remain. By this time, however, I had acquired more knowledge of the business than I was conscious of possessing. I had an opening in a larger town and took a position on a weekly paper having a job office in connection. This establishment boasted of a cylinder press and three or four jobbers. The proprietor was a good, all-round printer, and possessed some talent as a writer. He also had a bad failing, and would let the office run itself when he was on a spree. My home was in his family, and out of pity for his wife and children, whom I liked very much, I did the best I could to keep things moving. Here it was that I really got on the right track and was forced to have self-reliance, to estimate on work, to set the jobs, write locals and make scissor editorials. I did not gain much financially, but the experience was worth much more to me than the money. The proprietor of this office gave me all the aid he could, but he was so busy when on duty, that he could not do much.

What peculiar disadvantages did you labor under? One disadvantage under which I labored was that of appearing in looks much younger than I really was in years. Many times I have applied in person for situations only to meet with refusals, after having been subjected to embarrassing examinations. I could see that the answers were satisfactory, but when the foremen were through they would evidently reconsider what they had made up their minds to do and tell me there were no vacancies, when I knew from reliable information that they needed help. This was especially noticeable in the larger cities. I applied for permission to go on the sub list of the Cleveland *Leader*, and showed up regularly at the appointed hours, and subs were scarce. The regulars wanted me to go on their cases, but each time I asked the foreman he said "no." But I had perseverance and showed up every day for at least two weeks. How well I remember what he said when he gave his consent and how happy I was. Said he: "Being that you are so everlastingly persistent, go on; but mark my words, it won't be six months until you will be in the hospital or dead, and I don't want you to lay your death to my door." I subbed three nights and got regular cases. That foreman seemed to change his mind, and never, as long as I was there, did he give me a cross word. Another disadvantage that I encountered was the

fact that my education was deficient. Realizing that something must be done I studied incessantly, and read history, travel, etc., and kept posted upon the current events of the day, much to my advantage and profit.

What line of study did you pursue in cultivating your taste in typography? The line of study which I pursued


THE WITTENBERG SCHOOL OF ART

COURSES OF INSTRUCTION.

OBJECT DRAWING.
OIL PAINTING.
WATER COLOR PAINTING.
CHINA PAINTING.
MODELING IN CLAY.
CRAYON, PASTEL.
ILLUSTRATING.
WOOD CARVING.
COMPOSITION.
PERSPECTIVE.
HISTORY OF ART.

GENERAL STATEMENT.

THIS DEPARTMENT of the College is in charge of six thoroughly competent instructors, and offers advantages for Art study unequaled by any other College in Ohio

Three studios are in use, furnished with all equipment necessary for thorough study

The natural beauty for which the Wittenberg Campus is celebrated, provides abundant inspiration for the student of nature, and its close proximity to the school is an unusual advantage to those learning to sketch from nature

was the analysis of all specimens that came to my notice, and I would picture in my mind how a job would look, provided it had been set in a different style. From this method I gained much assistance. It was theoretical in many respects, but it led to practical results. Everything, from newspaper ads. to posters, received more than a mere passing glance from me. The magazines were made especial objects of study. THE INLAND PRINTER was eagerly scanned, carefully and thoughtfully read, and the impressions received from it stored away in my mind, never to be forgotten, but ready for use when opportunities presented themselves.

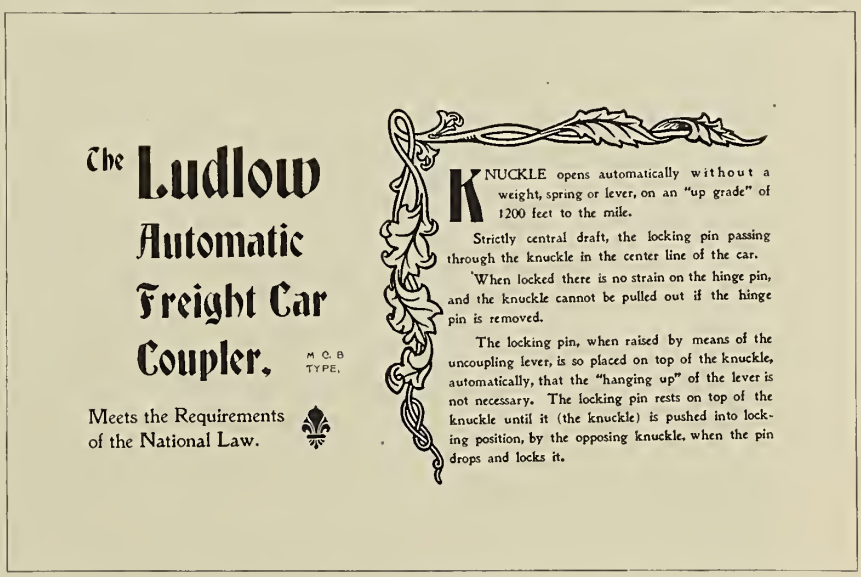
What study do you consider was the most advantageous to you? I consider the study and analysis of specimens, prompted by examples of good and bad typography as they were shown by THE INLAND PRINTER, the most advantageous to me. Then I adopted another plan, in this connection, of asking other printers what their impressions were of certain jobs, and if possible got some reason from them for their holding certain opinions.

What advice would you give an apprentice in the printing trade in the light of your own experience? I would advise every apprentice to make the most of his time, and not get the foolish impression in his mind that he is giving his employer too much work for the salary he is receiving. I would advise him to study and analyze every piece of printing that comes under his observation. I would advise him to gain as wide a knowledge of the different branches as possible. I would advise him to subscribe for the best technical journal in the world in the printing industry—THE INLAND PRINTER. There are other good journals, but if he can have but one, by all means let him get the best. I would advise him to join a technical school or printers' club, if there is any way for him to do so. I would advise him to use his head as well as his hands. I would advise him to try and learn to design, to make initial letters, take lessons in sketching, if possible, and study art in all its various branches. I would advise him to make it a rule of his life to be punctual in all things. I would also advise him to converse with persons who have artistic taste. Even if he has no instructor in designing and sketching, he will be surprised how much he can accomplish by perseverance. It has been truly and wisely said that "Patience and perseverance will accomplish all things." There are also a few don'ts, and they are: Don't get the big head; don't think you know more than your instructor; don't get "smart"; don't take up bad habits; don't read trash; don't do your work in a slipshod manner; don't waste a minute of time unnecessarily on any job; don't criticise work with jealous eyes; don't fail to have regard for other people's opinions.

What is your opinion as to the standard of competency of printers at the present time? The standard of competency of printers at the present time is entirely too low. As a rule the printers of today do not possess knowledge enough of the various branches. That they realize this is evidenced by the eagerness with which they join technical clubs. These clubs will do much toward raising the standard of competency. Systematic study and an interchange of ideas will also help to raise the standard.

What method do you adopt for keeping specimens of printing, and in what way do you consider the study of such specimens advantageous? The most satisfactory method that I have found of keeping specimens—to preserve single-sheet jobs, such as circulars, letter-heads, bill-heads, cards, etc.—is to have a scrapbook and reserve a certain number of leaves for each kind. Catalogues, pamphlets, and work of the bound class, I keep in a book case where they can be got at readily. The study of specimens by analysis I consider the most beneficial. I always make it a practice to take things in by absorption and store away the impressions made on me, so that I may call them into instant use when occasions arise. By an analysis I do not mean a mere passing glance, but careful, thoughtful study, and if there is anything in the composition, presswork, etc., that is at all meritorious, I make a mental memorandum of it. It is seldom that I have to refer to specimens, because I have so trained my memory that it is retentive and responsive when occasions arise.

Would lectures on the principles of design be helpful to job printers in your estimation? I think that lectures on the principles of design would certainly be beneficial to job


The Ludlow Automatic Freight Car Coupler.
M. C. B. TYPE.
Meets the Requirements of the National Law.
KNUCKLE opens automatically without a weight, spring or lever, on an "up grade" of 1200 feet to the mile.
Strictly central draft, the locking pin passing through the knuckle in the center line of the car.
When locked there is no strain on the hinge pin, and the knuckle cannot be pulled out if the hinge pin is removed.
The locking pin, when raised by means of the uncoupling lever, is so placed on top of the knuckle, automatically, that the "hanging up" of the lever is not necessary. The locking pin rests on top of the knuckle until it (the knuckle) is pushed into locking position, by the opposing knuckle, when the pin drops and locks it.



CONVENTION OF THE UNITED TYPOTHETÆ OF AMERICA, ROCHESTER, NEW YORK.

GROUP IN FRONT OF HOTEL ONTARIO, ONTARIO BEACH, SEPTEMBER 10, 1896.

printers. It is right in line with advancement. I also think that sketching and designing of all kinds that can be utilized in printing would be of great benefit. I never had a lesson in my life, and don't think I am overburdened with talent, but what little I know on this line has been picked up by hard study and perseverance. Most of the work in this line that I do is executed in India ink with a pen. Here are a few initial letters and a pen sketch. They are crude, to be sure, but I expect to take lessons of a good teacher this fall and try and eradicate some of my crudities. Printers from now on will have to throw more brains into their work. Nearly everyone can turn out a neat, good piece of work occasionally, but the demand will be for men who can turn out a good, artistic piece of work on short notice, in a reasonable length of time, and not be an "occasional" printer. Another thing I would say to both old and young, is not to be afraid to tell someone else their experiences, and to impart the knowledge they possess to others who are not so fortunate as themselves. There are plenty of situations open to good men, therefore all that they can do in the line of making someone else more proficient will help to raise the standard of excellence in the printing trade. It has always been a matter of wonder to me why so many printers let opportunities to display art and skill go by without trying to make something of them. I sometimes think that suggestions along this line would be beneficial. Two reprint jobs of catalogues went through my department within the past four weeks, and the printers who had previously worked on them let a great many opportunities to display their skill as artists pass by unheeded. I take one page from each to show what I mean. In the page taken from the Ludlow catalogue the matter was displayed in the same style that has always prevailed to a greater or less extent, instead of trying something out of the ordinary. The page taken from the Wittenberg College School of Art catalogue tells of the courses of study in the art department. These branches were set in the old stair-step style. Printers should try and take their work from the rut of the past and help along the work of advancement.

VOCABULARY OF ONE WORD.

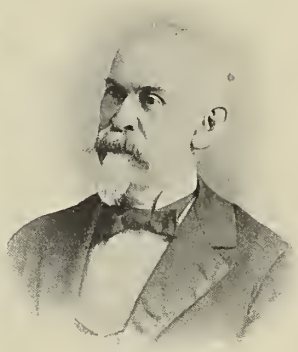
"I shall never forget my first visit to Madrid," said a woman to a reporter. "I was the only member of our party who knew any Spanish, and I knew but one word, that one being 'leche'—milk—but by means of gestures we managed to get along until breakfast was served. Then, as luck would have it, the maid brought my coffee without any milk, and also, as luck would have it, I promptly forgot the one word of Spanish that I knew, and which of all words was the one most wanted at that moment. This time neither gesture nor yelling were of any avail, so at last in desperation I seized a piece of paper and a pencil and drew a picture of a cow. Whereupon the maid tripped off and came back with three tickets to the bull fight.—*New York Sun.*

TREATMENT OF INKS IN HOT WEATHER.

The Composite Printing Company, 123 West Fortieth street, New York, writes: "We are indebted to the 'I. P.' for many good points. In fact, we would not like to 'keep house' without it; but we think we have caught on to a little catch that will be of as much interest to many of your readers as some of your hints have been to us. In warm weather keep *all* inks in water, leaving lids off of cans, and allowing the water to run over it as much as possible. We keep our cans in the sink and allow the water to run over it an hour or so each day. We find it makes the ink work well, causes it to dry quickly, and preserves the gloss, and for dodger work, where news ink is used, it prevents offsetting. This may be an old dodge to many printers, but we 'discovered' it by accident."

TENTH ANNUAL MEETING UNITED TYPOTHETAE OF AMERICA.

IT is a safe thing to say on behalf of the delegates to the tenth annual convention of the United Typothetæ of America, held at Rochester, September 8, 9 and 10, that everyone who attended is right glad he was there. Rochester's citizens are splendid hosts. They make the stranger feel at home, and the memories of their pleasant visit there will doubtless remain with the Typothetæ members for a long time to come.



J. H. Bruce,
President United Typothetæ.

The headquarters of the convention were located in the Powers Hotel. The meetings were held in the Chamber of Commerce. At the latter place, on Tuesday morning, President Ezra R. Andrews, of Rochester, first called the convention to order. He introduced President Milton H. Smith, of the Rochester Typothetæ, who in turn presented the mayor of the city, Hon. George E. Warner. Mayor Warner welcomed the delegates to the city, Mr. R. R. Donnelley, of Chicago, responding in their behalf at the president's request. President Andrews then read the president's annual address. He reviewed the growth of the organization during its ten years of existence, and touched upon the various matters usually discussed at the meetings. The reports of Theodore Sproull, of the executive committee, and of Secretary Waddey and Treasurer Buss, were read. The latter showed a balance of $2,360.15 in the treasury.

At the afternoon session the report of Amos Pettibone, chairman of the committee appointed to attend the National Editorial Association held last year, was read. Mr. Pettibone also presented his report as chairman of the committee on government printing. He reported that the postmaster-general could not be convinced that it was unfair to the printing fraternity for the government to print return cards on envelopes free of charge, and that a United States senator to whom appeal was made had replied that the matter was considered of too little importance for the Typothetæ to cause so much disturbance about. The committee was discharged and a new one was not appointed. Mr. J. J. Little, as chairman of the committee on the founding of a printers' home, presented his report. The project was deemed impracticable for the present, and this matter was also dropped.

Two amendments to the constitution were adopted, one of them making possible the election of honorary members. Mr. Cyrene H. Blakely, president of the Typothetæ in 1895 and 1896, was elected an honorary member, being the first to enjoy that distinction.

Secretary Waddey read a paper entitled, "The Cost to the Printer of Improvements in Machinery and the Making of New Faces of Type." The subject was handled in an interesting manner. Mr. R. R. Donnelley then gave a thorough exposition of the best methods of the "Preparation, Printing and Care of Process Cuts." During the meeting, Secretary Waddey was presented with a handsomely engrossed memento as a token of the regard in which he is held by the members and their appreciation of his labors as secretary.

On Tuesday evening a reception was given the Typothetæ at the Powers Art Gallery, and the visitors were given a chance to enjoy a treat which does not come to every man very many times in a lifetime. The writer was told that there are two other art collections in America acknowledged

to be the peers of the Powers gallery, one each in Boston and Baltimore, and his respect for those cities was materially increased thereby. Rochester could well say with the poet, "Take all things else, but spare us this."

The question of printing office insurance is one which has long been agitated by the Typothetæ, and at the meeting on Wednesday morning Secretary Waddey spoke in regard to it. He said it was difficult to get the organization to consider it carefully. Many looked at the affair as being a personal one, and would say but little about it. This was



"In the Library."
Poster announcing the first number of *The Red Letter*.
Drawn by E. B. Bird.

a wrong interpretation. A few reports were received. The one from Boston showed the highest rate to be $3.30 per $1,000, and the lowest was $1.32 on suburban plants. This was for the city. The reports from Chicago showed that $4.29 per $1,000 was the highest, and the lowest to be about the same as the low report from Boston.

The chairman of the Committee on Internal Revenue reported, and it was shown that little if any action other than recommending that a committee of five be appointed to continue the work had been done. A eulogy on Henry Oscar Houghton, of Cambridge, Massachusetts, written by Theodore L. De Vinne, of New York City, was then read by Secretary Waddey. The deceased was proprietor of the Riverside Press, and one of the first printers in the country.

A committee of three was appointed to prepare the obituaries of the deceased members of the Typothetæ. Secretary Waddey read memorials of several other deceased members, after which the deaths of James W. Pratt, of New York; William J. Wilson, of St. Louis; George C. Travis, of New York, and others were announced by different delegates.

Mr. Little, in referring to the death of George C. Travis, of the firm of J. J. Little & Co., related with feeling that in a period of one year and one week three members of the firm had died, and that he is now the sole survivor of the four members that constituted the firm so short a time ago. One of the deceased partners was William J. Demorest, publisher of *Demorest's Monthly Magazine*.

A paper entitled "Cost of Work," prepared and read by George M. Courts, of Galveston, Texas, was followed by W. B. Conkey, on the "Output of Presses." Herbert L. Baker, of Buffalo, read a paper entitled "Education of Patrons." Henry O. Houghton, of Cambridge, Massachusetts, spoke on "Bookmaking."

On Wednesday afternoon the members, their families and friends were taken in street cars especially provided to Ontario Beach, whence the party embarked for a short trip by steamer on Lake Ontario. Returning, a lunch was found awaiting them at the Hotel Ontario, after which an informal dance was held at the auditorium adjoining the hotel.

At the closing day's session on Thursday morning Mr. Frank Garrett, of Syracuse, a fraternity delegate from the National Editorial Association, related reminiscences of the association's trip to Florida. It was decided that a fraternity delegation be named to attend the next session of the editors at Galveston, Texas.

Mr. George E. Ellis, of Boston, presented a resolution naming Mr. Theodore L. De Vinne as the Typothetæ's Printer Laureate. Mr. De Vinne protested against this and the resolution was amended to read:

> The United Typothetæ of America desires to put upon record its appreciation of the worth of the service rendered to the members of his profession, and to the public, by the foremost printer of his generation—Theodore L. De Vinne, of New York.

Mr. Vredenburg, of the firm of Vredenburg & Karle, Rochester, related in detail the circumstances which led up to the recent strike among the employes of that office, stating that the men were dissatisfied in the method of measuring self-spacing type. A brief discussion was held, and the issue was submitted to a committee composed of Messrs. Daniel Rose, Toronto; Joseph J. Little, New York; William Johnston, Chicago. After giving the matter due consideration, the committee submitted the following report:

> The committee appointed to take into consideration the proper mode of measurement of type for charging for composition begs leave to report:
>
> That we have considered the matter and find that from time immemorial the trade has considered the square of the body of a type as an em, and that when type is charged by the 1,000 ems it has always been the usage that the square is the standard of measurement, and we see no reason why that principle should be changed.

This report was adopted unanimously, as was the report of the nominating committee, which named the following officers for the coming year and designated Nashville, the home of the president-elect, as the place of meeting next year. The report follows:

President—J. H. Bruce, Nashville.

Vice-Presidents—Thomas Todd, Boston; George E. Matthews, Buffalo; George M. Courts, Galveston; C. W. Hornick, St. Paul; F. W. Baltes, Portland, Oregon; R. G. McLean, Toronto.

Executive Committee—Joseph J. Little, New York, chairman; J. R. Jones, Philadelphia; H. D. Brown, St. Paul; William Johnston, Chicago; George H. Ellis, Boston; C. B. Woodward, St. Louis; C. O. Bassett, Cleveland.

Secretary—Thomas Knapp, Chicago.

Treasurer—W. B. Carpenter, Cincinnati.

Theodore Sproull, of Pittsburg, moved that the secretary be instructed to furnish printed proceedings of the convention within thirty days from the date of the same. On motion of H. D. Brown, of St. Paul, a vote of thanks was tendered retiring Secretary Everett Waddey, of Richmond, Virginia, in recognition of the faithful performance of his duties. Letters received from Milwaukee, inviting the Typothetæ to hold its convention in that city in 1898, were ordered printed in the secretary's report on motion of Mr. Blakely, of Chicago. On motion of various out-of-town members, thanks were extended to the retiring president, E. R. Andrews, to the officials and members of the Rochester Typothetæ, who as hosts had so well entertained them;

to the Chamber of Commerce, to D. W. Powers, and to everyone who had in any way assisted in making the convention one of pleasure.

W. F. Balkam responded briefly on behalf of the Rochester Typothetæ, after which Mr. Andrews appointed a committee of ex-presidents to escort President-elect Bruce to the chair. Mr. Bruce then thanked the members for the honor conferred, and at noon the convention adjourned sine die.

At 1:30 o'clock the visitors were given a carriage drive of about fifteen miles about the city, during which a short stop was made at the residence of President Andrews, where refreshments were served.

A banquet was given on Friday evening to the delegates in Powers Hall. President Milton H. Smith, of Rochester, made a short speech, as also did Toastmaster William F. Balkam, of the same city, in introducing the president-elect, Mr. J. H. Bruce. Mr. Joseph T. Alling, Rev. W. H. Hubbard, Hon. W. W. Armstrong, Mr. W. H. McElroy, Mr. Theodore L. DeVinne and Mr. W. W. Gibbs also made short speeches or responded to toasts.

NOTES ON JOB COMPOSITION.

BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed to this office, flat.

R. E. M.—From the appearance of the job you send us, it is very evident that you have quite a good assortment of the "new things" in type faces. There is one great fault, however, with your work. It is too much on the "specimen sheet" order. Your ideas are good, but do not use so many different faces of type in any one job. For your benefit, as well as for those who have similar inclinations, we will reproduce this card that you may see, by contrast, that your job would have had a better, neater appearance had you confined yourself to the use of half the number of type faces. You would also have set the job quicker, because considerable time is consumed in going from rack to rack.

J. J. WOODMAN. S. J. FREESTONE.

WOODMAN & FREESTONE,
LUMBER.

Pine, Hemlock, Spruce.
Oak, Chestnut, Poplar.
Walnut, Ash, Baswood.
Shingles, Lath, Etc.

Contractors' Orders Especially Solicited.

SAN ANTONIO, TEXAS.

J. J. WOODMAN. S. J. FREESTONE.

WOODMAN & FREESTONE,
Lumber.

PINE, HEMLOCK, SPRUCE.
OAK, CHESTNUT, POPLAR,
WALNUT, ASH, BASWOOD.
SHINGLES, LATH, ETC.

Contractors' Orders Especially Solicited.

SAN ANTONIO, TEXAS.

FRED B.—Knowing full well, as you say you do, that work is taken very low in your town, you should not spend so much time on note-heads, cards and like jobs as your samples evidence. We cannot see that your work has any better or neater effect than it would had you not employed so much rulework. Rulework eats into the profits. Do not put $3 worth of time and stock into a job for which your firm only receives $2.

FRANK S.—Overornamentation spoils many a good job. Take the note-head you send, as an example. The ornaments killed the otherwise neat effect your job would have presented. It is better to use no ornamentation at all than to run the risk of overdoing it.

W. B. JOHNSON. H. E. DAVIS.

JOHNSON & DAVIS,
INSURANCE and
REAL ESTATE.

Properties
For Rent,
Lease
and Sale

Telephone, 498.

Insurance
Fire, Life
Accident
Cyclone

CINCINNATI, OHIO. 1896.

W. B JOHNSON H. E. DAVIS

JOHNSON & DAVIS,
INSURANCE and
REAL ESTATE.

Properties
For Rent
Lease
and Sale

Telephone, 498

Insurance
Fire, Life
Accident
Cyclone

CINCINNATI, OHIO. 1896.

P. J. C.—While the complaint you make, relative to the scarcity of new type faces in the office in which you are employed, is true, nevertheless this fact should not deter you from making the best possible use of what you have. You can easily make a new-fashioned job from old-fashioned type by executing the job in a modern, 1896, style. If you do not use new methods with old material, it will be exceedingly difficult, should occasion arise, to execute new ideas in jobwork with modern material.

EUGENE W.—The old-fashioned style of combining colons and dashes on each side of a catch line is not good. It does not add to the appearance of your work.

W. A. C.—We are glad to know that you thoroughly appreciate THE INLAND PRINTER and profit by its ideas, examples of composition and display, and the information contained therein. We are aware of the fact that small offices experience difficulties in getting up new forms from old faces of type. But if harmony in the arrangement, coupled with the judicious use of what is at hand, was made more of a study, a great many neat, new-appearing jobs would be the result. We will be glad to have you or any other reader send us specimens of their work, printed on white paper and in black ink, with a view of reproduction, and we will do our best to show by comparison a neater and more artistic way to do it. Also we will try and answer any questions you may ask relative to jobwork and composition. You will find this one of the best methods of education.

JOHN E.—You say that you are an apprentice in a job office which has a fair run of jobwork, besides having a couple of publications taken by contract, and complain that you have "no opportunity to set any of the jobs." We are sorry to learn that your foreman keeps you constantly on "straight" composition. You should have a chance to do some of the jobwork, of the simpler class at first. The

foreman should realize the fact that you will be of greater assistance to him and of consequent more value to the firm when you are able to execute a creditable piece of work on any job. We are pleased to know that you are a constant reader of THE INLAND PRINTER, and study its pages with so much profit and pleasure. Our advice to you, under the circumstances, is that you take some of the reprint jobs that have been executed in your office, and reset them according to your ideas. You say you carry your dinner, therefore you can easily do this during the noon hour. Your foreman, seeing your inclination and willingness to learn, will undoubtedly give you some of this work to do.

R. N. M.—The great trouble with the typework in your catalogue is that there is a sad lack of uniformity in it. The headings are too large, and there is no harmony in them. One page has lightface old-style heading and the opposite page has its heading in black extended gothics. Make your headings uniform, as to type, and look well to a harmonious whole. This is the main fault your work presents. Otherwise your catalogue would have been very good, indeed.

LIGONIER.—We will reproduce your statement head, because we believe it will prove beneficial to you. There

ALL BILLS ARE SUBJECT TO SIGHT DRAFT WITHOUT NOTICE.

Ligonier, Ind. 189

M

The Mier Buggy Co.,

WHOLESALERS OF FINE VEHICLES.

Carriages, Buggies, Phaetons,

Road Wagons and Carts.

TERMS. SEE OUR SURREYS.

is not a redeeming feature about it. The name of the buggy company is a trifle too large, and the line "Carriages, Buggies and Phaetons" much too prominent. The word "buggies" also has an error in it. We can find no authority for

ALL BILLS ARE SUBJECT TO SIGHT DRAFT WITHOUT NOTICE

Ligonier, Ind., _____ 189

M _____

THE MIER BUGGY CO.,

WHOLESALERS OF

Fine Vehicles, Carriages,
Buggies, Phaetons,
Road Wagons and Carts.

TERMS_____ SEE OUR SURREYS.

the use of the diphthong in the word "phaetons." The main trouble with your composition is that it "strikes you in the face all at once." The firm name in stationery work is the prominent thing, and the line of goods they carry is of secondary consideration.

N. P. K.—The four cards submitted by you, with the request to know our opinion as to design and composition, call forth this statement. As a whole, the cards present the appearance of a great deal of labor for a small result. The embossed panels do not enhance the appearance of the work. The composition on the card setting forth the

THE VERY BEST PRINTING.
RATES ALWAYS REASONABLE.

THE LEXINGTON NEWS,

PUBLISHED IN
THE BRIGHTEST SPOT IN SANILAC COUNTY.

One Dollar Per Year in Advance.

JASPER H. KEYES,
EDITOR AND PROPRIETOR.

advantages of the Lexington *News* is the best of the four, but the joining of rule is not good in this sample. There is, in all the samples, an air of overstraining after results. One of these specimens we will reproduce and try to show you wherein it is weak. In the first place, in a business card, it would have been better not to have used the Brownie cut, and the matter relating solely to the paper should have been used in conjunction with the name of the publication and should not have been coupled to the



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ALWAYS REASONABLE.

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JASPER H. KEYES,
EDITOR AND PROPRIETOR

line relating to job printing. As to the designs, we would advise simpler ones. The borders kill the type effect. Old styles and gothics do not produce harmonious effects when used together.

SEES NEW THINGS AND WANTS THEM.

We had almost come to the conclusion to discontinue THE INLAND PRINTER. While it made us proud as printers it also made us poor in purse, for we felt that we could not take the journal and miss the good things contained therein; and if we did not see it we would not be longing all the while. We are a great nation, especially the type founders and THE INLAND PRINTER, for they are always in "sight." Well, here she goes for another six months' subscription, and we will take our chances. Blank and money inclosed. —*S. R. Whitehead, South River, New Jersey.*

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

DOES NICKEL-PLATING BENEFIT ELECTROS?—W. S. C., of Chicago, Illinois, writes: "Will you give me some information in regard to nickeled electros? Does nickeling increase the life of electros, and, if so, how much? What advantage is there in nickeling red plates used on label work?" *Answer.*—There is great advantage to be derived in nickeling electros, especially in additional durability and cleanliness of printing with red ink. It may safely be asserted that if a good coating of nickel is properly deposited on an electrotype plate it will add to its durability fully one-third more than without it. Nickel-facing electros prevents the destructive chemical action that red ink exercises on copper, both being strongly impregnated with mercury. Red inks corrode on and rapidly eat away the face of electrotypes.

WANTS TO PRINT HALF-TONES ON NEWSPAPER STOCK.—W. G., of St. Thomas, Ontario, has sent us a sheet of the *Southern Counties Journal*, which has a small portrait, the lining or tooling of which has been done by rouletting (doubtless in imitation of half-tone engraving), regarding which he writes: "I would like to ask you if there is a remedy for making half-tone cuts show clear on newspapers, and how to do it? The press upon which this sheet was run is a two-feed Wharfdale, and runs at a speed of 3,200 per hour, with blanket and cotton on the cylinder." *Answer.*—Reasonably good half-tones (not too fine a mesh) can be printed by competent pressmen on such presses. The plates—the half-tones—should not be mounted on bases which when blocked are in any way higher than the type portion of the form. Set the form rollers light, use fair ink, and the result should be satisfactory.

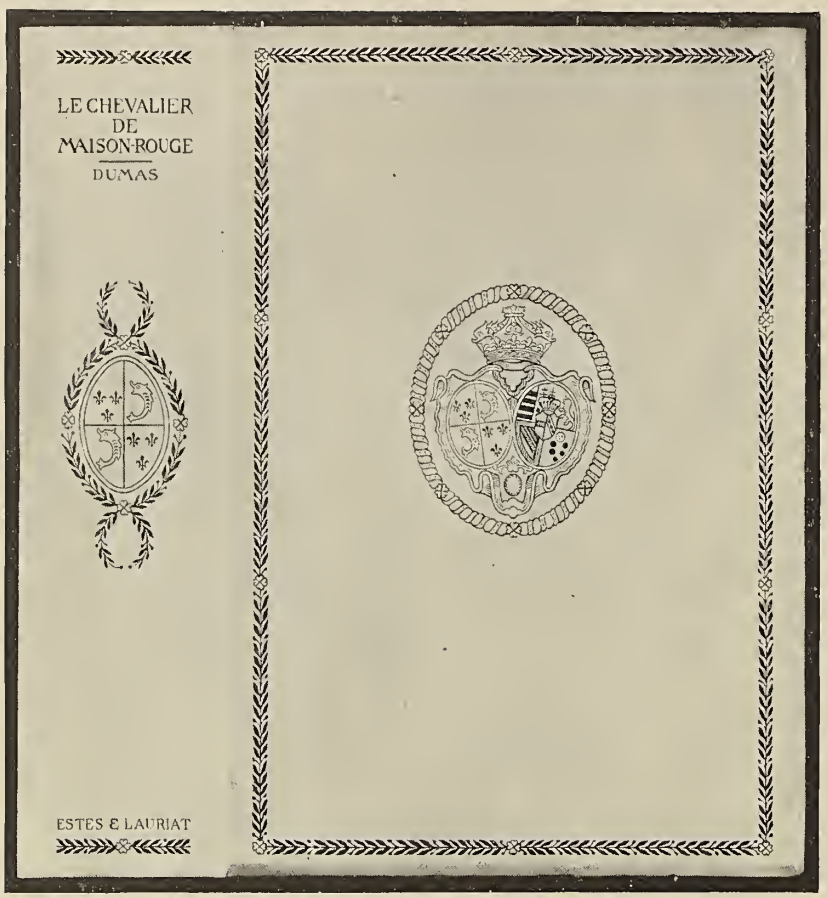
THE PROPER WAY TO FEED.—H. C., of New York City, wishes to know the proper way to feed a cylinder press when feeding to near guide, i. e.: "To put the sheet down to the two drop guides, and then slide the sheet over to the side guide; or to put the sheet down to the side guide and slide it down to the drop guides; or to put it to the off drop guide and side guide, and then slide it to the near drop guide?" *Answer.*—The best way to feed sheets to a cylinder press, when the gauge is to the "feeder end" of the feed-board, is to slide them to both drop guides as uniformly as possible, and then draw the sheets over to the near side guide. If this method is to be varied, by reason of any difficulty in handling the sheets of paper, then let the sheets drop to the off-end drop guide, then to the near drop guide, and finally drawn over to the near side guide; because if the sheets are fed otherwise they are liable to crowd and block the two inner end gauges, from which there is no relief, as it is almost impossible to adjust them in time for the return of the cylinder by any other course.

ROLLERS IN DAMP WEATHER.—J. F. B., of Martin's Ferry, Ohio, has the same difficulty with composition rollers that a large number of others complain about. He writes: "Will you please inform me what remedy to use on rollers in damp or humid weather? Not only we, but the other offices in this city have had, and are still having, a terrible time with rollers. We have had rain almost every day for two weeks, and, as a consequence, the rollers will not take the ink." *Answer.*—Freely sprinkle finely powdered alum (to be had at drug stores) on a smooth table or board, and roll clean composition rollers in the alum so that they are well covered with the same; let them stand about fifteen minutes, then rub the alum off with a dry rag or the hand, and they will take ink and work well for several hours or all day. When they show signs of distress, take them out of press, wash with benzine, and repeat as in the first case. It is advisable to have extra sets of rollers, so prepared, for damp, extra warm and humid weather, to be ready at hand in unseasonable atmospheres.

SPECKED HALF-TONES.—C. W. K., of Galion, Ohio, has sent a printed sheet, regarding which he says: "Inclosed is a print of two half-tones which are 'specked' somewhat, the upper one being much worse than the lower one. The job was printed on a platen press, which was clean, and good ink used. Will you please tell me why the specks appear on the half-tones?" *Answer.*—Ink specks on plates are often produced on presses because the inking rollers bear down too hard on the form, or are set too low; sometimes because the ink is not well distributed on the press, and many times because the rollers are not in fit condition to ink the form. This latter cause is produced by damp or excessively warm atmosphere. If a set of form roller *bearers* are locked up in the right and left sides of the chase, with the form, a much more uniform surface of ink will be imparted to it, and a superior printed product rendered. If you do not use bearers in your chases on platen presses, you ought to do so. Your specimen looks well, except for the defect you allude to.

FELT ROLLER GIVING WAY TOO SOON.—W. A. B., of Grand Junction, Michigan, says: "We have a No. 6 Babcock press, which is kept constantly running on book and news work, and we have been bothered by having the felt vibrator wearing out so soon. Within the last few months we have had four rollers give way, although we have tried several companies making such rollers—all the rollers seem to go the same way. Does the fault lie with the press, the persons making the rollers, or what? Where is the best place to get rollers of this description? The felt seems to first come loose on the roller, then soon gives way." *Answer.*—It can hardly be the fault of the press; perhaps not the makers of the felt rollers; and it *might* be the fault of the pressman who has not got the roller properly adjusted end for end. It is absolutely necessary that this style of roller be set *true in its bearings*, as well as the riding and intermediary rollers and surfaces with which it comes in contact. Try easing off the pressure of the cloth roller, by setting it slightly upward and not in such hard contact with the other rollers. Sometimes too thick a cloth is used in covering the roller, and as the space allowed for its insertion is limited, it is wise to have such rollers covered by the makers of the press, and, of course, inform them of the size of the machine and the number of rollers carried by it.

A DIFFICULT JOB TO EQUAL.—A. N. X., of Baldwinville, New York, has sent us pages of a beautiful piece of presswork, consisting of type and numerous beautiful half-tone plates, done on fine coated paper with a splendid quality of black ink, in connection with which he writes: "I have in hand to print a large souvenir and wish to make it as near perfection as possible, at least to match inclosed sample sheets. I intend to print eight pages to a form, same size pages as sample—10½ by 14 inches—on eighty pounds natural stock, same number of cuts, etc. The press I have to do it on is a Babcock Standard—our newspaper press; has two form rollers, patent delivery, etc. I am in a quandary how to deliver the sheets without "smut" from the fly. Can a good pressman, with good ink, etc., reasonably be expected to match the sample inclosed on this style of press, with type, rules, cuts, etc., new? I have an idea that the sheets might be delivered by strings running from the delivery wheels to corresponding wheels set in a frame, without the use of fly, such as I have suggested. Is this practical?" *Answer.*—It will hardly be possible for you to equal the specimen sent on a two-roller press, however



Book-Cover Design, Gold on White.
By T. B. Hapgood, Jr., Boston.

good, for that has been printed on a press with double the roller capacity. Still, a good pressman, with the facilities you speak of, can do surprisingly beautiful presswork on a two-roller machine. Therefore, "do not be discouraged." The device suggested by you for delivering the sheets might work successfully in careful hands, but it will require some amendment to control the sheet *before* it reaches the bottom combination of wheels. The Babcock Company could supply you with "spur-wheel" fly sticks that will aid you in delivering the sheets clean. These can be set in the fly so that they will face the margins and relieve the sheet of much of its weight.

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

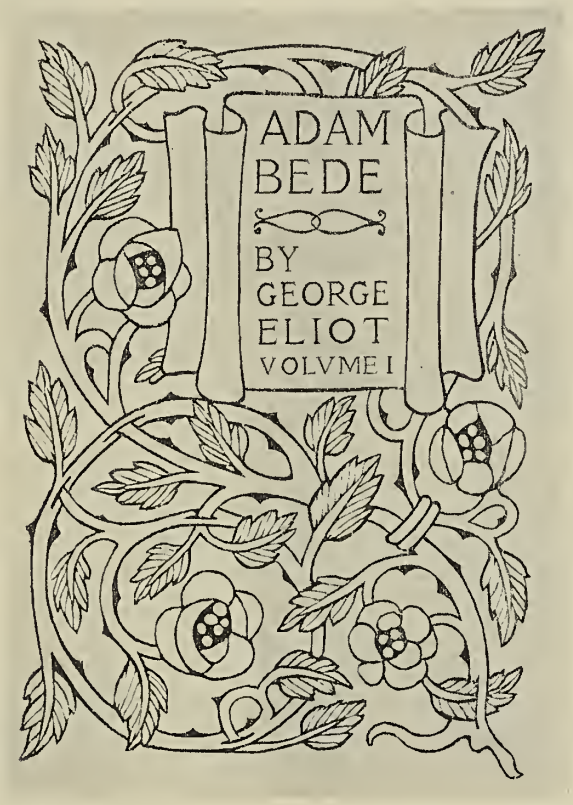
It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions, and queries of those specially interested are cordially invited hereto, and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

Strange-looking Quotation.—W. L. P., Moline, Illinois, asks the following question about quotation-marks, etc., and we have had to make the use of points even a little more involved than it was in his letter: "Is the punctuation of the following sentence correct—using exclamation, quotations, and interrogation at the end? 'Why is it that in this great country of almost limitless resources, that should keep every muscle and mind in activity, we hear the despairing cry, "No work! No food!"?'" *Answer.*—Yes, it is correct. Necessity for such complicated use of marks seldom occurs, but when it does occur they should be used as here shown.

Opinions and Suggestions About Hyphens.—N. J. W., St. Louis, Missouri, writes: "Referring to Mr. Teall's article, on page 307, June Inland Printer, I quite coincide with Mr. T.'s opinion as expressed in the sentence beginning in second column, twelfth line, and ending in eighteenth line. 'Gold- and silver-producing' shows a very proper way of using the hyphen, and I write to urge the editor of The Inland Printer to adopt this as part of its style. It is the German custom, and is used in the Standard Dictionary (which, in my opinion, is *the* English word-book); the *Proofsheet* has adopted it, and it adds to the satisfaction that journal gives me. Another use of the hyphen I would like to see The Inland Printer adopt, and that is the 'Standard Dictionary's' system of using single (-) and double (=) hyphen, the single being used for dividing words which are not compounds, and the double (=) for connecting compound words. This system makes the difference plain between simply a divided word and a compound word (when the latter has its first part at the end of a line). But I do not urge this so strongly as the other hyphen-usage I allude to. Perhaps 'ye editor' may feel 'one thing at a time is enough.'" *Answer.*—Perhaps the "Standard Dictionary's" use of the hyphen as first noted in this letter does not add much to Mr. Teall's opinion, except the fact that its makers trusted him with the decision of such matters, because he alone was responsible for such use therein. It appears, however, in the "Century Dictionary" also, and in the "American Cyclopædia," and in other good English publications, though it has not yet become common in English print. Our correspondent inclosed a clipping from the Boston *Traveler*, having the words "sheep and cattle men" in a heading, and suggested that they should be "sheep- and cattle-men." In the text of the item as printed we find "sheep men and cattle men," then "sheepmen" and "cattlemen," and later again the separated forms, and later yet the single-word forms, all within the space of thirty-three lines. Another expression occurs where such repetition of the hyphen would be good, "wool grower and buyer," which should be "wool-grower and -buyer." Neither "wool-grower" nor "wool-buyer" should ever be split into two words, if English words are ever to be printed correctly, and prefixing the hyphen to the latter of the two agential nouns is the only way to show that here it is merely part of a word, just as truly, for instance, as "keeper" is only part of a word in "housekeeper." But there is, in fact, a strong prejudice against such use of the hyphen in English, though a good reason against it remains as yet unexpressed. As to the use of different hyphens for the two purposes mentioned, the editor of this department does not favor it. He never protested against it when employed in making the "Standard Dictionary," because it was established as a special feature before his employment there began. The reason given for it does not seem sufficiently important to necessitate any such bothersome practice. Again, if this editor made such a distinction to suit himself, it would be the opposite of that made in the dictionary—the double hyphen would be used for divisions and the single for compounding.

Should "Roman" Always Have a Capital?—Two correspondents express identical criticism of something in this department that, even in the writing of it, suggested a possibility of just the effect it has had. One of the letters is as follows: "In this month's [August] issue of your

journal I notice that you spell 'Roman' with a lower-case *r*. This occurs in 'Proofroom Notes and Queries.' It is my understanding that an adjective derived from a proper noun should be capitalized. If your practice were not so nearly perfect I might pass such a matter by, but you certainly have a reason for your spelling, and I should be glad to learn what it is." The other, from Barnhart Brothers & Spindler, Chicago, says: "Our attention is called to the fact that you in a recent edition, speaking of Roman type, used lower-case *r*. We would suppose that this was a misprint but that we know you are exceedingly careful in proofreading. We therefore write to ask what, if any, warrant you have among grammarians or lexicographers for the lower-case initial letter in an adjective of this class. Would it by the same authority be proper to use a lower-case in the word 'Parisian,' 'Chicago' used as an adjective, etc.?" *Answer.*—Such a matter is just what we do not wish people to "pass by." This department is largely intended for expressions of opinion by correspondents, as well as for editorial help in determining practice or procuring information valuable to proofreaders. No rule as to capitalizing has wider acceptance or better basis in principle than that an adjective derived from a proper noun should be capitalized, and "Roman" is such an adjective. However, in the connection this word has in the matter with which we are dealing, the lower-case letter is not wrong, though "parisian," "chicago" in any use, or any other such use of a lower-case initial letter would be wrong. Reasons will be given after some authorities are cited. The



Side Stamp Design, Gold on White.
By T. B. Hapgood, Jr., for Estes & Lauriat.

"Century Dictionary" says: "Roman, *a.* [*l. c.* or *cap.*] Noting a form of letter or type of which the text of this book is an example"; also, "Roman, *n.* [*l. c.*] A roman letter or type, in distinction from an *italic*." The "Standard," under the noun, "[R- or r-] A style of ceriphed type . . . also, a black gothic letter, etc." The "Imperial," the standard Scotch dictionary, says of the adjective, "applied to the common, upright letter in printing, as distinguished from *italic*," and of the noun, "A roman letter or type." Benjamin Drew, in "Pens and Types," page 199, in speaking of specimens of old-style type given in his book, says: "The next is a Fac-simile of four roman and three italic Lines." He says on page 57, in introducing two lists of foreign words: "The roman list is destined to be continually lengthening, while the italic, save as it receives new accretions from foreign sources, must be correspondingly diminishing." Webster and Worcester missed the point of distinction in usage that was discerned by the other lexicographers, and they capitalize "Roman" and "Italic." Neither of our critics says anything about "italics," used in the same paragraph with "roman," yet evidently the two words should be treated alike. In fact, neither word in this use has its literal sense, nor conveys a thought of Italy or Rome. When this literal sense is expressed the words should be capitalized, just as "Parisian" and "Chicago" should be. Webster actually says that "Roman" means "upright, erect," which is plainly not a meaning showing connection with a proper noun, and, in fact, is not a true definition for the word with which it is given. The word has no real sense other than its literal one, but the literal allusion is so far removed from conscious apprehension in the printing use that it is proper and prevalent usage to write it as a common noun or adjective, just as such form has become prevalent in many other cases, as —



Book-Back Design.
T. B. Hapgood, Jr.

boycott	gothic	china
bowie-knife	herculean	india-rubber
badminton	protean	ampere

Have our correspondents ever noticed these words in books? The editor of this department has no hesitation in asserting that "italics" and "italicize," which have far more literary use than "roman," will be found with a lower-case initial much more frequently than otherwise; and the same is true of "roman" in printers' use, which must be looked for mainly in printers' books. What is here said, however, should not be applied too strictly; the word in question should be capitalized in special work such as that of our correspondents, where probably all similar words have capitals, as Gothic, Doric, Ionic, etc.

A NEW METHOD OF GUMMING PAPER.

A patent has lately been taken out in France by Messrs. Zuber, Rieder & Co. for a new or improved means of applying gum or other sizing material to the surface of a sheet of paper, says the *British and Colonial Printer and Stationer*. The inventors state that paper gummed in the ordinary way is usually hard and stiff, and thus not capable of being employed for any purpose where suppleness is a matter of necessity. This, they allege, is chiefly due to the fact that the gum is applied to the paper in an uninterrupted sheet, and they therefore replace this uniform and continuous coating by a granulated or irregular one. This is accomplished by passing the paper to be coated over a roller, the periphery of which is garnished with a large number of minute holes, which are kept filled with gum (in a manner not explained), so that the spaces between them carry no gum, the material being accordingly deposited in an infinity of small patches.

PROCESS ENGRAVING NOTES AND QUERIES.

CONDUCTED BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

"Traite Photographie Industrielle, Theorie et Practique," by Charles Fery and Dr. A. Burvis, are the title and authors of the latest work received from Gauthier-Villars et Fils, the famous French publishers of photographic books. This last making about the two hundredth volume in their library of photographic literature. The work under consideration contains 158 pages of theory and 179 pages of practice. It is just such a book as would be expected from scientist authors.

Process Works in German.—The authorized translation into German of Verfasser's "Half-tone" has reached us. It forms the twenty-third part of the "Cyclopedia of Photography," by Dr. G. Aarland. Published in Leipzig at 4 marks.



INITIAL DESIGNS BY F. W. GOUDY, CHICAGO.
Drawn especially for The Inland Printer.

No. 130 of Hartleben's Technical Library is another book by Jacob Husnik, of Prague. It is called "Chemigraphy and Zincography," and gives practical directions for etching zinc and all other metals. "Chromolithography, Part I, by Frederick Hesse, promises to be a valuable technical work on lithography, with special attention given to modern processes based on photographic methods. It will be published in ten parts with fifteen chromolithographic plates, and will cost 15 marks complete. These three books are in German.

First Daily Newspaper in Colors.—The New York *Recorder* scored a permanent beat on Labor Day by coming out as an evening paper in colors. I know personally that Mr. James Gordon Bennett had a similar idea in regard to his evening paper, the *Telegram*. It was also rumored as being the intention of Mr. W. R. Hearst to issue his evening edition of the *Journal* in colors. It remained for Mr. C. N. Greig, formerly business manager of the Chicago *Inter Ocean*, to assume the business management of the New York *Recorder*, and lead the other papers in the matter. With the aid of the clever comic artist Harry Mayer, and the Hoe four-color press that was condemned as worthless by the previous management, he is turning out cartoons in color that has caused the paper to make a decided hit. With the New York *Herald* and *World* improving in their color supplements gradually, and with the advent of the improved seven-color press of the New York *Journal*, this whole question of illustrated newspapers in colors promises to be definitely solved.

Negatives Sticking to Zinc and Copper.—C. T. G., Youngstown, Ohio, writes: "Will you please answer under head 'Notes on Process Engraving' the cause of negatives sticking to zinc and copper in exposure? Have taken every precaution as to drying and cooling negative and plate, but they will occasionally stick in spots without apparent reason. Any information will be thankfully received." *Answer.*—There is not likely to be any other cause for the sticking you complain of but an excess of castor oil in your transfer collodion. It may seem strange to think the oil would penetrate through the rubber film and the negative film, but it will be drawn through either by the heat of the sun or electric light. Reduce the amount of castor oil, it should not be more than two per cent, though one per cent should be a sufficient quantity. Also use a good quality alcohol in your transfer collodion; there is no economy in using any other.

Black Specks on Negatives.—"Operator," Cleveland, Ohio, writes: "I am troubled of late with black on my negatives after development. I have filtered my bath, collodion, developer, and the specks are gone for one or two plates only to return again. I take pride in producing clean work, but this I cannot do now. What do you think is the trouble?" *Answer.*—Black specks in your negative after development might indicate the presence of sulphur in your bath. This will come when hard rubber trays or holders are used for the bath. You neglect to state in your letter if you use them. If you employ a glass bathholder you will be safe except through the use of a rubber dipper to raise and lower the glass plates in the bath solution. Sulphur is used in vulcanizing rubber and if the latter is not kept properly varnished it will contaminate the bath solution, giving just such specks as you describe. All hard rubber utensils used with a silver bath should be thoroughly cleaned once a week with strong soda solution, dried thoroughly, and then be lacquered with the following: Take unbleached

shellac and digest it with alcohol until a thin varnish is obtained, add lampblack sufficient to make the varnish a good black, varnish the rubber dipper and trays with this, dry them thoroughly and you will have no trouble with black specks.

"The Half-Tone Process.—A Practical Manual of Photo-Engraving in Half-Tone on Zinc and Copper," by Julius Verfasser. Percy Lund & Co., Limited, Bradford, England. This is the second edition of a cleverly written and well printed little book of 170 pages. About fifty pages have been added in this edition. The author treats the various processes in a timid way, as if he were not quite sure. Every photo-engraver understands that the basis of up-to-date half-tone work is the enamel sensitive coating on the copper plate. Still, in the first edition of this book published in 1894, page 101, Mr. Verfasser says of the enamel process, "The process as it stands cannot be said to be commercially practicable." In the edition at hand he omits the paragraph containing the above, and devotes five pages to the enamel process without giving an entirely satisfactory formula. The book, as a whole, is more complete than any work on the same subject, but even its author will admit that it does not compare in thoroughness with the papers on process engraving by Mr. H. Jenkins, which are being published in The Inland Printer.

Distortion in Plain Photographic Prints.—"Artist," daily newspaper, New York. There is very great distortion in silver prints, such as you complain of, but it is not due to the camera, as you imagine. Your photo-engraver's camera and lens can be trusted to give a negative absolutely free from distortion; the trouble occurs later and is due to the photographic print being mounted while very wet. Recent experiments show that a sheet of photographic paper, 20 by 24, when mounted wet on stout cardboard, was found on drying to measure 20½ by 25¾ inches. It will be seen that in architectural work, plans and even portraits that are reproduced by photographing and then drawing over in pen and ink are not liable to be accurate when photo-engraved. A good plan is to have the photographic print dried after it is made; then spread the paste on the cardboard instead of on the back of the photo-print. When the cardboard is coated evenly bring the photo-print into its position on the pasted board, lay a sheet of paper over it and quickly press it into smooth contact with the board. If small wrinkles form they will disappear when the print is dry.

Three-Color Work—A Note of Warning.—Apropos of the notice of the Coloritype Company and the specimen of their work in the last number of The Inland Printer the following paragraph from a correspondent's letter is timely: "I do not believe that up to this date any three-color process except that of the Coloritype Company and a few others has produced any straightforward commercial work which does not require to be apologized for. The whole plan has been grievously damaged by these experimenters, who, achieving one result which looks fairly well, promptly announce themselves ready to do anything that comes along, thereafter inflicting a mass of wretched failures on the public and causing a sentiment against three-color work among those who otherwise might use it practically, which is exceedingly hard to overcome. I speak feelingly, for I have met personally all the large users of color work, and know the harm that has been done by these hair-brained experimenters who cannot wait to perfect the process before trying to foist it on the public." This is indeed true. It has been stated that it cost Mr. William Kurtz, of the Coloritype Company, much over $100,000 to perfect his method, which should be a warning to all to beware of the process-mongers who are advertising to teach the whole process for a few dollars.

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY J. F. HENRY.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

Keeping Linotype Metal Clean.—B. K., of New York, asks for information as to the proper way for keeping in order the metal used in linotype machines. *Answer.*—Full directions would be too lengthy for this department. If you will apply to the Nassau Smelting Works, New York, they will send you their pamphlet on the subject, in which you will find information that will enable you to keep your linotype metal in good working condition.

The "Presto" Process for Stereotyping.—J. G., of Michigan, writes: "Can you give me any information regarding a "Presto" process for stereotyping which was advertised some time last year? I believe it was invented in England." *Answer.*—About fifteen months ago considerable interest was excited by the advertisement of the "Presto"—an English—process for stereotyping. Broad claims were made for it and it was stated that Mr. Eastwood, the inventor, would, at an early date, come to this country to introduce the invention. Mr. Eastwood's non-arrival naturally caused comment, the general opinion being that the process was not the brilliant success that it was supposed to be. It seems, however, that there were difficulties which prevented the carrying out of the proposed plans, and more than a year's time has been spent in arranging the financial portion of the undertaking. Lately the statement has been made that a strong company has been formed with ample capital to prosecute the business. The latter part of the announcement may be a trifle premature, as I notice there is stock for sale for which subscriptions are solicited. It is also stated that during the year the inventor has been steadily at work and has made valuable improvements in the process. The following clipping from the *British and Colonial Printer and Stationer* states some of the advantages claimed for the invention:

By its means the time occupied in the preparation of a mold or matrix is reduced to two minutes, or even less, the process being practically a cold one. Its further claims for general adoption, as described in the prospectus, consist in the following points:

1. The flong (protected) can be stored like any ordinary paper stock, and is ready for use at any moment without the addition of either paste, facing or backing paper, or other ingredient.

2. The preparation of the matrix is almost as simple a matter as the pulling of a proof upon a hand press or platen machine.

3. All beating, rolling and superheating of the form being avoided, no injury can arise to type or original wood or other fine engravings.

4. The convenient, quick and cleanly process renders the preparation of a plate more economical than sending a type form direct to press, and hence will bring stereotypy into general use among small as well as large printers.

5. The process goes far beyond all other stereotyping processes, inasmuch as it is adapted for the duplication of fine process plates or wood engravings in the same manner as though dealing with ordinary metal type.

6. There being practically no shrinkage of the mold, the process is specially adapted for multicolor printing.

7. Hard metal, equaling electrotypes in sharpness and endurance, and not so readily affected by colored inks, can be employed.

8. Thinner plates than those ordinarily in use can consequently be used with advantage, which means a saving in metal.

9. Although the new method will effect a revolution of this branch of the printing industry, no disturbing influence is likely to arise from its adoption; the trade organization of the operative stereotypers in London have approved the use of the "Presto" system, and the practical management of the Presto Works is in the hands of a member of the society.

From the foregoing I do not think the advantages of the process are sufficient to cause it to supersede those in general use. The matrix is, I understand, made principally of paper, has a tissue paper face, so the face of the cast cannot be expected to be any finer than may be made from other paper matrices. There seems to be a saving of time,

but just what is meant by "the preparation of a mold" is not quite clear. There is in this market a prepared "flong" which possesses the good points above mentioned. It is preferable, however, to paste on a back after taking the impression, whether by means of a press, rolling machine or beating in with a brush. Points 2, 3, 4, 5, are applicable to any prepared matrix, although there may be a question whether really fine process plates can be satisfactorily duplicated by the process. There is very little shrinkage to any paper mold that is dried on the form. The advantages of stereos in hard metal are well understood; such are frequently used in preference to electrotypes for long runs. Plates of hard metal are more liable to be broken in handling and on the press, so should be made thicker than plates made of more flexible metal. It is hardly necessary to say anything about point 9 as it is of minor importance in comparing the merits of the new with old processes. At present writing, with information at hand, the "Presto" does not seem to differ greatly from or be superior to the process controlled by the Potter Press Company which is in daily use in various offices in this country.

Price for old Electrotype Metal.— J. B., of Indiana, asks: "What should I allow customers for old electrotype plates, in cash or in trade?" *Answer.*— The price for old metal is frequently governed by the circumstances of each case. If the customer is one from whom a good price is obtained for his work, you can afford, or rather it may be policy, to be more liberal than in dealing with one whose trade yields only a small, if any, profit. Electrotypers seldom buy old plates, for cash, except at a considerable reduction from the price allowed in trade. Some customers have the impression that eleotrotypers are eager to buy old plates; that they are more desirable than new metal. Those persons do not know or do not think that in melting over old plates there is a loss of 1 cent and upward per pound, depending on the amount which can be obtained for the dross and shells, the amount of tin necessary to add to the metal to put it in proper condition and the facilities at command for melting the old plates. It is not well to attempt to clean all metal from the shells, as the high temperature necessary is liable to injure the metal and require an addition of tin, which will cost more than the value of the few pounds of metal which may be saved.

Porous Linotype Casts.— E. B., of Pennsylvania, writes: "Can you inform me why linotype casts are not solid? The bubbles of air in them occasion much trouble. Sometimes it is impossible to make satisfactory electrotypes from forms containing linotypes owing to their not containing sufficient metal to stand the pressure necessary to make a wax mold, making the face of the electrotype very uneven, causing defects that it is not possible for the finisher to fix up in the plates so that they will print properly." *Answer.* —Your experience is about the same as that of all electrotypers who have handled forms containing linotype casts. What you term air bubbles are not caused by air being carried into the mold with the metal, neither are they caused by the air, which has no means of escape from the mold when the metal is forced into it. Some of the porosity may be due to that cause, but the principal part is caused by the temperature of the mold being so high that after the cast is made the metal does not chill before the mold moves to another position and the still fluid metal flows out. If the mold is too cold the face of the cast will be slack, and if too hot the body will be porous. There is a point, between those extremes of temperature, at which the casts will be good. So it is largely a question of care and attention on the part of the operator of the linotype machine whether the casts are solid or otherwise; assuming, of course, that the metal used is good. From poor or dirty metal defective casts may be expected.

BOOKS, BROCHURES AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of publisher, places on sale, and prices should be inclosed in all publications sent for review.

A volume that should be in demand during the presidential campaign is "McKinley and Hobart," just issued by F. Tennyson Neely, New York. It is edited by Byron Andrews, contains 368 pages, is well illustrated and printed, neatly bound in blue cloth and stamped in red, white and gold.

Messrs. Copeland & Day, Boston, have issued "Cinder-Path Tales," by William Lindsey, in octavo size, bound in cloth, with cover design by John Sloan. Price, $1. "In



'Cinder-Path Tales' Mr. Lindsey has written stories of field and track which have technical consistency, and all the added coloring that a glowing imagination and a vivid memory of past enjoyment can give. He has succeeded wonderfully well in transferring to his pages the true atmosphere of the athletic field."

By the courtesy of Mr. V. Vekeman, of Montreal, Canada, the library of The Inland Printer has received an addition of several interesting volumes of a devotional character, printed in the seventeenth century in French and Dutch, also a number of spirited prints illustrating the gospels.

"The Half-Tone Process," by Julius Verfasser, Percy Lund & Co., Bradford, England. This is the second edition of this popular priced book. The first edition has been out of print since last December, and the present edition, bound in cloth, has been in great part rewritten and brought up to date. Price, $1. The Inland Printer Company, Chicago.

From the Smith & Porter Press, Boston, Massachusetts, a very interesting "Guide to Historic Plymouth" has been issued, freely illustrated by the half-tone process and by

line work. The cover design, by George H. Hallowell, is identical with that of the poster mentioned last month. The "Guide" is published by A. S. Burbank, Plymouth, Massachusetts. Price, 25 cents.

A SHORT story of the life of Benjamin Franklin, by George C. Lay, is begun in the October number of *Godey's Magazine*, the opening chapter being "Franklin the Apprentice, the Printer, and the Philosopher." It is well illustrated and promises to be interesting.

THE Present Problems Publishing Company, 57 Park place, New York, has issued two interesting pamphlets, the first of the "Present Problems" series, entitled "The Free Coinage Problem," by Lewis N. Dembitz, of Louisville, Kentucky, and "A Horrible Crime," by Alex P. Hull, of Atlanta, Georgia. The brochures of the series are 1 cent each or 20 cents per year.

"GIVING AND GETTING CREDIT," by Frederick B. Goddard, one of the latest books published by F. Tennyson Neely, New York, is a practical and timely work, touching matters of vital importance to the business man of today. The many suggestions and ideas to be found in its pages will prove of immense value to those about to embark in business or already engaged in it. 218 pages; cloth, $1.



DESIGN BY T. B. HAPGOOD, JR.

THE "Internationalen Graphischer Muster-Austausch des Deutschen Buchdrucker-Vereins," which has been in course of compilation by Mr. Bruno Klinkhardt, of Leipzig, Germany, for some time, has been distributed to the subscribers. It is a most valuable and interesting specimen book of the art printing of the world, and it is a regrettable thing that America is so poorly represented in its pages. Germany is preëminent both in the number of specimens and in the strength and richness of the designs. The work shown of the printers of other nations cannot be taken as in any way representative. The usual mistake has been made by the promoters of the collection in permitting process work and other styles of illustrative printing to find a place in the pages to an unwarranted extent. The great desire of printers is for specimens of design in type composition, and this has not been sufficiently considered in this volume.

THE *Scientific American*, of New York, has signalized its fiftieth anniversary by the publication of a very handsome 72-page special number, which consists of a review of the development of science and the industrial arts in the United States during the past fifty years. It was an ambitious undertaking, and the work has been well done. The many articles are thoroughly technical, and they are written in a racy and popular style, which makes the whole volume — it is nothing less, being equal to a book of 442 ordinary pages — thoroughly readable. It is inclosed for preservation in a handsome cover, and is sold at the price of 10 cents.

LAMSON, WOLFFE & CO., 6 Beacon street, Boston, Massachusetts, announce a new book on the collecting of bookplates by Charles Dexter Allen, author of "American Bookplates," vice-president of the Ex-Libris Society of London, member of the Grolier Club, New York, of the American Historical Association, the Connecticut Historical Society, etc. The title of the new book is "Ex-Libris: Essay of a Collector." The copies of the ordinary edition will cost $3, and they will be limited to 750 in number. A special edition of fifty copies, numbered and signed by the author, and containing an additional plate, will be issued at $12. The book will be ready in the late fall. The publishers are now receiving subscriptions. The book will have all those refinements of the art of bookmaking which endear choice volumes to the book-lover.

POSTERS IN MINIATURE. A collection of well-known posters, together with some portraits of the artists. With an introduction by Edward Penfield. R. H. Russell & Son, New York.

Those who appreciate posters will welcome this work. Examples of all the best American, French and English designs are shown in miniature, and although many of the color schemes suffer by a black-and-white reproduction, an excellent idea of the originals can be obtained. The volume contains a large assortment, is well printed, and bound in yellow buckram, stamped in red and black.

CHICAGO TRADE PRESS ASSOCIATION.

The Chicago Trade Press Association held its first informal dinner after the summer recess, at the Great Northern Hotel, Saturday, September 19. About twenty-two members were present. At the close of the banquet, papers were read by J. E. Defebaugh, of the *Timberman*; E. G. Osman, of the *Western Brewer*, and by E. J. Baker, of the *Farm Implement News*, on "What Should be the Editorial Policy of Trade Journals in the Present Political Campaign?" After the papers had been read the members were called upon to speak, and some very interesting facts regarding the plan of conducting trade magazines were brought out. Things seemed to be well divided on the policy to be adopted at the present time, a number of speakers expressing themselves thoroughly in favor of being as outspoken regarding political matters as they were about any other topics which naturally came within their domain, and others stating that these topics should be left severely alone. Mr. Daniel Stern, of the *American Artisan*, read a paper on "Advertising Commissions Should be Reduced," and this matter was also discussed by the members.

ADVERTISING A NEWSPAPER.

The *Rocky Mountain News*, Denver, Colorado, ran half-page advertisements in a large number of the September magazines, in which it claimed to be the original champion of the free and unlimited coinage of silver in the ratio of 16 to 1. The management, in a private letter, expresses the opinion that the *News* is the first Western newspaper to advertise itself in magazines of general circulation.

THE INTERNATIONAL TYPOGRAPHICAL UNION CONVENTION AT COLORADO SPRINGS.

THE forty-third annual session of the International Typographical Union will be held in Colorado Springs, Colorado, October 12, 1896. Preparations for the gathering are being looked after by the various unions, and Colorado Springs union is making special effort to entertain delegates and visitors. Thomas McCaffrey, delegate to Louisville last year, is chairman of the entertainment committee. The programme has not yet been announced, but from information received from a number of sources it is safe to say that all who attend the meeting will be well taken care of. A number of side trips have been arranged, which will add to the pleasures of the convention, and a large attendance is expected. Following is a list of the delegates:

1. Indianapolis—Tim Harrington, John W. Folger.
2. Philadelphia—Frank C. Curran, William D. Livezey, Thomas F. Barry.
3. Cincinnati—W. B. Owens, W. H. Babb, W. R. Voiles.
4. Albany—J. J. Howe.
5. Columbus—William B. Paul, Lloyd G. Jenkins.
6. New York—James J. Murphy, Eugene O'Rourke, John H. Maxwell, Warren C. Browne.
7. Pittsburg—H. Q. Turner, H. K. Welsh.
8. St. Louis—R. M. Hyams, B. J. Mensing, John Hill.
9. Buffalo—Stephen V. Galvin.
10. Louisville—James J. Martin, Charles R. Bent.
11. Memphis—M. F. Burton.
12. Baltimore—G. P. Nichols, Edward Hirsch.
13. Boston—David X. Coughlin, Patrick L. O'Leary.
15. Rochester—Thomas F. Moore.
16. Chicago—James Griffon, V. B. Williams, A. C. Rice, Frank Morrison.
17. New Orleans—G. G. Norris, George P. Tinker.
18. Detroit—Thomas Nestor, Fred B. Martin.
20. Nashville—Hal W. Hayes.
21. San Francisco—John R. Winders, John Collins, J. J. Galvin.
23. Cream City (Milwaukee)—M. P. Walsh.
24. Vincennes—Will T. Young.
28. Galveston—Carrington Viser.
29. Peoria—M. B. Palmer.
30. St. Paul—P. J. Geraghty, T. F. Thomas.
32. Norfolk—Charles G. Kizer.
33. Providence—W. J. Meegan.
39. Grand Rapids—L. S. Gibbs.
40. St. Joseph—W. G. Campbell.
41. Augusta—J. W. Doar.
42. Minneapolis—H. E. Guernsey, Harry S. Holcomb.
48. Atlanta—Allen Dorr.
49. Denver—J. W. Bramwood, Frank Hynes.
53. Cleveland—S. S. Hester.
54. Raleigh—G. W. Mitchell.
55. Syracuse—Samuel G. Gosnell.
58. Multnomah (Portland, Ore.)—G. H. Howell.
63. Toledo—W. S. Brown.
64. Lafayette—Fred W. Ball.
70. Lancaster—Percy Carpenter.
71. Trenton—D. E. Cook.
77. Erie—Samuel Weiss.
80. Kansas City—T. S. Black, J. W. Cline.
81. Bay City—Will J. Lambert.
82. Colorado Springs—H. M. Robinson.
87. Houston—Charles G. Glass.
88. Hannibal—C. Morton Waelder.
90. Richmond—William H. Mullen.
91. Toronto—W. J. Wilson.
98. Brooklyn—J. F. Lane.
101. Columbia (Washington)—Shelby Smith, E. W. Patton, John H. O'Brien, John McCormick.
102. Ottawa—Antoine R. Choquette, Robert Mackell.
103. Newark—Henry J. Gottlob.
104. Birmingham—George G. Lanier.
106. Davenport—J. P. Dromgoole.
107. Twin City (Rock Island and Moline)—G. L. Taylor.
111. Knoxville—Walter M. Fitzgerald.
112. Scranton—Jay H. Eaton.
114. Annapolis—George R. Tydings.
115. Salt Lake—John A. Kavanaugh.
117. Springfield—E. E. Calhoon.
118. Des Moines—C. P. Thompson, M. E. Regan.
120. Lynn—George H. Jackson.
121. Topeka—J. A. Staples, J. F. Kirkpatrick.
122. Kalamazoo—John J. Flanigan.
129. Hamilton—David Hastings.
132. Camden—William Mounce.
136. Duluth—William D. Dean.
148. Wichita—L. E. Murray.
154. Ann Arbor—C. G. Cook.
155. Shreveport—Oscar P. Ogilvie.
156. Aspen—James L. Riland.
157. Sunflower (Kansas City, Kan.)—Frank Miller.
164. Frankfort—Thomas A. Joyce.
167. Schenectady—Peter F. Reiff.
170. Tacoma—E. L. Herriff.
173. Dallas—William M. Reilly, A. M. Butler.
174. Los Angeles—D. W. Moore.
175. Pueblo—Otto F. Thum.
177. Springfield—John S. Hallahan.
179. Leadville—R. D. Blair.
182. Akron—Grover Repp.
190. Omaha—T. F. Sturgess, W. C. Turner.
195. Paterson—Harry A. Penn.
198. Fort Worth—R. Y. Kirkpatrick.
199. Zanesville—H. W. Cross.
202. Seattle—W. G. Armstrong.
203. Bluff City (Council Bluffs)—F. C. Simmons.
206. Sedalia—J. J. Cundiff.
211. Oshkosh—Herbert Jansen.
213. Rockford—G. J. Boyle.
215. Decatur—Harry Scott.
219. Canton—George Swan.
226. Vancouver—W. B. Hughes.
227. Cripple Creek—J. W. Hogan.
229. Crawfordsville—Sam D. Symmes.
230. Danville—T. K. Heath.
232. Binghamton—O. J. Donnelly.
251. Muscatine—Gustave E. Weis.
258. Guthrie—D. P. Bishop.
288. Galesburg—O. W. Walkup.
290. Hamilton—John P. Brannon.
304. Albuquerque—George W. Stubbs.
305. Newburgh—James Tole.
307. New Brunswick—William MacMullen.
316. North Adams—A. C. Thompson.
323. Hoboken—J. J. McKaig.

GERMAN-AMERICAN TYPOGRAPHIA.

7. New York—John Biederman.
14. Indianapolis—Hugo Miller.

STEREOTYPERS AND ELECTROTYPERS.

1. New York—Daniel Sullivan, James J. Freel.
2. Boston (Stereotypers)—G. W. Williams.
3. Chicago (Electrotypers)—William A. H. Strehlow.
4. Chicago (Stereotypers)—J. B. Denvie.
8. St. Louis (Stereotypers)—George Baker.
13. Denver (Stereotypers)—Herman Fredricks.
24. Omaha (Electrotypers and Stereotypers)—C. L. Hawkinson.

MAILERS.

1. Boston—William G. Harber.
3. St. Louis—M. J. Grady.

PHOTO-ENGRAVERS.

1. New York—James Ryan.

Particulars regarding rates to the convention, the best routes to take, hotel charges, and other information can be had from the different secretaries or from the delegates. Mr. McCaffrey desires that all delegates intending to make the trip advise him at once, giving names of any visitors who will accompany them.

OUR COVER DESIGN.

The cover design for THE INLAND PRINTER this month is by Mr. Theodore Brown Hapgood, Jr., of Boston, an artist whose decorative work has met with great success in the East. The drawing for the cover was made the exact size of the printed copy, which shows that the utmost care was used in making the drawing. The title design for Mr. Heintzemann shown on page 81 was also made from a drawing the same size as the reproduction. The words "To the Profession" are intended to be printed in red. We are pleased to present in this issue a number of examples of Mr. Hapgood's work in the way of book-cover designs. The originals were mostly stamped in gold on white vellum, and the reproductions do not do justice to the work.



DECORATIVE DESIGN BY IRWIN MOORHEAD, NEW YORK.

Copper half-tone by
STRAEFFER & SIEDENBERG,
465 Pearl street,
New York.

Satanick, Jenson Italic and Jenson Old-Style in Combination

Manufactured exclusively by the American Type Founders Company

THE **Italic was first intended and used** for the entire text of a classical work. Subsequently, as it became more general, it was used to distinguish the portions of a book *not properly* belonging to the work, such as introductions, prefaces, indexes, and notes; the text itself being in Roman. Later it was used in the text for quotations; and finally it served the double part of *emphasizing many words* in some works, and in others, chiefly translations of the Bible, of marking words not properly belonging to the text. In England it was first used by De Worde in 1524.

Jenson Italic Series

PATENT APPLIED FOR

20 A, 50 a — 8 Point Jenson Italic — $2.75

The Italic letter, which is an accessory of the Roman, claims an origin quite independent of that letter. It is said to be an imitation of the handwriting of Petrarch, being introduced by Manutius for the printing of his classics, which otherwise would have required bulky volumes. Chevillier informs us that a further object was to prevent the great number of contractions then in use, a feature which rendered the typography of the day unintelligible and unsightly. The execution of the Aldine Italic was entrusted to Francesco de Bologna. The font is lower case only. It contains tied letters, to imitate handwriting, but is free from contractions.

ALDUS PRODUCED SIX SIZES OF THE ITALIC, 1501

20 A, 45 a — 10 Point Jenson Italic — $3.00

Type ornaments and flowers began, like the initials, with the illuminators, and were afterwards made on wood. The first printed ornament or vignette is supposed to be that in the Lactantius, at Sabiaco, in 1465. Caxton, in 1490, used ornamental pieces to form the border for his Fifteen O's. The Paris printers at the same time engraved still more elaborate border pieces. The elaborate wood-cut borders and vignettes of the succeeding printers kept pace with the initial letters.

ORIGIN AND FIRST USES OF ORNAMENTS

18 A, 40 a — 12 Point Jenson Italic — $3.25

They had evidently been cast from a matrix; and the idea of combining these pieces into a continuous border or headpiece was probably early conceived. Mores states that ornaments of this kind were common before wood-engraved borders were adopted; and Moxon speaks of them in his day as old fashioned. In Holland, France, Germany and England these type flowers were in use during the eighteenth century, and every founder was supplied with a number of designs.

THE ORIGIN AND FIRST USES OF TYPE ORNAMENTS AND FLOWER DESIGNS

10 A, 25 a — 18 Point Jenson Italic — $4.00

They were cast on regular bodies, and some of the type specimens exhibit most elaborate figures constructed out of these flowers, and as late as 1820 these ornaments continued to engross a considerable space in the specimens of every English Type Founder of any note.

ORIGIN OF TYPE ORNAMENTS AND FLOWER DESIGNS

6 A, 15 a — 24 Point Jenson Italic — $4.50

A curious collection of these type ornaments can be seen in the Quincuplex Psalterium, which was printed by Henri Estienne, at Paris, France, about the year 1613.

DEVELOPMENT OF THE TYPE FLOWERS

The Complete Series of Jenson Italic to 72 Point is now being prepared

What Gives Type Value To the Printer?

IT is thoroughly recognized that DeVinne, Jenson Old Style, Bradley, Columbus, Florentine Old Style, Jenson Italic and Satanick are indisputable successes, because the American Type Founders' Company has in its organization a number of designers and expert critics such as were never before got together in the history of type making. For years these men have led the fashions, and their genius imparts a unique value to our type that is lacking in other type.

Pound for pound it costs no more than type unenlivened by originality, but in its true value it surpasses all other type as the original masterpieces of art surpass their copies.

AMERICAN TYPE FOUNDERS' COMPANY

Covering the Continent.
The Leader and Originator of Type Fashions.

(Set in Jenson Old Style with Jenson Embellishments.)



"DOGGIE, CAN YOU TALK?"

A study in brass rule composition, by A. Curét, New York.

FRANKLIN.

BY J. J. FLINN.*

I.

He begged no favors, pleaded no immunity —
As 'prentice lad or guest of princely halls,
Nor courted fame with honeyed importunity —
Nor sought a lift that he might scale her walls.
He waited not on fickle opportunity —
But made occasion answer all his calls.
He loved the truth and would not be content
Till he had plucked it from the firmament.

II.

In childhood, boyhood, manhood's prime he yearned
To stifle falsehood, and for this alone —
No matter how the wheel of fortune turned
He would not reap where he had never sown.
He counted chance a something to be spurned,
And claimed no virtues that were not his own.
He bore all things, save humbug, sham and vanity,
And next to loving God, he loved humanity.

III.

'Gainst ancient wrongs his barbed shafts were hurled,
He spared no hireling, feared no tyrant's ire.
It mattered not though lordly lips were curled
When Franklin spoke of retribution dire —
His cry for justice wakened all the world,
His plea for freedom set the world afire.
From earth to sky the blaze he kindled ran
Till heaven itself proclaimed the rights of man.

IV.

He supped with kings, this child of lowly station.
His native tact disarmed courtly laws,
His lucid mind illumined half creation,
His vivid wit compelled mankind's applause,
His wisdom, prudence, fixed determination,
Confounded diplomats and won his cause.
Enraptured France paid homage to his name,
And Europe, thrilled, resounded with his fame.

V.

Wherever truth prevails, throughout the earth,
Wherever reason reigns and minds are free,
Wherever toil commands a cheerful hearth,
Wherever plenty smiles on industry,
Wherever honor's paid to honest worth
And manhood's robed in manhood's dignity,
Wherever Franklin's words and deeds are known,
The millions claim and love him as their own.

THE MIEHLE PRINTING PRESS & MANUFACTURING COMPANY'S FINANCIAL DIFFICULTY.

On September 16 the report became current that the Miehle Printing Press & Manufacturing Company, of Chicago, had met with financial difficulties, and numerous stories were circulated, some of which were liable to create misapprehension and do the firm injustice.

The facts regarding the matter are these. The Home National Bank of Chicago held the Miehle Company's judgment note for $25,000, secured by bills receivable to the amount of $29,860, all good paper, and none of it due at the time the trouble took place. Without demanding payment, or giving notice of any kind, the bank entered judgment upon the above note, and sent a sheriff to take possession of the premises, at the corner of Clinton and Fulton streets, at 7 o'clock P. M. on September 15. The first intimation of this action had by Mr. White, the president, and Mr. Hewitt, secretary, was when the sheriff came to serve the notice. At the time this occurred the Miehle Company was solvent, and had in its possession securities equal in amount to what had already been placed with the bank to secure its loan, and if it had been asked to furnish additional collateral, would have willingly done so. With as little delay as possible the officers of the company obtained the necessary funds and paid the bank its note in full. Had payment on the note been demanded during banking hours, and three hours been given the company, they would have settled matters satisfactorily, and the judgment never entered. The business is running as usual — in fact, there was no interruption whatever. Why the bank took such summary measures is still a mystery to the Miehle Company, and even the bank officials seem to be unable to explain the cause of the unfortunate action taken by them, claiming it was a mistake. It takes a strong concern to raise $25,000 in a few hours in such times as these, and the Miehle people have shown their strength in a substantial manner.

*Ode written for the occasion and read by the author at the unveiling of the Franklin statue, the gift of Mr. Joseph Medill, editor of the Chicago *Tribune*, to the city of Chicago, June 6, 1896.

RECENT TYPE DESIGNS.

Sample lines of Satanick and Jenson Italic had not reached this office at the time the September issue went to press, but a handsome insert showing them was given. We now present these new masculine faces, both of which are

TYPE was printed 1613.

JENSON ITALIC.

cast by the American Type Founders' Company. The Satanick is made in thirteen sizes, from 6 to 72 point, and the Jenson Italic in fourteen sizes. The latter is a companion to the Jenson Old Style, and combines the characteris-

Satanick

SATANICK.

tics of both the Jenson and Elzevir Italic. For suggestions as to proper use of the Satanick the reader is referred to the insert spoken of above.

A type face which has not yet been cast by any foundry so far as we know, is the "Lotus," designed by Mr. Gardner C. Teall, art editor of *What to Eat*, Minneapolis. We

A B C D E F.

present herewith a sample of some of the letters, but have no information as to how many sizes it is to be made in, or whether it is to have a lower case.

The Mergenthaler Linotype Company has arranged characters for its machine so that metal slugs of various border designs can be produced. We show herewith a few



of the designs. Where large quantities of any particular border are required, it is very convenient to be able to cast them on short notice on this machine.

REVIEW OF SPECIMENS RECEIVED.

The purpose of this department is to candidly and briefly criticise specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made.

H. A. WEBBERT, Kearney, Nebraska: Neat samples of letter-heads, cards, memos, etc. Composition and presswork good.

FROM the *Herald*, Sibley, Iowa, some samples of jobwork, composition on which is neat and artistic, and presswork of good quality.

BUSINESS cards from the Richmond (Va.) *Star*, in tints and colors, the work of R. O. Norment. The composition is good, and presswork first-class.

ERNEST RUCDESCHEL, Holyoke, Massachusetts, submits samples of letter-heads, cards, etc., composition of which is tasteful and presswork good.

WILLIAM LEATZOW, Democrat Printing Company, Madison, Wisconsin: The card submitted is a neat sample of job printing, and the embossing is good.

J. HARRY DRESSLER, 6 South street, Baltimore, Maryland, sends samples of business card and office stationery. Composition and presswork both good.

W. R. WRIGHT, 4823 North Clark street, Chicago, sends a few samples of business cards, composition on which is plain but neatly displayed, and presswork good.

D. E. STUBBS, Eaton, Ohio, submits samples of commercial work, the composition and presswork of which are good, but nothing out of the ordinary run of such work.

C. E. MOORE, with the Cherokee (Iowa) *Times*, forwards samples of jobwork. The card is neat and attractive. The programme is well set, but the presswork runs a little uneven.

TWO-PAGE circular from Eastman & Thomas, San Francisco, California. Design is attractive but lacks originality. Composition is well displayed and neatly finished. Presswork good.

FROM Cunningham & Co., Williamsport, Pennsylvania, samples of letter-heads, cards, etc., most of them in colors and bronze. The composition and presswork are neat, and embossing clean and sharp.

A PACKAGE of varied samples of work comes from the Monitor Publishing Company, Rockford, Illinois. The composition shows artistic taste in conception and care in finish, and the presswork, especially on the small jobs, is very good.

W. T. RIDGLEY, Great Falls, Montana, has submitted a package of printing, consisting of cards, booklets, programmes, etc., in which the type, composition, presswork, binding, etc., are up to date and the workmanship of a superior quality.

FROM Louis Hirsh, Chillicothe, Missouri, samples of commercial work of ordinary merit in composition and presswork. Embossing is good. Composition of circular, "Points on Printing," is good, but presswork can be much improved upon.

W. S. MARIS, Olympia, Washington, submits a few samples of his work which are very creditable productions, when the time he has been in the printing business is taken into consideration. The card advertising the steamer we consider the best.

A CIRCULAR in red and black, printed by Patterson & Young, St. Joseph, Missouri, is a neat specimen of typographic art. It is printed on handmade paper in up-to-date types, and the register of colors is perfect. Both composition and presswork are good.

A FINE bicycle catalogue, gotten up for the McDaniel & Merrihew Cycle Manufacturing Company, Wilmington, Delaware, by George A. Wolf, of that city, has been sent us. It is printed in red and black on heavy paper, the presswork being all that could be desired.

THE "Printing Shop of The E. D. Taylor Company," San Francisco, California, employs some very artistic compositors, as the samples received from the shop indicate, and the presswork is without fault. The cards in colors and tints are very striking and effective.

CHARLES J. HECTOR, with C. E. Judd & Co., Duluth, Minnesota, invites criticism of some samples of everyday work submitted by him. The composition is admirably designed and neatly executed, and the presswork, with selection of colors and register, extremely artistic.

FROM F. S. Williams, Shawnee, Oklahoma, business cards and circular, printed in colors. Composition is better than the presswork. Both could be improved. The display lines are crowded together, and a simple border in one color would have been better than the combination of blue and red used.

"FOUND AT LAST" is the title of a booklet issued by R. Y. McBride, Los Angeles, California, in which he tells a few facts about himself and his business, which is, of course, that of a printer. The brochure is neatly gotten up, printed in red and black, and composition and presswork are all right.

BASSETT BROTHERS, Hammonton, New Jersey, forward some leaflets entitled "Artistic Effects." First and third pages are printed in black ink, but on the first page, in addition, is spattered red writing ink, a toothbrush being used with which to do the spattering. The idea is a clever one, and the effects produced unique, to say the least, and varied enough to please the most fastidious.

FROM William F. Schempp, Brodhead, Wisconsin, comes a package of general work, the composition on which is good and presswork of a high order. We have, on a previous occasion, spoken favorably of Mr. Schempp's work, and the package now submitted bears us out in our former opinion that he is a printer of the highest class.

H. W. BRANDES, with the Holbrook Printing Company, Newark, New Jersey, forwards a few samples of his work. The "Souvenir," a book of forty pages and cover—the latter printed in three colors—is a handsome production, the advertisements being well displayed and very effective. The presswork is clean and of even color throughout.

AN excellently printed brochure entitled "On the Grounds of Economy" is sent out by the F. W. Roberts Company, Cleveland, Ohio. It is printed in red and blue on rough handmade paper with very wide margins, and is sewed with green silk. The design and finish of the booklet are very artistic, and it should prove a trade-bringer.



POSTER DESIGN BY H. M. ROSENBERG.
Lithographed in four colors.

CHALLINOR, DUNKER & CO., Pittsburg, Pennsylvania, have issued some very handsomely printed leaflets and booklets, containing original drawings of a novel character bearing upon the gold and silver questions in politics. The work is of good quality, and should be the means of drawing both gold and silver to the coffers of Challinor, Dunker & Co.

TWO souvenir programmes from Kern & Wright, Louisville, Kentucky, are ambitious attempts at fine printing, but have fallen short of the mark. The composition is ordinary and the presswork poor; there being too much impression and too little ink. On samples of note-head and business card composition is good; presswork might have been better. The colors selected do not harmonize well.

"SPECIMENS OF PRINTING," issued by Charles Collier, Shreve, Ohio, is a collection of typographic designs and half-tones printed on heavy enameled paper, 6 by 9 inches in size, inclosed in board cover. The typographic designs are good, the selection of colors pleasing, and presswork all that could be desired, and will no doubt prove of great benefit to the young job printer. The price of the book is 50 cents.

SOME excellent designs in composition are submitted by B. Bertram Eldridge, with the Bee Job Print, Harwich, Massachusetts. Composition is excellent, designs cleverly conceived and artistically carried out. Presswork is also good. As B. Bertram considers himself a pupil of THE INLAND PRINTER, we must congratulate him on the excellent showing he has made, and hope to see evidence of progress in the future.

A FEW samples of half-tone work in black and colors have reached us from Fred W. Drake, with the Pictorial Publishing Company, Benton Harbor, Michigan. The work is very artistic, the three-color process prints being exceptionally fine. The half-tones in black are very good, the portraits of William McKinley and W. J. Bryan being the most lifelike productions we have yet seen. The letterpress work is also excellent.

A NEAT advertising brochure entitled, "How They Found It," comes from the *Cycling Gazette*, Cleveland, Ohio. Portraits of advertising managers of large bicycle concerns are shown with their testimony to the advantages they have experienced from the *Gazette*. A very effective three-sheet poster and an artistic cover design for the Christmas issue accompany the booklet. The *Cycling Gazette* certainly has strong recommendations to patronage.

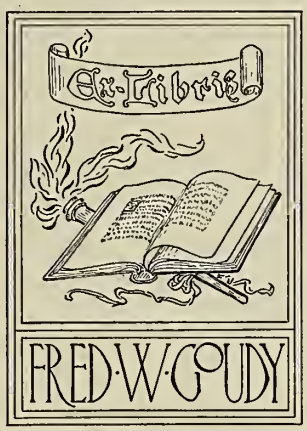
FROM Charles H. Possons, publisher and printer, come two interesting brochures, "Gems of Scenery" and "A Hero's Grave." The first named is very acceptably illustrated, showing scenes in the Adirondack mountains, Lake George and Lake Champlain. The letterpress is a little uneven in color. The descriptive text by Mr. Possons is creditable to him. It is concise and comprehensive. "A Hero's Grave," by Katherine Elizabeth McClellan, commemorates John Brown. The illustrations are very interesting and are well printed. The cover design is somewhat ineffective and the printing

is obscured by the use of gold bronze. The brochures are very interesting, and creditable specimens of printing.

THE type specimen book issued from Wilhelm Woellmer's Schriftgiesserei, Berlin, Germany, is a very artistic production from a typographic standpoint. The various types, borders, ornaments, etc., are neatly set in combination, and admirably printed with tinted backgrounds and in two or more colors. Compositors and pressmen have combined to produce a work which reflects much credit upon the type foundry issuing the book, as well as upon themselves as artists of a high grade.

"WHERE CONFIDENCE WINS" is the title of an eight-page booklet printed by the Patteson Periodical Press for the American Publishers' Collection Agency, 114 Nassau street, New York. It is a beautiful specimen of typography. The last named firm publishes a monthly publication called *The Gleaner*, which makes up for its lack of typographical neatness by its daring. *The Gleaner* spots a fraud at first sight, and doubtless saves its readers among the publishers a good many dollars by warning them away from fraudulent advertisers.

A VERY handsome advertising booklet, entitled "Down Town," has been published by W. F. Vanden Houten, 247 and 249 Pearl street, New York. Mr. Vanden Houten gets the title for his book from the fact that his office is located in the section of New York City known by that name. It gives an interesting history of the streets of the lower part of the city, being illustrated in colors. In speaking of printing, the writer says that "like spotless linen or well-polished shoes, which mark the attire of men of taste and refinement, so business men have come to regard careful typography and tasteful printing." "Down Town" is a good example of the latter.



BOOK-PLATE OF FRED W. GOUDY, DECORATIVE ARTIST, CHICAGO.

"DO WE KNOW OUR BUSINESS," is the title of a souvenir issued by the Capron & Curtice Company, Akron, Ohio. It is a collection of the portraits, printed in half-tone, of the heads of departments of the company, with appropriate remarks concerning their abilities and standing, showing that each one "knows his business" to perfection. The work is admirably designed, the letterpress and half-tone portraits well executed, and the whole book bears the impress of artistic treatment from beginning to end. Other samples of work inclosed are of the same high order, showing that careful oversight is exercised in all departments of this establishment in relation to every job, no matter how small it may be. Composition, presswork, binding—all give evidence of the master-mind directing affairs to a satisfactory conclusion.

THE "Specimen Booklet of Cushing Types," issued by the American Type Founders' Company, the exclusive manufacturers of the letter exploited in the brochure, is an admirable production in every way. It is an example of high-class advertising that has not been equaled since Mr. Theo. L. De Vinne issued his book of "Printing Types." The Cushing letter is shown in its wide range of usefulness on smooth, coated and rough paper. Its adaptability is fully exhibited for circular work and all classes of bookwork, and it is difficult to conceive to which use it is most adaptable. It is a letter embodying great utility with undeniable attractiveness and clearness. The cover of the brochure shows a "shadow" portrait of Mr. Cushing in the style affected by Mr. Will Bradley and some other decorative artists. A short biographical sketch of Mr. Josiah Stearns Cushing, president of the Norwood Press Company, Norwood, Massachusetts, the designer of the letter, is given on the first page.

ADVERTISING blotters have been received from Adam Deist, Philadelphia, Pa.; Edwin R. Ray, Tacoma, Wash.; Corell Press and the Press of the Classical School, New York; the Alfred M. Slocum Company, Philadelphia, Pa.; E. M. Day, New York; Pierson, The Printer, Flint, Mich.; the *Courier*, Coloma, Mich.; Ebeling & Walton, Canonsburg, Pa.; John T. Palmer, Philadelphia, Pa.; F. W. Thomas, Toledo, Ohio; Chase Bros., Haverhill, Mass.; Pennington Bros., Decatur, Ill.; The Britton Printing Company, Cleveland, Ohio; Fotheringham & Popham, Ottawa, Ontario.

Printers and others who desire specimens of their own business advertising reviewed and criticised are requested to send this class of specimens to the New York office of The Inland Printer, American Tract Society building, 150 Nassau street. All other specimens should be sent to the Chicago office as heretofore.

FIND IT OF GREAT SERVICE.

We have been subscribers to THE INLAND PRINTER for two years, and find it of great service to us. Have no idea of letting it stop, at least not while we are in the printing business.—*Berry & Son, West Alexander, Pennsylvania.*

OF INTEREST TO THE CRAFT.

A SUBSCRIBER inquires for address of George F. Turner, publisher of Turner's "Imposition Sheets," copyrighted April 29, 1891. Will some reader give us his address.

A CORRESPONDENT who failed to give his address, asks in regard to a book treating of the sizes and weights of paper. If he will give us his address, we will send circular describing such a book.

PRESIDENT DODGE, of the Mergenthaler Company, has notified the officers of Chicago Typographical Union that he will place two machines at their disposal for one year for the purpose of permitting the unemployed members of the union to have a chance of learning to operate them.

THE INLAND PRINTER acknowledges press courtesy extended its Mr. F. A. Shepard by the Iowa State Agricultural Society through the secretary, P. L. Fowler, and treasurer, G. D. Ellyson, to attend their annual exhibition last month at Des Moines. He pronounced the fair a success and well worthy the patronage of not only the people of the great state of Iowa, but those of sister states as well.

IMPRINTS for book and job work are liable to become battered or otherwise injured. They are troublesome to replace. Mr. John B. Knepper, of Carnegie, Pennsylvania, suggests that "readers of THE INLAND PRINTER who have friends operating linotype machines may have them cast a few imprints thirteen ems wide which are almost equal to electrotyped imprints. Almost any operator would be willing to cast them, or for a small consideration make a number of these convenient slugs. The scheme is not a copyrighted idea, but is strictly original."

THE official Chicago excursion to the International Typographical Union convention at Colorado Springs, Colorado, leaves Chicago Friday, October 9, at 6 P.M., in company with the Washington delegation, over the Chicago & Alton to Kansas City. Arriving in Kansas City at 9:35 Saturday, October 10, they will await the arrival of the Missouri Pacific special from St. Louis with the New York delegation, and from Kansas City the whole party will travel together. There is an excursion planned by Colorado Springs union for Sunday. The round-trip rate from Chicago will be $39.35.

THERE was considerable commotion among Chicago pressmen on September 17 over the discovery that the minutes of their last regular meeting had fallen into the hands of the Franklin Union of Pressfeeders and Job Pressmen, and that the plans of the pressmen's union had become known to the other organization. It appears that at its last meeting the pressmen's union decided to levy an assessment of seven per cent on all its members to raise a fund with which to fight the Franklin union. It also is said that the meeting decided to begin an active warfare against the Franklin union, and one of the weapons to be used is instructions to members to take the places of the feeders if at any time they have trouble and go on strike.

THE regular monthly meeting of the Chicago Society of Proofreaders was held on September 10, in the private dining room of the Saratoga Hotel. The routine business being disposed of, revised proofs of the style card which has been under consideration by the society were submitted. Miscellaneous matters pertaining to proofreading were discussed. A published interview with Mr. J. Randall, the secretary of the London Association of Correctors of the Press, was read to the meeting. The interview embraced an outline sketch of the association's formation, its scope, objects, progress and present condition, etc. The annual meeting of the Chicago society will be on October 8, for the election of officers, presentation of reports, etc. The meetings are not exclusive, and all interested, whether employers

or employes, are cordially invited to attend. Dinner at six o'clock, business at seven.

At the monthly meeting of the London Association of Correctors of the Press, E. W. Brabrook, Esq., F. S. A., delivered an address on "The Best Means of Providing for the Members of the Association Relief or Maintenance in Old Age, and a Sum at Death." Future arrangements are as follows: October 3 — A Smoking Concert. November 2 — Mr. W. H. Harper on "The Lilliput River of London; Some Notes on a Famous Tributary of the Thames." December 5 — Mr. Sidney Lee on "The Making of the National Biography." In this connection it is of interest to note that Mr. A. Linsenbarth, formerly of the London society, is now a member of the Boston (Mass.) Proofreaders' Association. The vice-president of that association, Mrs. M. F. Freeman, and one of the members, Miss A. A. Baxter, of the Harvard University Press, recently visited London, taking with them "greeting and all good wishes to the senior society, the Correctors of the Press of London," from the Boston Association. Secretary Randall had great pleasure in giving them all the information in his power. The London society now numbers about four hundred members. At the September meeting there were eight candidates for admission.

TRADE NOTES.

J. F. Handley & Co., 124 Third street, Portland, Oregon, have made an assignment.

The attention of the trade is called to the advertisement of "book bindery free" in the want columns this month. It is a rather novel proposition.

Samuel R. Mason has established a photo-engraving and general typographic illustrating business at 199 Superior street, Cleveland, Ohio, and has issued a tasty circular announcing this fact.

The builders of the Harris automatic press, notice of which appears in this issue, will exhibit one or more of these machines at the American Institute Fair, which opens in Madison Square Garden, September 28.

The Photo-Chromotype Engraving Company, formerly at 723 Sansom street, Philadelphia, have removed to capacious and desirable quarters in the Mozart building, 719 Vine street. Besides the regular half-tone and other engraving work, they make a specialty of three-color half-tones.

The suit pending in the Patent Office for the past three years between W. S. Scudder and Ottmar Mergenthaler as to priority of invention in type-line casting machinery has been decided in favor of the former. We are informed that the patents concern only minor features of the linotype, and that the decision will in no way affect their sale or use.

A "Specimen Book of Linotype Faces" has been issued by the Mergenthaler Company, Tribune building, New York. A great variety of faces and styles of type is shown in its seventy-nine pages, and we doubt if it would be possible to tell that the book was not printed from ordinary type, if the fact was not made known beforehand. All sorts of tables, financial and commercial lists, baseball scores, etc., set upon a Mergenthaler machine are shown, demonstrating the fact that it is suited to any class of work. A great many book printers have adopted the machine for bookwork, as will be noted by a perusal of their advertisement in this number.

J. P. Trenter, manufacturer of printers' leads and slugs, Chicago, has received an order from Barnhart Brothers & Spindler, the type founders, for forty-eight tons of leads, to be delivered within six months. Their branch houses will order independently of this. This is the largest order ever placed for this class of goods, and shows that the material made by Mr. Trenter is giving the best of satisfaction. If orders of this size are entered during dull times, printers will wonder what Mr. Trenter will be doing when printing interests again assume their normal condition.

The Monarch Cycle Company, Chicago, has inaugurated a prize competition, open to the world, for the best original designs for Monarch advertisements. The competition closes November 30, and the committee on awards will render its decision as soon as possible after that date. The company will be pleased to mail full particulars governing the competition to those interested.

The following representatives of the Campbell Printing Press & Manufacturing Company were present at the meeting of the United Typothetæ at Rochester, New York, September 8, 9 and 10: W. W. Gibbs, New York City and Philadelphia; Ogden Brower and J. G. Campbell, Chicago; P. E. Dowe, Pennsylvania and New York; F. A. Bassette, New England; Washington Wood, Southern States, and H. W. Cozzens, New York City. The headquarters of the company were located in the Powers Hotel, from which "Century" Pony literature was liberally dispensed to members of the convention. A pleasant feature of the meeting was their presentation of bouquets of flowers at the opening session to President Andrews and Secretary Waddey. Boutonnières were also presented each morning to all of the members. They tell a story on Mr. J. G. Campbell which if told regarding a person of any other than Mr. Campbell's well-known abstemious habits, would not look exactly well. A reception at the Powers art gallery in honor of the delegates was on the programme for Wednesday evening, and Mr. Brower and Mr. Campbell brought their dress suits with them from Chicago that they might attend in customary full dress. On Wednesday afternoon they sent them out to be pressed, and when the suits were returned to the hotel the tailor had them slightly mixed up. Mr. Campbell, who is of considerably heavier build than Mr. Brower, went to his room to dress first. When he donned his trousers, he noticed they were a trifle tight in fit, but thought this only natural, for he had not worn them for some time, and had probably increased in weight in the interim. When he put the vest on, however, he saw it would be impossible to wear it, for it was very much too small. It was a trying situation, but he arose to the occasion. With a penknife he ripped the vest clear up the back and found that he could wear it nicely. He also found that it was Mr. Brower's vest instead of his own, and he probably is not through explaining the matter yet.

NEWSPAPER GOSSIP.

New Scott web presses have recently been put in the offices of the Jamestown (N. Y.) *Journal*, and *El Mundo*, the new daily paper established in the city of Mexico.

The alliterative title of *The Schipper Shopper* belongs to a new illustrated monthly devoted to the interests of the woman who shops. It is published by Schipper & Black, Woolner Building, Peoria, Illinois.

Australia has a Chinese paper, published at Sydney, which in future is to be printed from type (instead of litho.), a font — probably the first used in Australia — having been imported for the purpose. It contains between 8,000 and 9,000 characters, and thirty pairs of ordinary printers' cases are used to hold it.

If the Harrisburg (Pa.) *Evening News* was given to having many birthdays its subscribers would be provided with reading matter for a long time to come. It was a year old on August 12, and the event was celebrated by the publication of a 28-page paper containing a write-up of the city and many of its business enterprises. The success of the *News* in its short period of existence reflects much credit

upon its proprietors, Messrs. George & Farnum, and its editor, Mr. George S. Lenhart.

A LARGE outline portrait of William McKinley, printed over the type, adorned the editorial page of the Elkhart (Ind.) *Daily Review*, of Saturday, August 29. The illustration was made by bending brass rules, and was the work of Frank Smith of the *Review* office. It puzzled a good many to know how the work was done.

AUSTIN, Illinois, one of Chicago's thriving suburbs, has a new weekly paper called the *Enterprise*, the first number of which appeared September 12. George S. Herbert is editor and publisher. The paper starts out with six pages, contains considerable news and a good amount of advertising, and its typographical appearance is excellent.

THE *North American Review*, one of the oldest magazines in the country, announces in the September number that Lloyd Brice has sold the publication, and severed all connections with it, to men who have been associated in its management for years past. David A. Monroe, formerly with Harper & Brothers, is the new editor, president and treasurer.

THE Baltimore *Herald* is the name of a monthly paper published by Tom Wash Smith in Baltimore, Maryland. It is an eight-column folio and bears the appearance of a newspaper, but we fail to find anything in the way of news matter in the specimen copy sent us. The subscription price is 12 cents per year. It is well filled with advertising of substantial aspect, and, as it has been in existence nearly a quarter of a century, has every right to its claim that it is a success.

THE annual meeting of the Michigan Press Association was held on Tuesday, September 8, at the Hotel Cadillac, Detroit, with a good attendance of members. The association is in the best condition of its history. It now has over 175 members and upward of $400 in the treasury. The election of officers for the ensuing year resulted as follows: President, L. E. Slussar, Mancelona *Herald;* vice-president, Horace J. Stevens, Houghton; secretary, Charles T. Fairfield, Eaton Rapids *Journal;* treasurer, W. J. Hunsaker, Detroit *Journal.*

IN the issue of August 6 of the *Weekly Press*, of Christchurch, New Zealand, appears a large number of half-tone illustrations of New Jersey scenery from photographs by Mr. Vernon Royle, of Paterson, New Jersey. The Christchurch Press Company has produced the work admirably, showing that process work in New Zealand has operators of commendable skill. In referring to the engravings, the *Press* says: "For the opportunity to engrave these beautiful photographs we are indebted to Messrs. J. Royle & Sons, Paterson, New Jersey, United States. It will be evident to all our readers that Mr. Vernon Royle has a remarkably good eye for artistic pictures; and photographers will at once recognize in him a master of their art. We thank him for these beautiful views of his country, which it does not need a New Jerseyman to appreciate."

ON the subject of systematizing work, a country editor gives his methods to the *Missouri Editor:* "I have my work systematized. On Fridays I make all my literary selections, plan for special articles, make out bills and do general office work. Saturdays I spend on the streets gathering news and subscribers. Monday afternoons I am at home writing, and so on through the week. I never let mail, letters or exchanges accumulate. I can dispose of them in an hour or two each day, while if I lay them away they become burdensome and are neglected. I find typewriting a great saving. I answer all of my letters in this way, and prepare much of my copy. You can pay for any typewriter, part in advertising, usually one-fourth. My editorials and special articles I write on Monday afternoons. I can do three times as much work in the same space of time at home as at the office. There is no interruption and I can concentrate my thoughts. A calendar pad is a great help in remembering dates of coming events. Whenever a convention is called, entertainments are announced, etc., I do not have to charge my memory with it, for when the leaf is torn there is the entry staring me in the face. Of course I carry a vest-pocket memorandum book. In it I jot down everything —ideas for editorials, news items, suggestions for getting business, and everything that will help the paper. Each day I weed this out, disposing of all that can be disposed of. The best and most practical ideas are often forgotten because no record is made of them."

BUSINESS NOTICES.

This column is designed exclusively for the business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

THE GOLDING STANDARD.

The gold standard and the Golding Standard, the one in the world of finance and the other in the printing world, have synonymous significations. The Golding composing sticks and galleys, rule, lead and card cutters, and the Golding rule mitering, shaping and curving machines are the best value in the world. They are not the cheapest, but the best. Don't forget this when ordering; call for Golding's make, and take none other. Cheaply made "Chinese imitations" will not tempt you if you are wise.

THE THINNEST SPACE MADE

Is made of machine-cut copper. Copper thin spaces are sold by the American Type Founders' Company. A font of 1,500 pieces, assorted in 18, 24, 36 and 48 point bodies costs only $1 net. They are indispensable in all nice justification, and render unnecessary the use of card and paper spaces. Copper thin spaces do not swell, and are indestructible.

CHINESE AND JAPANESE GOODS.

A good many artistic printers read THE INLAND PRINTER. Some of them are artistic because they were born that way, and some have acquired it through perusal of THE INLAND PRINTER. We doubt if many have had it thrown upon them. All of them, we are sure, should be interested in the advertisement of Lionel Moses, importer of Chinese and Japanese goods, 25 William street, New York. Every artistic printer is constantly striving for new effects, and the wares offered by Mr. Moses certainly contain much promise in that line. He carries fancy papers for books and advertising matter, fine papers for de luxe editions, engravings, etc.; transfer papers for lithographers, letter copying papers, and in fact anything in the way of a paper product that comes from the Orient. Mr. Moses announces that samples will be sent upon application.

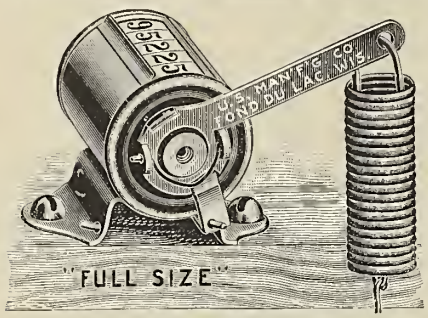
"JUST AS GOOD AS NEW,"

Is an expression frequently used by many dealers in relating the distinctive merits of their secondhand machinery. Printers will find, however, that little reliance can be placed on the claim unless backed by the experience and reputation of a first-class establishment. Palmer's Printing Machinery Depot, Buffalo, New York, an advertisement of which appears elsewhere, was started with a view of making a specialty of rebuilding and handling standard makes of printers' machinery, and its success warrants one in

believing that any claims made by the house will be fully borne out. A strong bid is being made for trade of western printers. Particular attention should be given to the list of rebuilt machinery in this issue. Correspondence is solicited and will be promptly and carefully attended to.

A NEW COUNTING MACHINE.

The United States Manufacturing Company, of Fond du Lac, Wisconsin, have invented and placed upon the market a counter that promises to meet with considerable success.



It is especially adapted for the use of printers, but will prove equally useful in factories, machine shops, and all establishments where power or automatic machines of every description are used. It counts from 1 to 100,000 and repeats automatically. The lever may be changed to project in any direction and pull may be up, down, right or left as most convenient. It is small, simple, compact, durable and low-priced, and can be readily adjusted to any machine by inserting two screws, as shown in the cut. Full particulars regarding this counter may be obtained by writing the manufacturers.

STILL LEADING.

We use this space to ask readers of THE INLAND PRINTER to reëxamine the specimens of new type faces shown in the September issue. Our exhibit of Satanick and Jenson Italic demonstrated that the lead previously held by the American Type Foundry has been greatly increased. It is truly a case of "There is no second, your majesty!" In type, as in everything else, ability and genius and enterprise count. The type that is most artistic, most refined, most useful and most distinctive is the most valuable to the printer; nevertheless, we ask no more for our type than others do for second-rate designs.

TO SAVE TROUBLE IN PRESSROOMS.

A collection of trouble exterminators is offered collectively or separately by the branches of the American Type Founders' Company. Chesapeake Economy Compound, the greatest of ink reducers, is a sure cure for all troubles with inks. The price is 75 cents per pound, cheaper in quantities. Bentrovato banishes trouble with electricity in pressrooms. It is indorsed by hosts of users; price 50 cents per bottle. Burbank's Embossing Composition eliminates trouble in embossing — puts it within the reach of any ordinary office to do presentable embossing. With each jar full directions are sent. If you don't know how to emboss, the directions are worth a great deal, yet no charge is made — only 75 cents for the composition. Hercules Liquid Overlay is a substitute for tissue overlays. It is put on with a brush and sets firmly on the tympan, with just enough elasticity, and the overlay can be shaded off with greater nicety than any paper overlay. It is specially valuable on cuts and half-tones. An 8-ounce bottle costs $2.

A SUPERBLY APPOINTED TRAIN.

Undoubtedly the handsomest train between Chicago and St. Paul, Minneapolis, the Superiors and Duluth is the "North-Western Limited," which leaves Chicago at 6:30 P.M. daily via the North-Western Line (Chicago & North-Western Railway). Its equipment, which is entirely new throughout and embraces compartment sleeping cars, buffet, smoking, and library cars, standard sleeping cars, dining cars and ladies' coaches, has every luxury which imagination can conceive or mind invent for the comfort and convenience of passengers. All agents sell tickets via the Chicago & North-Western Railway. For full information apply to agents of connecting lines, or address W. B. Kniskern, general passenger and ticket agent, Chicago.

THE "NEW DEPARTURE" CASE.

The Hamilton Manufacturing Company, of Two Rivers, Wisconsin, have recently received their patent papers covering the "New Departure" case which was recently placed on the market by them with such remarkable results. By the testimonials which the firm has incorporated into its recent advertisements, it will be seen that this case has received the indorsement of nearly every prominent dealer in printers' supplies in America. It has superseded the old case entirely in the Australian trade, and is being pushed in the English market by the two largest and oldest foundries in Great Britain. It is a wonderful improvement on the old case, and its success is well merited. A printer has only to see this case to obey the firm's injunction to "specify the 'New Departure' when ordering." The Hamilton Manufacturing Company have taken the necessary steps to secure letters patent in the leading countries of the world. The claims covered by the patent are broad and definite, and it has every indication of proving one of the most valuable patents taken out in the printing line in recent times.

LOSING MONEY ON JOBWORK.

It is a common saying among some printers that it is hard to figure a profit on competitive jobwork. Close figures on stock are easily made, and composition can be figured with reasonable accuracy. But the profits in a job can quickly disappear and become a deficit if the presswork is not fast and accurate. All other things being equal — and all other things usually *are* equal — the fast press which does systematically accurate and fine work will make the profits on a job. Time is a factor in printing not sufficiently reckoned on; and presses which save time, or, better still, which make time, are the money-makers. In this respect, the Challenge-Gordon press, made by the Challenge Machinery Company, is worthy of great consideration. It has been shown by repeated tests to be a swift and accurate machine, light-running and easily handled. The economy of a few minutes here and a few minutes there in handling the press is the economy of hours in a long run; and added to this is the economy of time in doing a given number of thousands in much less time than is usually required. These facts, which the record of the Challenge-Gordon fully bears out, make this handsome and stanch job press a strong favorite with printers who are not in the business for their health. These facts are the basis for the award of a medal and diploma to this press made by the judges at the Columbian Exposition.

THE COLORADO SPRINGS MEETING.

Delegates and their friends who expect to attend the annual meeting of the International Typographical Union at Colorado Springs, October 12, should send at once for illustrated pamphlet issued by Santa Fe Route, descriptive of Colorado's health and pleasure resorts. It will enable them to become fully posted in advance relative to side trips into the mountains after the convention is over. Address G. T. Nicholson, General Passenger Agent, Atchison, Topeka & Santa Fe Railway, Great Northern Building, Chicago.

The Santa Fe Route runs a solid vestibuled train, composed of latest pattern Pullman palace sleepers and chair

cars, daily from Chicago and Kansas City through to Colorado Springs and Denver. The dining cars and eating houses on this line are in charge of Mr. Fred Harvey, which is sufficient guarantee of first-class service.

The Santa Fe is thirty miles shorter than any other railroad between Chicago and Kansas City. Roadbed all the way through is firmly ballasted and laid with heavy steel rails; there is a noticeable absence of dust the greater part of the distance; the train glides along smoothly and swiftly. While the entire journey is comfortable, pleasant and picturesque, that part of the ride between La Junta and Colorado Springs — in full view of the Front Range of the Rockies and of Pike's Peak — is one long to be remembered.

WANT ADVERTISEMENTS.

We will receive special want advertisements for THE INLAND PRINTER at a uniform price of 25 cents per line, ten words to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 1st of each month, and no want advertisements for any issue can be received later than the 23d of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge. No advertisement of less than two lines accepted.

BOOKS.



ALL LIVE PRINTERS should have H. G. Bishop's "Practical Printer," 200 pages, price $1. Also his "Job Printers' List of Prices and Estimate Guide," price $1; the "Specimens of Job Work," price $2; the "Printers' Order Book," price $3; the "Printers' Ready Reckoner" and "Diagrams of Imposition," price 50 cents each. Sold by H. G. Bishop, 165 Pearl street, Boston, Mass., and all typefounders. Handiest and most useful works published for printers. All who are starting in business need these books.

A TYPICAL AMERICAN, BENJAMIN FRANKLIN — By Joseph Medill, 25 cents. BEN FRANKLIN COMPANY, 232 Irving avenue, Chicago.

ADVERTISEMENT COMPOSITION, COMMENT AND CRITICISM, is a reproduction of sixty-eight specimens of advertisement composition, submitted in a prize contest, together with the criticisms and comments of judges of award and others. A book for the apprentice or the journeyman. 80 pages; 25 cents. INLAND PRINTER CO., 212-214 Monroe street, Chicago; 150 Nassau street, New York.

AGENTS WANTED FOR THE OFFICIAL MEMORIAL of the World's Columbian Exposition, by the Joint Committee on Ceremonies, a handsome, gilt-edged book of 320 pages, 8 by 11 inches in size, printed on the best of enameled paper in the highest style of the art, and containing the full reports of the dedicatory and opening ceremonies, and other matter of equal interest concerning the grandest fair ever held. It is copiously illustrated with fine full-page half-tone engravings of all the World's Fair buildings, views on "Midway," and with portraits of the officials and others connected with the Fair. It is not merely a picture book, but contains facts and figures which will prove more valuable and interesting as time goes on. Agents can make large profits in handling this book. Write us for prices and information. THE HENRY O. SHEPARD COMPANY, Publishers, 212-214 Monroe street, Chicago.

DO YOU WISH TO INTRODUCE OR EXTEND YOUR business in Mexico? Advertise in *La Revista Tipografica*, the only journal in that country devoted to the printing art. Subscription, $1 (American currency); sample copy, 15 cents (in stamps). Published bimonthly by ED M. VARGAS & CO., P. O. Box 34, Yrapuato, Gto., Mex.

LATEST AND BEST book of Specimens of Printing — containing a superior collection of up-to-date ideas, artistically displayed; printed in colors; beautifully bound and illustrated; 50 cents, postpaid. Don't send stamps. CHARLES COLLIER, Shreve, Ohio.

PRINTERS — Mail $5 money order and receive book "How to Manufacture all kinds of Printing and Lithographic Inks and their Varnishes." You need it in your business. GEORGE W. SMALL & CO. 1921 Kinney avenue, Cincinnati, Ohio.

FOR SALE.

A COX PRESS BARGAIN. Almost good as new. Prints 4-page paper, both sides, from roll, at 2,500 an hour. Can insert two or four additional pages. $1,200 will buy it. Just the press for big country weekly, or daily of moderate circulation. Address "K 19," care INLAND PRINTER.

DO you want new or secondhand lever or job presses, type, cases, inks, pulleys, belting, shafting, etc.? Send for catalogue and large discount to ALEX McKILLIPS, 421 South street, Harrisburg, Pa.

FOR SALE — A 15 horse-power Otto gas engine; also a 15 horse-power steam engine. In good working order; have been replaced by electric motors. Either or both at a bargain for cash. THE DAILY FREEMAN, Kingston, N. Y.

FOR SALE — Johnston Steel Die Power Stamper, with wipers, chest and two fountains, for less than half cost. Address "K 10," care INLAND PRINTER.

FOR SALE — One Emmerich & Vonderlehr Bronzing Machine for cards and photo-mounts; one-third original price. Address B. W. FAY, 27 South Clinton street, Chicago.

FOR SALE — Emmerich Bronzer, No. 3; Seybold Round-corner cutter; Howard Iron Works stabbing machine, revolving needles; large standing press; six-wheel numbering and paging machine; Perfection G Morrison wire stitcher. Cheap. KENNEDY & MASON, printers' machinery and supplies, Cincinnati, Ohio.

FOR SALE — Secondhand Hoe drum cylinder press, bed 27½ by 33½, in good condition; also 225 pounds 8-point roman and twenty pounds 8-point italic. Type was used only eight times. Address WILLIAM G. WISEMAN, Thompsonville, Conn.

FOR SALE — Strictly high-grade new 17 by 17 Steinheil lens at a bargain. Address "GEORGE," care Buffalo Electrotype & Engraving Co., Buffalo, N. Y.

FOR SALE — 14½ by 22 Peerless press; 14 by 22 Universal press, secondhand, in good order; 32-inch power cutter, good as new, at half price; new O. S. Gordon presses at manufacturer's prices. FRANK BARHYDT, 171 La Salle street, Chicago.

HELP WANTED.

WANTED — A first-class commercial artist, one that has had practical experience in engraving business. Must be an A1 letterer, artistic, stylish and up to date. Give reference and capacity. ROPKEY-MASON ENGRAVING CO., Indianapolis, Ind.

WANTED AT ONCE — Printer, with some capital, can secure steady position as foreman in first-class office in West. Address "K 22," care INLAND PRINTER.

WANTED — Two up-to-date job compositors; steady employment and good pay to acceptable parties. THE H. & W. B. DREW COMPANY, Jacksonville, Fla.

SITUATIONS WANTED.

PHOTOGRAPHER and etcher on line work desires situation with newspaper of good standing. Can give reference and samples. Address "K 13," care INLAND PRINTER.

POSITION WANTED — Forwarder, finisher and ruler. Understands estimating; can take charge of bindery. Sixteen years' experience. Address "K 16," care INLAND PRINTER.

PRINTER — All-round young man wants situation; city or country; $10. Address "K 21," care INLAND PRINTER.

PROCESS ENGRAVER, capable of taking charge of plant, wishes to correspond with parties intending to engage in engraving, or with established concern wanting superintendent. Address "BOX 271," Evanston, Ill.

SITUATION WANTED — By A1 pressman; 16 years' experience; competent to take charge. Address "K 15," care INLAND PRINTER.

TYPE FOUNDERS AND PRESS MANUFACTURERS — Do you want a man who has an extensive personal acquaintance among employing printers throughout the West and Northwest, either traveling or in the house? Best of references. Address "K 12," care INLAND PRINTER.

WANTED — Situation as linotype operator; two years' experience, and capable of taking charge of machine. Reference furnished. Address "K 14," care INLAND PRINTER.

WANT SITUATION — Thorough experience in every department of job or newspaper office — mechanical or business. Competent to assume charge. Will take situation on job cases, make-up, ad. man, brass rule designer, color worker, circulation or ad. departments. Address "K 20," care INLAND PRINTER.

BUSINESS OPPORTUNITIES.

BOOKBINDERY FREE — Have small bookbindery now stored; cost $1,500. Will give use of same *free* for any situation in job or newspaper office; competent to assume charge of either as foreman or manager. Address "K 18," care INLAND PRINTER.

A RARE OPPORTUNITY for a first-class practical printer, who thoroughly understands the business in all its departments, to purchase a quarter, third or half interest in a printing business established forty years, in San Francisco. The office is equipped with three cylinder presses and four jobbers. The reason for selling is the age of the proprietor, who feels incompetent to properly handle the mechanical department of the business. About $1,000 would be required, and very easy terms would be given on the balance. Address "K 17," care INLAND PRINTER.

BUSINESS IN MEXICO IS PROFITABLE. Printing is making rapid progress, and printers wish to buy American machinery and new material. A well-established printers' supply house wishes to extend this business in Mexico and wants a partner with $5,000 (or less) to be invested in the trade. Good success and profits guaranteed and the best mercantile references given. Address SOCIO MEXICANO, care *La Revista Tipografica* (Box 34), Yrapuato, Gto., Mex.

FOR SALE — An up-to-date job office, centrally located in Detroit, Michigan; doing a good business; inventories about $4,000. Will sell at a discount; cash or on time. Address "K 23," care INLAND PRINTER.

FOR SALE, LEASE OR TRADE — A complete job office in Salt Lake City, Utah. Material and presses in good condition; good location, rent low, and well-established business. A fine opening for an all-round, practical man. For full particulars, address S. P. ROUNDS, JR., P. O. Box 616, Salt Lake City, Utah.

WANTED — An active partner with $5,000 to invest in one of the best printing and publishing plants in New England; good investment and fine opportunity for salaried financial position. Address for particulars, J. A. REID, 146 Westminster street, Providence, R. I.

BUSINESS OPPORTUNITIES.

WILL sell interest, or lease a paying newspaper and job plant in West Virginia city. T. F. SUTHERS, Graham, Va.

ZINC ETCHING PLANT FOR SALE—Including electric motor, routing machine, saw and trimmer, proofing press, wood-engraving machine, army press, shafting, etc. All in first-class shape; will sell separately or in bulk. Investigate this before purchasing. Address "K 11," care INLAND PRINTER.

$5,000 cash and experience necessary. Half interest in established Printers' Supply House, representing the best type and machinery concerns in the country, paying its owner $300 clear profit per month. Experienced type and machinery man wanted. Object, to get proper assistant and extend the business by adding a roller plant and machine repair shop. Abundant references and proof of business can be given. No bad accounts on books, and no debts to assume. Don't answer this unless you have the cash, the experience, and mean business. Address "K 24," care INLAND PRINTER.

MISCELLANEOUS.

ADVERTISING NOVELTIES—Messrs. Hudson & Kearns, manufacturing stationers, 83-87 Southwark street, London, England (established 1833), would be glad to see patterns, with prices, of any advertising novelties, calendars, etc., suitable for sale to brewers, wine merchants and others.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process. Nice cuts, from prints, drawings or photos, are easily and quickly made by the unskillful, on common sheet zinc. Cost very trifling. Price of process $1. Nothing held back to pull more money from you. All material costs, at any drug store, about 75 cents. It is no fake. I have a barrel of unsolicited testimonial letters; intelligent boys make good cuts right in the beginning. Circulars for stamps. Simple and costless embossing process included free. THOS. M. DAY, Centerville, Ind.

ARC ENGRAVING CO., Youngstown, Ohio, does up-to-date work. Half-tones, single column, $1; double column, $2; zinc etchings, 6 cents square inch. Our half-tones are made ready on the copper by an experienced pressman and only require smooth, hard tympan to bring them up clear and perfect. We send small cuts by mail and pay postage.

CANADIAN PRINTERS can obtain Burbank's Embossing Composition from the Dominion Printers' Supply Company, Toronto, Ont.

CHALK ENGRAVING PLATES. We make standard new plates. Old plates recoated, half cent an inch. HIRD MANUFACTURING CO., Cleveland, Ohio.

CHALK PLATES RECOATED, ½ cent an inch. Write for circular. BYRON POPE & CO., Cleveland, Ohio.

DO you sell types, presses, paper-cutting machines, paper, inks and all the fixtures and materials used by printers, bookbinders, lithographers, rubber-stamp makers and paper-box makers? If so, you ought to have our up-to-date mailing lists. THE INLAND PRINTER and several other houses use them every month. Better than a city directory. Circulars for the asking. BEN FRANKLIN COMPANY, 232 Irving avenue, Chicago.

ENGRAVING MADE EASY AND STEREOTYPING SIMPLIFIED, is the title of a new book, just out, which gives full instructions how to make **White-on-Black** and **Granotype.** Engraved plates (instantaneous engraving) and stereotype plates by the papier-maché and **Simplex** methods, the latter a new one; also how to make **Embossing Plates.** The easiest, quickest and cheapest methods ever devised; book has samples of work done by all of them. Plates are of type metal; no etching. I will send a copy of this book, postpaid, on receipt of price, $1; no stamps. HENRY KAHRS, 240 East Thirty-third street, New York.

I. WHITESON, 298 Dearborn street, Chicago, makes embossing composition, the best now on the market. Where other embossing compositions take half an hour or more to harden ready for use, his composition requires but from three to five minutes. Time is money. All dealers have it for sale at $1 per cake, or it can be ordered direct from the manufacturer.

NEW DESIGNS in ornamental borders and up-to-date cuts for printers. Circulars free. C. J. PETERS & SON, 145 High street, Boston.

PHOTO-ENGRAVER'S contact frames. Simple, durable, exact; all sizes; perfect workmanship guaranteed. Reasonable prices. JOSEPH HOFFMAN'S SON, 95 East Fourth street, New York city.

PRINTING OFFICES can cheaply make slugs and ornaments of old lead. Send 25 cents for complete method. R. STRONG, Belmond, Iowa.

PROUTY ELECTRO-GASOLINE ENGINE. Nothing ever like it before for printers. It costs you 2 cents to write to us—it saves you $200 to hear from us. THE PROUTY COMPANY, 334 Dearborn street, Chicago.

SLATE IMPOSING STONES—Any size made to order. Send for circulars and testimonials. F. W. REDFIELD, Amsterdam, N. Y.

Printing Thoroughly Taught. A complete course in newspaper and job composition, including also instruction on the Mergenthaler Linotype machine, is provided for young men desiring to learn printing. The course in newspaper work includes plain composition, tabular work, setting advertisements, cutting and mitering rules, making up, justifying and locking up forms. The instruction in jobwork comprises all kinds of mercantile printing. Terms moderate. Catalogue containing full particulars mailed free on application. Address NEW YORK TRADE SCHOOL, First avenue, Sixty-seventh and Sixty-eighth streets, New York.

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As the following Prices on No. 1 Envelopes show:

	6	6¼	6¾
XX Wood,	48	50	53
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XXX " 1 "	86	90	96
XX " 2 "	62	64	66
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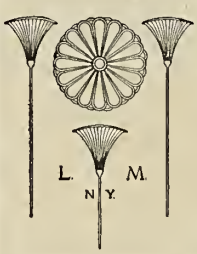
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DIXON'S ELECTROTYPERS' GRAPHITE FOR MOLDING AND POLISHING,

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DIXON'S BELT DRESSING....WHICH PREVENTS SLIPPING AND PRESERVES THE LEATHER,

Are two Indispensable Articles for Printers and Publishers.

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MANUFACTURER OF

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These goods have been handled by the type founders and dealers of the United States for twelve years.

Have always given entire satisfaction.

One of the leading type founders has taken no less than four tons per month for the past eight years.

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Why can I sell THE BEST PRINTING INKS AT LOWEST PRICES?

I not only make PRINTING INKS, but also the COLORS and VARNISHES of which they are composed.

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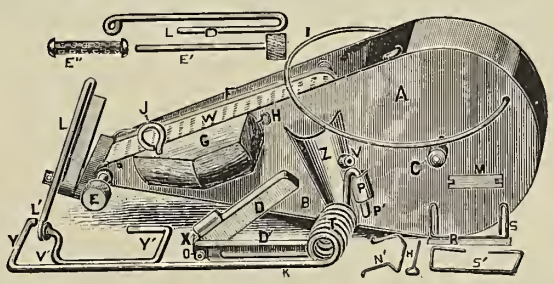
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CUTS FOR CATALOGUES, BOOKS, SOUVENIRS, NEWSPAPERS, LETTER-HEADS, ETC.

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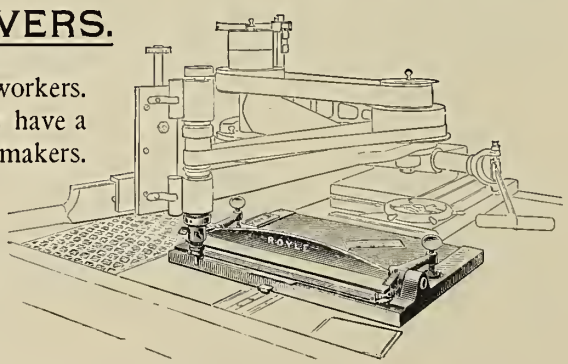


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SPECIAL LOW PRICES
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FINEST PUBLISHED NO OTHER LINE COMPARES WITH THEM IN QUALITY AND PRICE
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SIX NEW DESIGNS
HANDSOMEST, CHEAPEST,
MOST CONVENIENT AND ATTRACTIVE
LINE EVER PUBLISHED.

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By F. W. BALTES.

Every Proprietor Should Have One.

Mr. F. B. Berry, manager Cleveland Type Foundry, says: "We have just sold the last of the books sent us, and would suggest that you send us more. We honestly believe that you have a book which every proprietor would buy, if only it could be called to his attention."

This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing offices, and is a safeguard against omissions, errors and losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. The forms of Job Book, Job Ticket, Time Ticket, combined Journal and Cash Book, and Job Ledger, have been perfected by practical experience, and are

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The tables published show how completely the system works, and furnish statistics of inestimable value to any employing printer. They show that printing, like other manufacturing pursuits, may be reduced to a science, and the actual cost of production ascertained. A number of pages are devoted to notes and pointers on printing, giving many useful hints of service to both employer and employe. Specimens of printing are shown, with prices on each in quantities. The principal items of everyday commercial printing are shown in the price list. By this system any printer of moderate experience should be able to quote uniform and fair prices on all kinds of work. Its use

Saves Time, Avoids Error, Insures Accuracy.

The book contains 74 pages, 6¾ by 10 inches, printed on 28 by 42 100-lb. S. & S. C. book paper, bound in full cloth, and will be sent prepaid on receipt of price, $1.50. The contents are covered by copyright, but free use of all forms is given cheerfully to purchasers, with a view of encouraging their use and benefiting the craft.

For Sale by **THE INLAND PRINTER COMPANY,**

212-214 Monroe Street, CHICAGO.
150 Nassau Street, NEW YORK.

THIS NUMBER OF THE INLAND PRINTER

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.....MONITOR WIRE STITCHER,
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These machines are all of modern construction and have no superiors in the market.

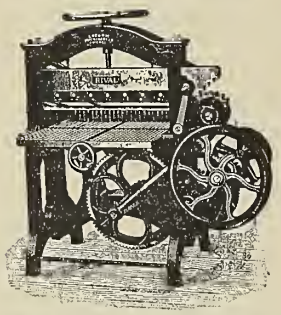
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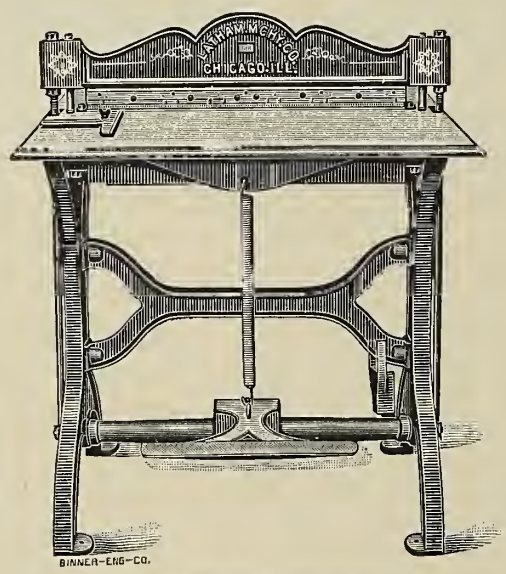
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32-inch,	450
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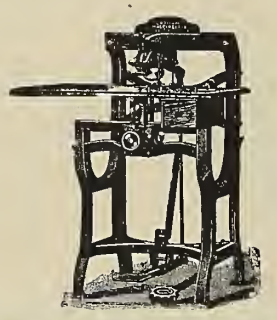
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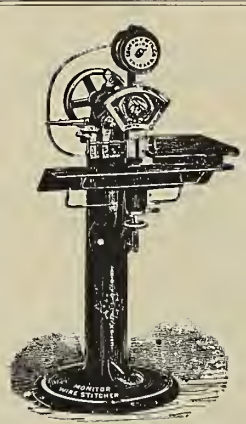
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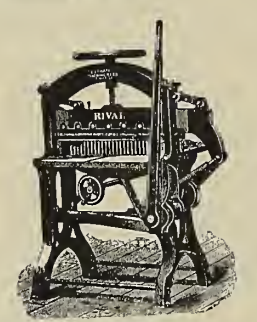
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Foot-power, 4 and 6-roll heads,	235
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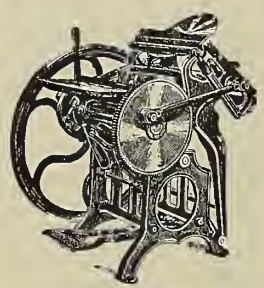
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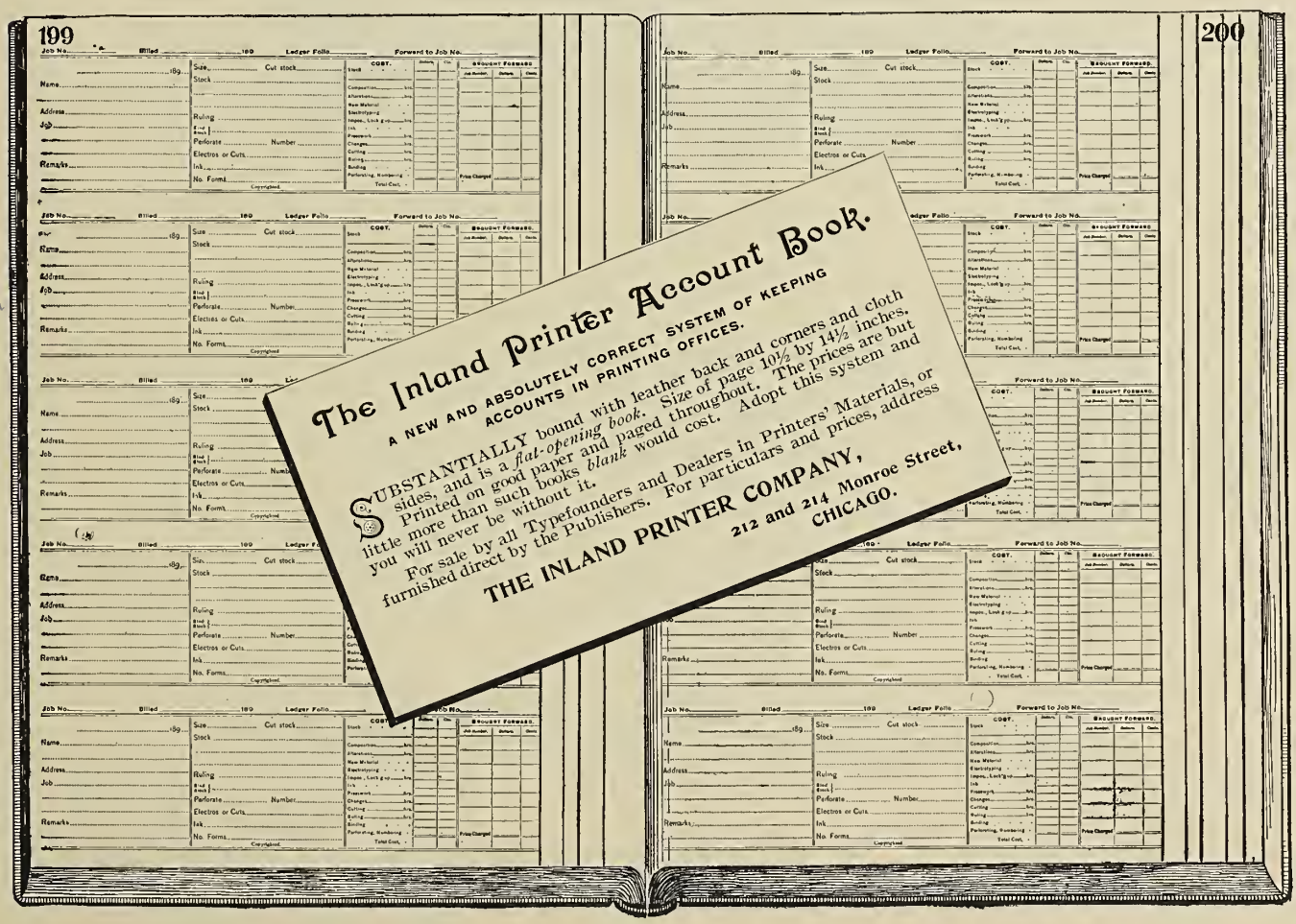
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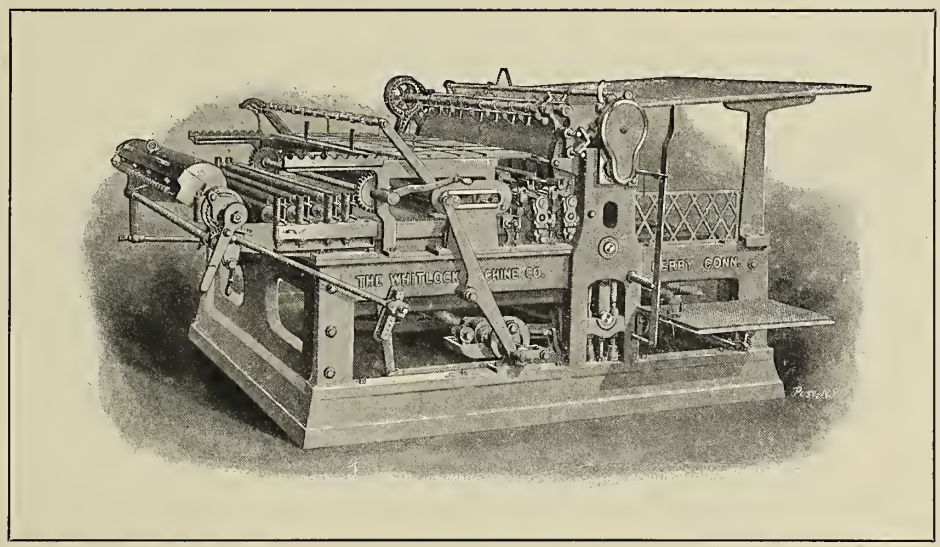
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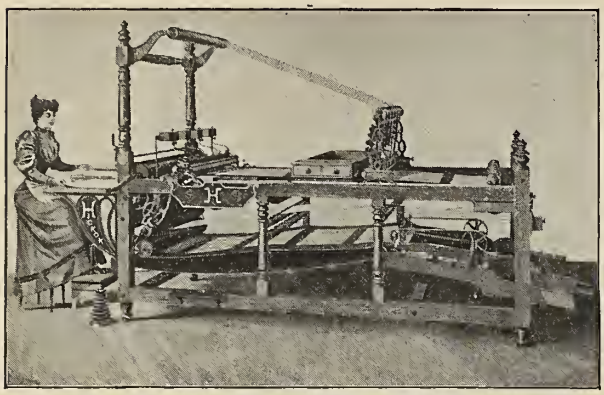
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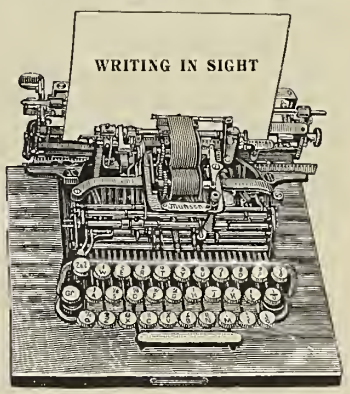
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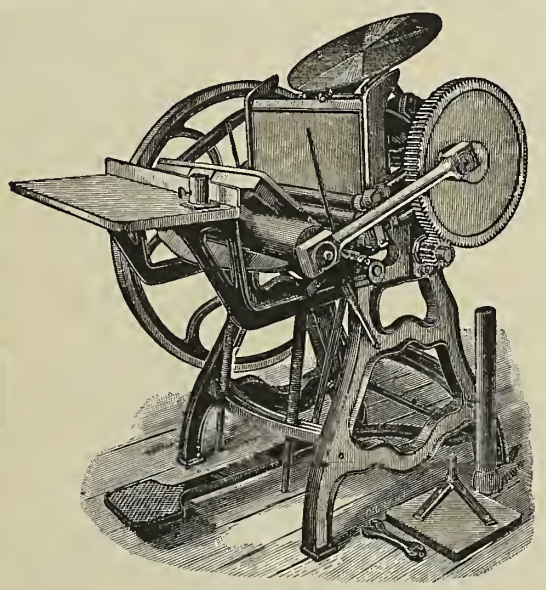
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Darrow, P. C., Printing Co., 401 Pontiac Bldg., Chicago. Unmatched facilities. Booklet free.

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Bagley, Frank B., P. O. Box 91, Philadelphia. Advertising matter written, illustrated and displayed at reasonable rates. Prompt work.

Goodwin, H. L., Farmington, Me. Apt advertising matter written at nominal prices.

Ireland, H. I., 925 Chestnut street, Philadelphia. Designs and places advertising.

Marston, Geo. W., Portsmouth, N. H. Editorial circular and advertisement writer. Six half-columns, $2.00.

Wady, Clifton S., 27 School street, Boston, Mass. I write illustrated advertising. Correspondence solicited.

Woolfolk, Chas. A., 446 W. Main street, Louisville, Ky. Writes ads. that will make your business grow.

Zingg, Chas. J., Farmington, Me. Ads., booklets and folders that pay.

BINDERS' MACHINERY.

Fuller, E. C., & Co., 28 Reade street, New York. Stitching and folding machines, etc.

Hickok, W. O., Manufacturing Company, Harrisburg, Pa. Complete rulers' outfits—complete binders' outfits.

BOOKBINDERS' SUPPLIES.

American Strawboard Co., 71 and 73 W. Monroe street, Chicago. Bookbinders' supplies.

Slade, Hipp & Meloy, 300 Wabash avenue, Chicago. Also paper-box makers' supplies.

BRASS TYPE FOUNDERS.

American Type Founders' Co. See list of branches under Typefounders.

Missouri Brass Type Foundry Co., 1611 S. Jefferson ave., St. Louis, Mo.

CARDS AND CARDBOARD.

Collins, A. M., Manufacturing Co., 527 Arch street, Philadelphia, Pa.

CYLINDER AND JOB PRESSES, CUTTING MACHINES, ETC.

James, George C., & Co., 126 Longworth street, Cincinnati, Ohio.

CYLINDER PRESS MANUFACTURERS.

American Type Founders' Co. sells Cottrell Country, Monarch and Paragon presses and Campbell hand cylinder presses.

Babcock Printing Press Manufacturing Co., The, New London, Conn.; New York office, 9 and 10 Tribune building; Barnhart Bros. & Spindler, general western agents, Chicago.

Goss Printing Press Co., 335-351 Rebecca st., near cor. Ashland ave. and Sixteenth st., Chicago.

Hoe, R., & Co., New York. Manufacturers printing presses, electrotype machinery and printing materials.

ELECTROTYPERS AND MANUFACTURERS OF ELECTROTYPE MACHINERY.

The Lovejoy Company, 444 and 446 Pearl street, New York.

ELECTROTYPERS' AND PROCESS ENGRAVERS' WAX.

American Wax & Paper Mfg. Co., 199 Franklin street, New York. Superior to beeswax at one-third the cost.

ELECTROTYPERS AND STEREOTYPERS.

Blomgren Bros. & Co., 175 Monroe st., Chicago. Electrotypers, photo and wood engravers.

Campbell & Blum Co., 132 Longworth st., Cincinnati, O. Every description of electrotyping.

Drach, Chas. A., Electrotype Co., corner Pine and Fourth sts. (old Globe-Democrat bldg.), St. Louis, Mo. Electrotypers and stereotypers.

Heybach-Bush Co., Fifth and Main streets, Louisville, Ky. Most complete establishment in the South.

Juergens Bros. Co., 148 to 154 Monroe street, Chicago. Also process engravers.

Zeese & Sons, A., half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

EMBOSSING COMPOSITION.

Whiteson's Embossing Composition is the best. For sale everywhere.

ENGRAVERS.

Binner Engraving Co., zinc etchings, half-tones, wood engravings, color work, 195-207 South Canal street, Chicago.

Brown-Bierce Co., Dayton, Ohio. Engravers by all methods, and electrotypers. Fine mechanical engravings our specialty. Prices low.

ETCHING ZINC.

Bruce & Cook, 186-190 Water st. and 248 Pearl st., New York. Pure etching zinc a specialty.

FOLDING MACHINES.

Bennett Folder.—Rockford Folder Co., Mfrs., Rockford, Ill. Cable address, "Folder."

Brown Folding Machine Co., Erie, Pa. Write for circulars and information.

INK MANUFACTURERS.

Ault & Wiborg Co., The, Cincinnati and Chicago; Ault & Wiborg, New York.

Bonnell, J. Harper, Co. (Limited), 17 Quincy street, Chicago; Ed Hanff, manager.

Buffalo Printing Ink Works, Office and Factory, 10 to 20 Brace street, Buffalo, N. Y.

Golding & Co., Boston, New York, Philadelphia and Chicago. "Owl" brand fine blacks and colors.

Johnson, Chas. Eneu, & Co., 509 South Tenth street, Philadelphia, Pa. Branches: 529 Commercial street, San Francisco; 45 and 47 Rose street, N. Y.; 99 Harrison street, Chicago.

INK MANUFACTURERS.

Levey, Fred'k H., & Co., 59 Beekman st., New York. Specialty, brilliant woodcut inks. Chicago Agents, Illinois Typefounding Co.

Mather's, Geo., Sons, 29 Rose street, New York. Book and fine cut and colored inks.

Morrill, Geo. H., & Co., 146 Congress st., Boston; 17 to 31 Vandewater st., New York; 341-343 Dearhorn street, Chicago; E. J. Shattuck & Co., 520 Commercial st., San Francisco, Cal.

Queen City Printing Ink Co., The, Cincinnati and Chicago.

Robinson, C. E., & Bro. (Gray's Ferry Printing Ink Works), manufacturers of printing inks, 196-198 South Clark street, Chicago.

Roosen Ink Works, 31 and 33 S. Fifth st., Brooklyn, N. Y.; 34 and 36 W. Monroe st., Chicago.

Thalmann Printing Ink Co., St. Louis and Chicago. Mfrs. joh, book and half-tone cut inks.

The Ullmann & Philpott Mfg. Co. Office and works, 89 to 95 Merwin st., Cleveland, Ohio.

JOB PRINTING PRESSES.

American Type Founders' Co., general selling agents for Gally Universal presses.

Bronson Printers' Machinery and Warehouse Co., Manufacturers Old Style Gordon press, 48 and 50 N. Clinton street, Chicago.

Golding & Co., Boston, New York, Philadelphia and Chicago. Golding Jobber and Pearl presses, fastest, strongest and most quickly made ready.

Liberty Machine Works, The, 54 Frankfort st., New York. Sole manufacturers of the new style Noiseless Liberty Press.

Universal Printing Press, embossers and paper-box cutting and creasing presses. General selling agents American Typefounders' Co. Address nearest branch, as per list under head of Typefounders.

Wesel, F., Mfg. Co., 82 Fulton st., New York.

MACHINE KNIVES.

Coes, Loring, & Co., Worcester, Mass. Makers of all kinds of paper and machine knives. Best finish. Oldest firm in the country.

Simonds, A. A., & Son, Dayton, Ohio, mfrs. of paper-cutter knives and machine knives.

White, L. & I. J., Buffalo, N. Y., manufacturers of paper-cutting knives; superior quality.

MAP AND RELIEF-LINE ENGRAVING.

Zeese, A., & Sons, half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

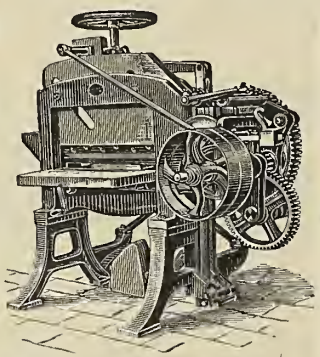
PAPER-BOX MACHINERY.

American Type Founders' Co., general selling agents for Gally Universal paper-box cutting and creasing presses.

PAPER-CUTTING MACHINES.

SPECIALTY SINCE
....1855....

Machinery for the whole Paper Industry...



Seven hundred hands employed.
Yearly production about 3,700 machines. Discount to retailers.

No.	Length of Cut.		Price for Hand power.		Price for Steam power.		Self clamp.		Cut Indicator.		Rapid Gauge.	
	Cm.	Inch.	Mk.	$	Mk.	$	Mk.	$	Mk.	$	Mk.	$
AB	50	19¾	425	101.20	550	131.00	150	35.70	100	23.80	80	19.10
ABa	55	21½	485	115.50	610	145.50	160	38.10	105	25.00	80	19.10
AC	60	23½	575	136.90	700	166.90	175	41.70	110	26.20	85	20.25
ACa	65	25½	650	154.75	775	184.75	185	44.00	115	27.40	85	20.25
AD	71	28	740	176.20	865	206.20	200	47.60	120	28.60	90	21.45
ADa	76	30	825	196.45	950	226.50	220	52.40	125	29.80	90	21.45
AE	83	32½	950	226.20	1075	256.20	240	57.15	125	29.80	95	22.55
AEa	91	35¾	1050	250.00	1175	280.00	250	59.50	130	31.00	95	22.55
AF	95	37½	1150	273.80	1275	303.80	260	61.90	135	32.20	100	23.80
AFa	100	39¼	1250	297.60	1375	327.60	280	66.65	140	33.35	100	23.80
AG	108	42	1400	333.35	1525	363.35	315	75.00	145	34.50	105	25.00
AGa	113	44½	1500	357.15	1625	387.15	325	77.50	150	35.70	105	25.00
AH	120	47¼	1600	381.00	1725	411.00	340	81.00	155	37.00	110	26.20
AHa	140	55	1950	464.20	2075	494.20	365	86.90	160	38.10	115	27.40
AI	160	60	2275	541.65	2400	571.65	390	92.90	160	38.10	120	28.60
AJ	210	82½			4700	1,119.20	500	119.00	200	47.60	...	

Including two of the best knives, two cutting sticks, screw key and oil cup.

KARL KRAUSE, Manufacturer of Machinery, Leipzig, Germany.

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

PAPER CUTTERS.

American Type Founders' Co., cutters of all standard makes on sale at all branches.

Wesel, F., Mfg. Co., 82 Fulton st., New York.

PAPER-CUTTING KNIVES.

Coes, Loring, & Co., Worcester, Mass. Makers of paper-cutter knives. Best temper, unequaled finish.

Simonds, A. A., & Son, Dayton, Ohio, mfrs. of paper-cutter knives. Scientific tempering.

PAPER DEALERS AND MAKERS.

Butler, J. W., Paper Co., 212 to 218 Monroe street, Chicago.

Chicago Paper Co., 120 and 122 Franklin st., Chicago. Headquarters for printers' supplies.

Elliot, A. G., & Co., 30 to 34 South Sixth street, Philadelphia. Paper of every description.

Illinois Paper Co., 181 Monroe street, Chicago. Book, Cover, Document Manila papers, etc.

Kastner & Williams Paper Co., writing, ledger and bond papers, Holyoke, Mass.

Southworth Company, manufacturers of writing and ledger papers, Bankers' Linen, Vellum Bond, Mittineague, Mass.

Taylor, Geo. H., & Co., 207 and 209 Monroe st., Chicago. Everything in paper for the stationer, lithographer, printer and publisher.

PAPER RULING MACHINERY.

Piper, E. J., 44 Hampden st., Springfield, Mass. Improved ruling machines.

PHOTO-ENGRAVING.

Blomgren Bros. & Co., 175 Monroe street, Chicago. Photo, half-tone and wood engraving.

Crosscup & West Engraving Co., The, 911 Filbert street, Philadelphia. Engraving of a high order.

Illinois Engraving Co., 350 Dearborn st., Chicago. Engraving by all processes.

Maurice Joyce Engraving Co., 414 Eleventh street, N.-W., Washington, D. C., unexcelled half-tone and line engraving.

Post-Express Printing Co., Rochester, N. Y. Superior half-tones and zinc etching.

Sanders Engraving Co., 314 N. Broadway, St. Louis, Mo. Photo and half-tone engravers.

Zeese, A., & Sons, half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

PHOTO-ENGRAVERS' ELECTRIC LAMPS.

Colt, J. B., & Co., 115-117 Nassau st., New York. Mfrs. of self-focusing arc electric lamps. Acknowledged by well-known firms to be the best.

PHOTO-ENGRAVERS' AND ELECTROTYPERS' MACHINERY.

New York Steel & Copper Plate Co., 171 Wallabout st., Brooklyn, N.Y. Copper for half-tone.

Royle, John, & Sons, Essex and Straight streets, Paterson, N. J. Routing machines, routing cutters, saw tables, shoot planes, etc.

PRINTERS' MATERIALS.

American Type Founders' Co., "everything for the printer."

Bronson Printers' Machinery and Warehouse Co., new and secondhand machinery and supplies, 48 and 50 N. Clinton street, Chicago.

PRINTERS' MATERIALS.

Dodson Printers' Supply Company, Atlanta, Ga. Largest stock in the South. Lowest prices.

Gehlert, Louis, printers' and stereotypers' blankets, 204 E. Eighteenth street, New York.

Graham, E. K., & Co., 516 Commerce street, Philadelphia. New and secondhand machinery and supplies.

Hamilton Mfg. Co., Two Rivers, Wis. Mfrs. of cases, stands, cabinets and all printers' wood goods.

Mexican Printers' Supply Agency, Ed. M. Vargas & Co., proprietors, P. O. box 34, Yrapuato, Gto., Mexico. Importers of all kinds of printers' machinery and materials. American manufacturers who want first-class representation in Mexico are requested to send us their catalogues, special price lists with discounts, etc.

Morgans & Wilcox Mfg. Co., Middletown, N. Y. Printers' woodwork of all kinds—cabinets, cases, wood type, patent steel furniture, etc. Dealers in metal type and machinery.

Rowell, Robert, Third avenue and Market st., Louisville, Ky. Outfits furnished complete.

Simons, S., & Co., 13-27 N. Elizabeth st., Chicago. Make cabinets, cases, galleys, and everything of wood used in a printing office. Make bookbinders' boards and engravers' wood. Send for our illustrated catalogue.

Washington Typefoundry, N. Bunch, proprietor, 314-316 8th street N. W., Washington, D. C.

Wells, Heber, 157 William street, New York. "Strong slat" cases, cabinets and stands.

Wesel, F., Mfg. Co., 82 Fulton street, New York. Manufacturers of patent stereotype blocks, patent composing sticks, brass and steel rule, galleys, etc.

PRINTERS' ROLLERS AND ROLLER COMPOSITION.

Andrew van Bibber & Co., Sixth and Vine sts., Cincinnati, Ohio.

Bendernagel & Co., 521 Minor st., Philadelphia. Gelatin and lithographers' rollers.

Bingham Brothers Company, 49-51 Rose street, New York. Also padding glues.

Bingham & Runge, 12 to 18 Frankfort st., Cleveland, Ohio. Printers' rollers and composition.

Birchard, C. H., & Co., 634 Filbert st., Philadelphia, Pa. Out of town orders promptly attended to.

Godfrey & Co., printers' rollers and roller composition, Philadelphia, Pa. Established 1865.

Hart & Zugelder, 117 N. Water street, Rochester, N. Y. Padding glue.

Norman, J. E., & Co., 421 Exchange Place, Baltimore, Md. Established 1840. Samples forwarded free of charge.

Osgood, J. H., & Co., 100 Milk st., Boston, Mass. Best "Patent" and "Old Style" composition.

Stahlbrodt, Edw. A., 18 Mill street, Rochester, N. Y. Roller composition and flour paste.

Wild & Stevens, 148 Congress street, Boston, Mass. Improved Standard and Anglo-American compositions.

PRINTERS' WAREHOUSES.

Graham, L., & Son, 44-46 Baronne street, New Orleans, La. Southern Printers' Warehouse.

Heybach-Bush Co., Fifth and Main sts., Louisville, Ky. Everything for printers.

STEREOTYPERS' MACHINERY.

Lloyd, Geo. E., & Company (Incorporated), electrotype, stereotype and electrical machinery of all kinds. Telephone, 403. Corner Canal and Jackson streets, Chicago. Send for catalogue.

TYPEFOUNDERS.

American Type Founders' Co., sole makers in United States of copper alloy type, self-spacing type, music type, Greek type. Greatest output, completest selection, most original designs. For sale at following branches:
Boston, 150 Congress st.
New York, Rose and Duane sts.
Philadelphia, 606-614 Sansom st.
Baltimore, Frederick and Water sts.
Buffalo, 83 Ellicott st.
Pittsburgh, 323 Third ave.
Cleveland, 239 St. Clair st.
Cincinnati, 7 Longworth st.
Chicago, 139-141 Monroe st.
Milwaukee, 89 Huron st.
St. Louis, Fourth and Elm sts.
Minneapolis, 24-26 First st., South
Kansas City, 533 Delaware st.
Omaha, 1118 Howard st.
Denver, 1616 Blake st.
Portland, Second and Stark sts.
San Francisco, 405 Sansome st.

Barnhart Bros. & Spindler, 183 to 187 Monroe st., Chicago. Superior copper-mixed type on the point system. All kinds of printing materials.

Bruce's, Geo., Son & Co., 13 Chambers street, New York.

Crescent Type Foundry, 349 and 351 Dearborn street, Chicago, typefounders and dealers in printers' supplies. Brass rules a specialty. Everything on "standard line."

Dominion Typefounding Co., 780 Craig street, Montreal, Canada. Manufacturers of the celebrated Excelsior Hard Metal Type, and dealers in presses, supplies, and everything for the printer.

Farmer, A. D., & Son Typefounding Co., 63 and 65 Beekman street, New York; 111-113 Quincy street, Chicago.

Graham, John, typefounder, 451 Belden avenue, Chicago. Send for specimen sheet.

Hansen, H. C., typefounder and printers' supplies, 24-26 Hawley street, Boston, Mass.

Inland Type Foundry, 217-219 Olive st., St. Louis, Mo. Inventors of standard line type.

Newton Copper-faced Type Co., 14 Frankfort st., New York. Estimating cost deduct quads.

Pacific States Type Foundry, San Francisco, Cal. All printers' supplies.

Standard Typefoundry, 200 Clark st., Chicago. Agents Inland and Keystone Typefoundries.

WOOD TYPE.

American Type Founders' Co. carry in stock most complete stock of wood type in the world.

American Wood Type Co., South Windham Conn. Send for catalogue.

Hamilton Mfg. Co., Two Rivers, Wis. Manufacturers of wood type, borders, ornaments, wood rule, etc.

Morgans & Wilcox Mfg. Co., Middletown, N. Y. Wood type unexcelled for finish. Wood rule, borders, reglet, furniture and all wood goods.

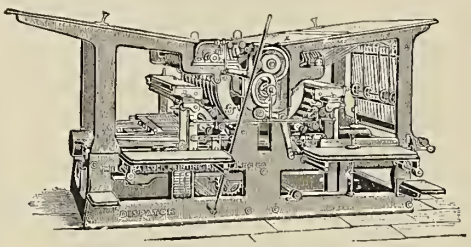
Wells, Heber, 157 William street, New York. New specimen book of beautiful faces.



BABCOCK Printing Press Manufg. Co.,

NEW LONDON, CONN.

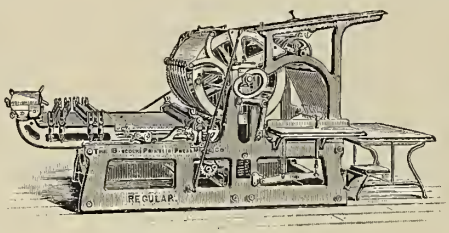
C. A. COLLORD, Manager New York Office, 9-10 Tribune Building.



THE DISPATCH.

Double and Single Feed. The best Flat Bed Newspaper Press made. 2500 to 3300 per hour.

Catalogue sent on application.



THE REGULAR.

A splendid Table Distribution Drum Cylinder Press. In every way equal to the best.

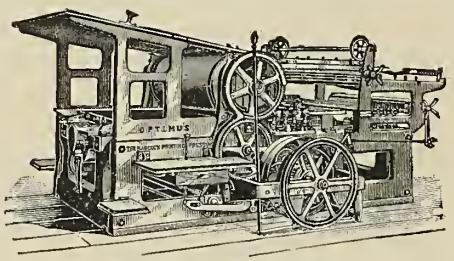
Nashville, Tenn.

BARNHART BROS. & SPINDLER.

Gentlemen:—We are glad to respond to your request for our opinion of the Optimus press which we bought of you February, '95. We have so far found that it is all you claimed for it. It has been in constant use since we put it in, on fine book and cut work. The past three months it has been running from ten to fifteen hours per day on a fine hardware catalogue, containing three or more cuts on each page, and it has done the work in a highly satisfactory manner. We have no trouble whatever in operating and have spent nothing for repairs. This gives the press a pretty good record.

Yours very truly,

MARSHALL & BRUCE CO.



THE OPTIMUS.

Fast as the fastest, more rigid, more good points. Best delivery ever made. Perfect Register.

Findlay, Ohio.

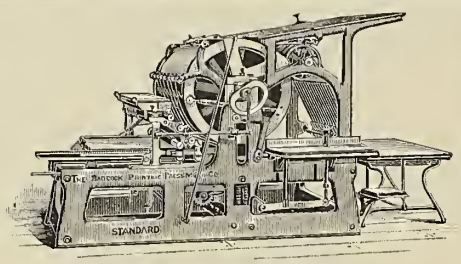
BARNHART BROS. & SPINDLER,

Gentlemen:—We have your letter of the 12th inst., and very cheerfully testify to the good qualities of the Babcock Dispatch Press. It has given us the most perfect satisfaction and has qualities that are not found in any other flat bed press. We have never had a moment's trouble with it from the time it was set up in our office, and it does its work well on all occasions. There is no press that I can think of that so well answers the purpose of a daily newspaper in a city of 20,000 people.

I make this statement freely and cheerfully.

Yours respectfully,

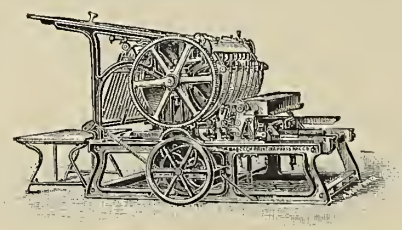
H. P. CROUSE, The Findlay Republican.



THE STANDARD.

A desirable all-round Rack and Screw Press, equal in distribution to most three roller machines.

Catalogue sent on application.



THE COUNTRY.

A beautiful Press adapted to large or small country offices. Size, Six Column Quarto; Speed, 1500 per hour.

BRANCHES:

Minnesota Type Foundry Co., St. Paul, Minn.
Great Western Type Foundry, Kansas City, Mo.
St. Louis Printers Supply Co., St. Louis, Mo.
Great Western Type Foundry, Omaha, Neb.

Barnhart Bros. & Spindler

General Western Agents

183 to 187 Monroe Street, CHICAGO

SOLUTION OF THE

INLAND TYPE FOUNDRY'S

PRIZE "PI" PUZZLE

The 31 lines below, set in the 12-Point size of the various STANDARD LINE faces named, all of which are of our manufacture, were disarranged and set to form the puzzle printed on page 571 of the August issue of the Inland Printer. Many errors were made in naming our faces, mostly by those who had not studied our specimen books and sheets.

Prize-Winners: 1st, $50—W. P. Harmon, Princeton, Wis. 2d, $25—Herbert S. Bridge, Bond Hill, O. 3d, $10—C. J. Krehbiel & Co., Cincinnati, O.

Extended Old Style
Woodward
Condensed No. 2
Gothic No. 6
Tudor Black
Gothic No. 1
Inland
Kelmscott
Woodward Outline
Saint John
Condensed Woodward
Edwards
French Old Style
Extended Woodward
Cond. Gothic No. 1
Roman No. 20
Cosmopolitan
Antique No. 1
O. S. Italic No. 9
Condensed Latin
Condensed No. 1
Old Style No. 9
Latin
Gothic Italic No. 1
Full-Face No. 1
French O. S. Italic
Typewriter
Schwabacher
Ionic
Italic No. 20
Caledonian Italic

Standard Line is in itself the greatest **prize we could offer to the printer. We now declare** that, When in the course of typographic events it becomes necessary for a printer to purchase additional type, or perhaps an entire new outfit, it is well to pause and thoroughly **study the question of what type is the best. Profits depend upon it. All roads lead to Rome. No matter** from what point of view the subject may be considered, the verdict of the progressive printer will every time rest upon **Standard Line type as filling every requirement for the quick and profitable** production of all classes of plain or fancy printing. The points of excellence of **Standard Line are so numerous that it would require** a lengthy dissertation to do them justice; but a few may be **briefly mentioned: All the sizes of any** Standard Line series can be used in combination as caps and small caps, and will line readily and accurately with simple justification by means of point *system leads and slugs. All faces on any one body are cast on the same* line, as is shown in this specimen. If Standard Line *had no other feature to commend it this alone would be sufficient* to satisfy the practical printer. The compositor setting legal or other blanks will **find special gratification in the fact that 2-Point brass** rule, single or dotted, can be quickly justified in position to line **with any face on any body, by means of leads and slugs** *of the point system. For date-lines on bill and letter-heads this will be* **well appreciated. Another prominent feature** *is that the Leaders of any one body will line with every face cast* on that body; hence Standard Line leaders have a range of usefulness wider by far than leaders have ever had before. **Leaders of any one body will also line accurately** *with all faces cast on other bodies, thus further extending their worth as economic printing material.*

In this connection we wish to impress upon printers the fact that **Standard Line** faces are now quite extensive in **variety.** The above shows only a part of our 12-Point faces. The **number** of faces cast on our system is now so **great** that a printing office can be **entirely** equipped with the **choicest** type without having anything else than **Standard Line.** Send for our *new* Specimen Book, now in press.

Inland Type Foundry

217-219 Olive St. Inventors and Makers of STANDARD LINE TYPE Saint Louis, Mo.

18-Point Border No. 1852 surrounds this page. Fonts of 24 inches, $1.25.

Byron Weston Co....

has for many years made a specialty of

LINEN LEDGER and
RECORD PAPER

It has no superior, and is used by all first-class stationers.

.... Mills at Dalton, Mass.

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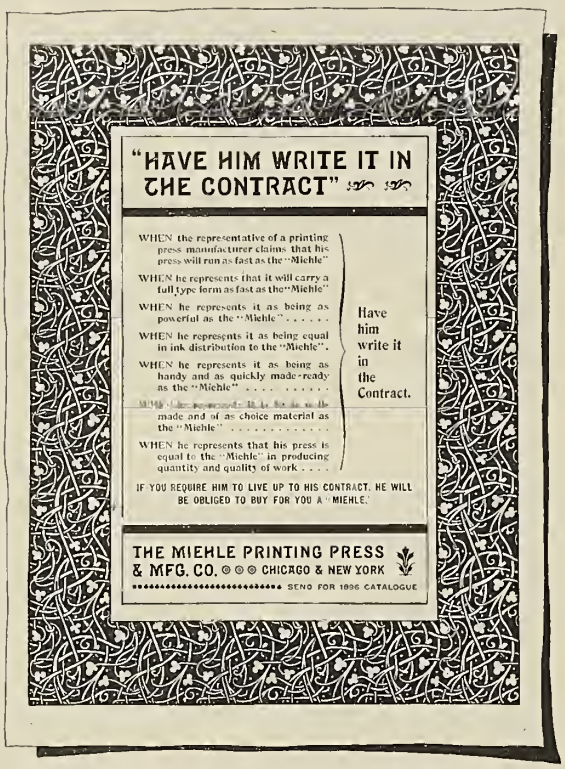




"CENTURY" vs. "MIEHLE"—A Resumé.

THE BOAST.—"The world is challenged to any competition in quality and quantity of products."—*Extract from revised 1895 catalogue of the Miehle Co.*

The Attack.—*May.*



"HAVE HIM WRITE IT IN THE CONTRACT"

WHEN the representative of a printing press manufacturer claims that his press will run as fast as the "Miehle"

WHEN he represents that it will carry a full type form as fast as the "Miehle"

WHEN he represents it as being as powerful as the "Miehle"

WHEN he represents it as being equal in ink distribution to the "Miehle".

WHEN he represents it as being as handy and as quickly made-ready as the "Miehle"

WHEN he represents it to be as well-made and of as choice material as the "Miehle"

WHEN he represents that his press is equal to the "Miehle" in producing quantity and quality of work

Have him write it in the Contract.

IF YOU REQUIRE HIM TO LIVE UP TO HIS CONTRACT, HE WILL BE OBLIGED TO BUY FOR YOU A "MIEHLE."

THE MIEHLE PRINTING PRESS & MFG. CO. CHICAGO & NEW YORK

SEND FOR 1896 CATALOGUE

The Repulse.—*June.*



244 THE INLAND PRINTER.

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THE MIEHLE PRINTING PRESS & MFG. CO. CHICAGO & NEW YORK

SEND FOR 1896 CATALOGUE

We not only will Write it in the Contract,

but the "Century" will Fulfill it in Your press-room!

This, and more, will the "Century" do—for it works at the Highest Speed Known—*with* Register, not approximate, but absolute! *Without* Slur! *Without* Guttering and the consequent Destruction of Forms! *Without* an Unsteady and Soft Impression! and *Clears* all Form Rollers!

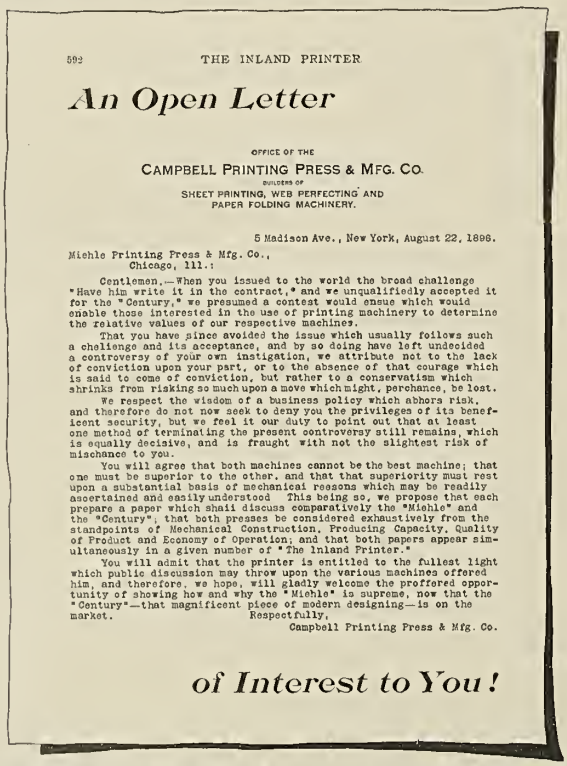
The "Century" is a *New Type* of Press—it not only surpasses the most modern Two-Revolutions in Production, but excels even the Stop Cylinder in Perfection of Product!

Campbell Printing Press & Mfg. Co.

5 Madison Avenue, New York.

334 Dearborn Street, Chicago.

The Counter-Attack.—*September.*



592 THE INLAND PRINTER

An Open Letter

OFFICE OF THE

CAMPBELL PRINTING PRESS & MFG. CO.

BUILDERS OF

SHEET PRINTING, WEB PERFECTING AND PAPER FOLDING MACHINERY.

5 Madison Ave., New York, August 22, 1896.

Miehle Printing Press & Mfg. Co.,
Chicago, Ill.:

Gentlemen,—When you issued to the world the broad challenge "Have him write it in the contract," and we unqualifiedly accepted it for the "Century," we presumed a contest would ensue which would enable those interested in the use of printing machinery to determine the relative values of our respective machines.

That you have since avoided the issue which usually follows such a challenge and its acceptance, and by so doing have left undecided a controversy of your own instigation, we attribute not to the lack of conviction upon your part, or to the absence of that courage which is said to come of conviction, but rather to a conservatism which shrinks from risking so much upon a move which might, perchance, be lost.

We respect the wisdom of a business policy which abhors risk, and therefore do not now seek to deny you the privileges of its beneficent security, but we feel it our duty to point out that at least one method of terminating the present controversy still remains, which is equally decisive, and is fraught with not the slightest risk of mischance to you.

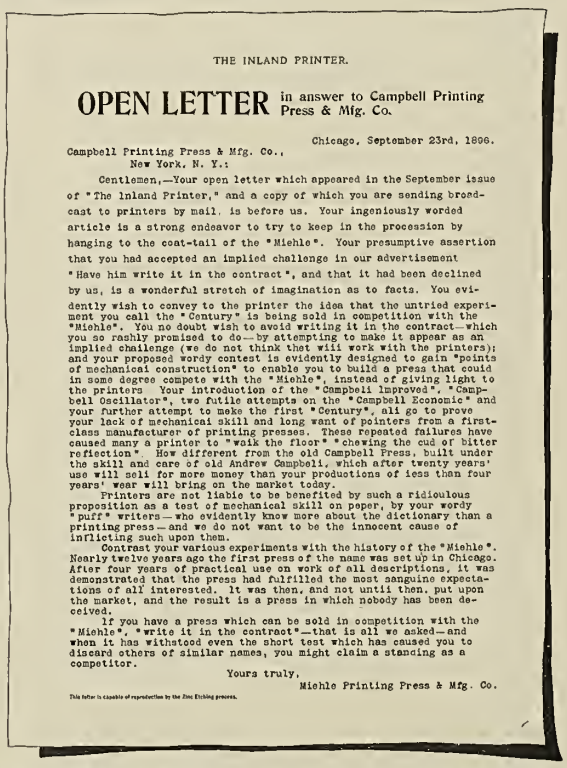
You will agree that both machines cannot be the best machine; that one must be superior to the other, and that that superiority must rest upon a substantial basis of mechanical reasons which may be readily ascertained and easily understood. This being so, we propose that each prepare a paper which shall discuss comparatively the "Miehle" and the "Century", that both presses be considered exhaustively from the standpoints of Mechanical Construction, Producing Capacity, Quality of Product and Economy of Operation; and that both papers appear simultaneously in a given number of "The Inland Printer."

You will admit that the printer is entitled to the fullest light which public discussion may throw upon the various machines offered him, and therefore, we hope, will gladly welcome the proffered opportunity of showing how and why the "Miehle" is supreme, now that the "Century"—that magnificent piece of modern designing—is on the market.

Respectfully,
Campbell Printing Press & Mfg. Co.

of Interest to You!

The Retreat.—*October.*



THE INLAND PRINTER.

OPEN LETTER in answer to Campbell Printing Press & Mfg. Co.

Chicago, September 23rd, 1896.

Campbell Printing Press & Mfg. Co.,
New York, N. Y.:

Gentlemen,—Your open letter which appeared in the September issue of "The Inland Printer," and a copy of which you are sending broadcast to printers by mail, is before us. Your ingeniously worded article is a strong endeavor to try to keep in the procession by hanging to the coat-tail of the "Miehle". Your presumptive assertion that you had accepted an implied challenge in our advertisement "Have him write it in the contract", and that it had been declined by us, is a wonderful stretch of imagination as to facts. You evidently wish to convey to the printer the idea that the untried experiment you call the "Century" is being sold in competition with the "Miehle". You no doubt wish to avoid writing it in the contract—which you so rashly promised to do—by attempting to make it appear as an implied challenge (we do not think that will work with the printers); and your proposed wordy contest is evidently designed to gain "points of mechanical construction" to enable you to build a press that could in some degree compete with the "Miehle", instead of giving light to the printers. Your introduction of the "Campbell Improved", "Campbell Oscillator", two futile attempts on the "Campbell Economic" and your further attempt to make the first "Century", all go to prove your lack of mechanical skill and long want of pointers from a first-class manufacturer of printing presses. These repeated failures have caused many a printer to "walk the floor" "chewing the cud of bitter reflection". How different from the old Campbell Press, built under the skill and care of old Andrew Campbell, which after twenty years' use will sell for more money than your productions of less than four years' wear will bring on the market today.

Printers are not liable to be benefited by such a ridiculous proposition as a test of mechanical skill on paper, by your wordy "puff" writers—who evidently know more about the dictionary than a printing press—and we do not want to be the innocent cause of inflicting such upon them.

Contrast your various experiments with the history of the "Miehle". Nearly twelve years ago the first press of the name was set up in Chicago. After four years of practical use on work of all descriptions, it was demonstrated that the press had fulfilled the most sanguine expectations of all interested. It was then, and not until then, put upon the market, and the result is a press in which nobody has been deceived.

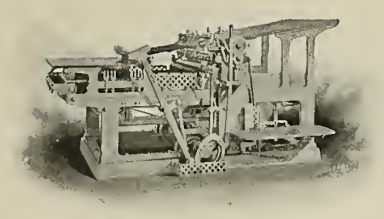
If you have a press which can be sold in competition with the "Miehle", "write it in the contract"—that is all we asked—and when it has withstood even the short test which has caused you to discard others of similar names, you might claim a standing as a competitor.

Yours truly,
Miehle Printing Press & Mfg. Co.

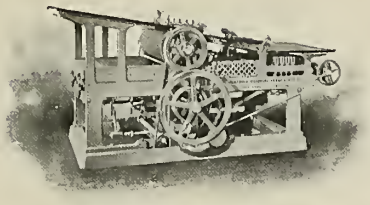
This letter is capable of reproduction by the Zinc Etching process.

Our assertions result of honest conviction, which is based upon an abundance of fact. We ask for them the gravest consideration at the hands of those who think, and who love progress. To all such we dedicate the following pages.

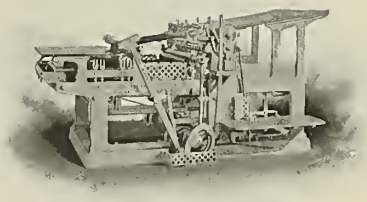
THE CAMPBELL COMPANY.



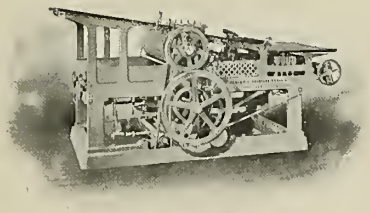
Wynkoop-Hallenbeck-Crawford Co., New York.



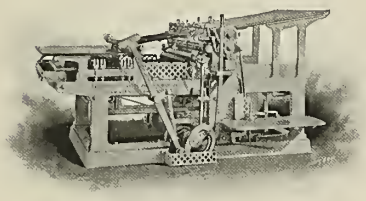
Wynkoop-Hallenbeck-Crawford Co., New York.



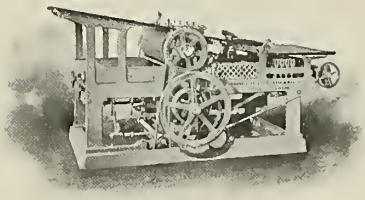
Wynkoop-Hallenbeck-Crawford Co., New York.



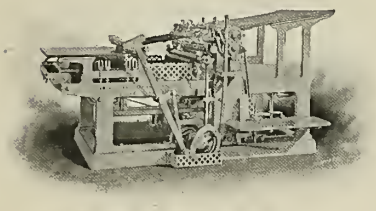
Winthrop Press, New York.



Wynkoop-Hallenbeck-Crawford Co., New York.



Ben. Franklin Press, New York.



Winthrop Press, New York.

WYNKOOP-HALLENBECK-CRAWFORD CO.

New York, Oct. 14, '96.

Campbell P. P. & Mfg. Co.

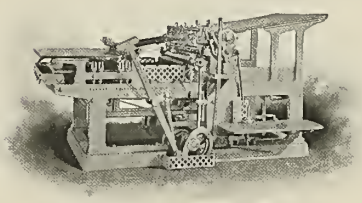
Gentlemen,—The Century Pony Presses we have running here and in Albany are working to our entire satisfaction; we consider them in every respect a success.

Faithfully yours,

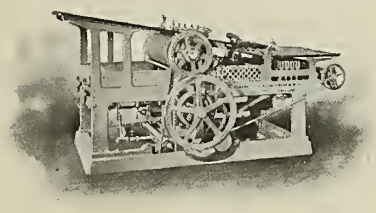
Wynkoop-Hallenbeck-Crawford Co.

H. C. HALLENBECK, President.

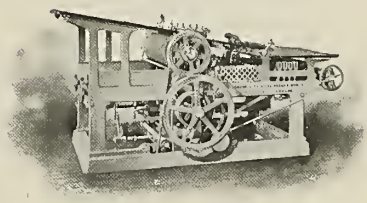
NOTE.—In addition to the Ponies which have been running for several months, we are now placing a No. O, 43 x 56-inch "Century" in each of the printing offices of this concern, which has been among the largest users of Miehle presses in the East.



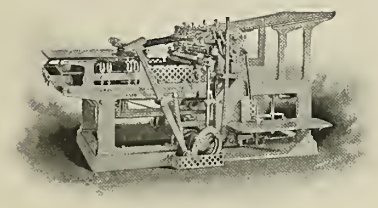
Ben. Franklin Press, New York.



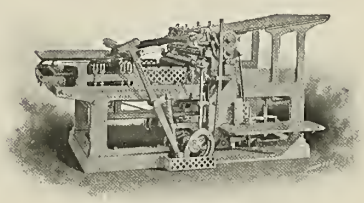
American Lithograph Co., New York.



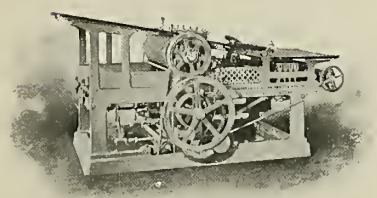
H. Guggenheimer & Co., New York.



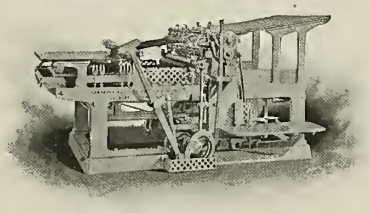
G. R. Little, New York.



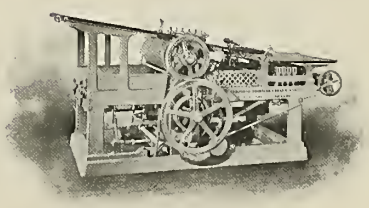
H. H. Trapp, New York.



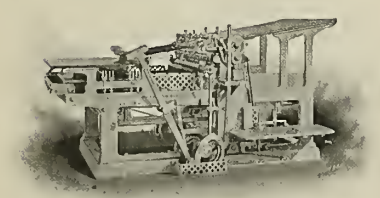
Michael & Co., New York.



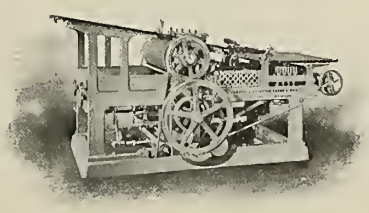
"Dry Goods Economist," New York.



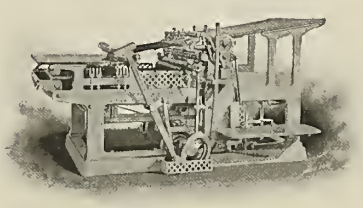
Keller-McCabe Printing Co., New York.



Gray Bros., New York.



L. Middleditch, New York.



C. P. Brate, Albany, N. Y.

"Century" vs. "Miehle."

Below will be found in full the latest communication of the Miehle Company concerning the pending controversy, and our reply thereto. For the convenience of the reader we have divided the Miehle Company's letter into sections, each of which is treated in its proper order. These sections are set to the left of the page, in order that the letter may be read consecutively if desired:

OPEN LETTER

in answer to Campbell Printing Press & Mfg. Co.

CHICAGO, September 23, 1896.

CAMPBELL PRINTING PRESS & MFG. CO., New York:

Gentlemen,—Your open letter which appeared in the September issue of THE INLAND PRINTER and a copy of which you are sending broadcast to printers by mail, is before us.

New York, October 23, 1896.

Miehle Printing Press & Mfg. Co., Chicago, Ill.:

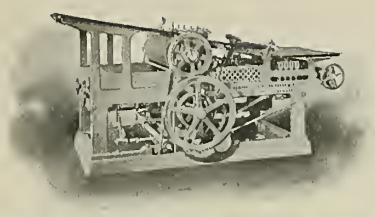
Gentlemen,—To your communication of September 23, printed as an open letter in the October number of this journal, we respectfully submit the following in reply:

(*Miehle Letter.*)
Your ingeniously worded article is a strong endeavor to keep in the procession by hanging to the coat-tail of the "Miehle."

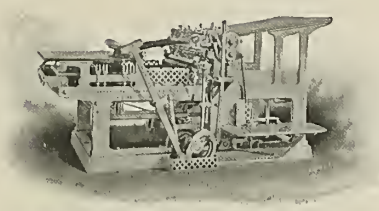
Your first assertion, it occurs to us, is in part correct. We are indeed hanging to the coat-tail of the "Miehle." Patiently, firmly, yea even grimly, do we grasp its nethermost attire in what is beginning to appear a vain endeavor to compel it to a fulfillment of your boast. What portion of its garment your present rate of precipitancy will leave in our hands is fast becoming a matter of interesting speculation. However, as neither "the procession" or a coat-tail concerns the making of good presses we hasten to pass on.

(*Miehle Letter.*)
Your presumptive assertion that you have accepted an implied challenge in our advertisement "Have him write it in the contract," and that it has been declined by us, is a wonderful stretch of imagination as to facts.

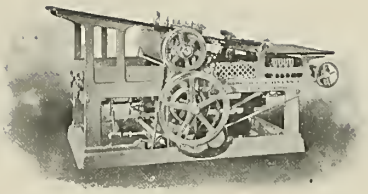
In this we cannot so readily agree. If you intend to convey the idea that "Have him write it in the contract" was not a challenge, pray, what then was it? Certainly not a graceful compliment to the competency of other machines or to the business integrity of your competitors. On the contrary, the world has accepted it as a direct attack upon all other machines and upon the integrity of contract of their builders, and as such it was a challenge pure and simple, but of double meaning, which could only be justified by your ability to support it by proof upon demand. That we accepted it without condition our reply "We not only will write it in the contract, but the 'Century' will fulfill it" will show. Indeed, not satisfied with occupying merely a negative position, and being sure of our ground, we went farther;



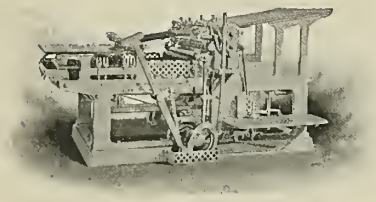
A. W. Hyatt Stat. Mfg. Co., New Orleans, La.



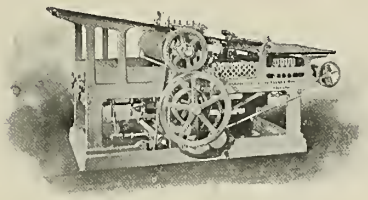
Jas. Buckley & Co., New Orleans, La.



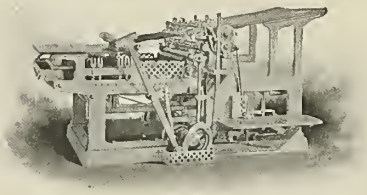
Clarke & Courts, Galveston, Tex.



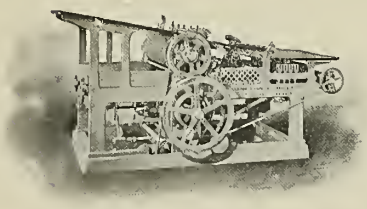
Perrin & Smith, St. Louis, Mo.



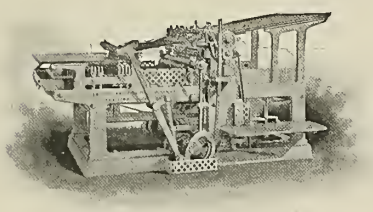
Hull & Grenner, St. Louis, Mo.



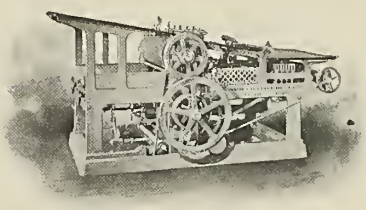
McGill Printing Co., St. Paul, Minn.



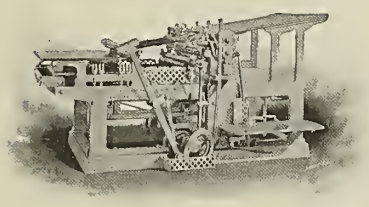
Detroit White Lead Works, Detroit, Mich.



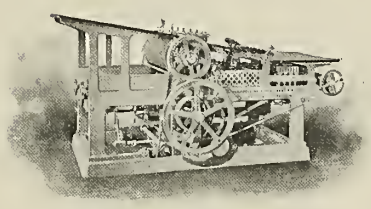
Taylor & Taylor, Richmond, Va.



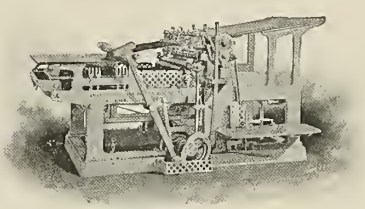
Hasker & Marcuse Co., Richmond, Va.



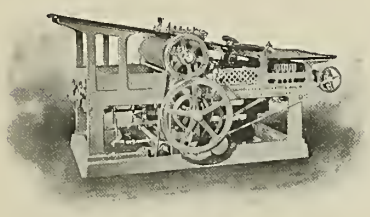
Bradley & Gilbert Co., Louisville, Ky.



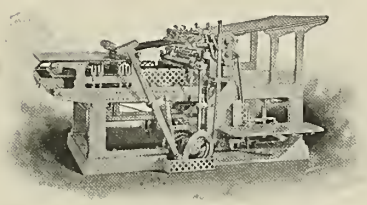
J. W. Burke, Macon, Ga.



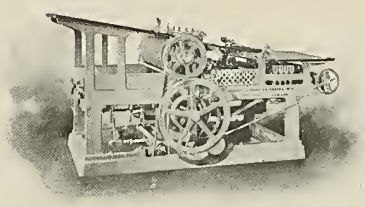
Selma Printing Co., Selma, Ala.



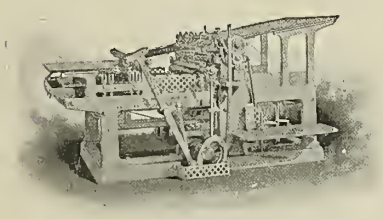
Thomas W. Burr, Bangor, Me.



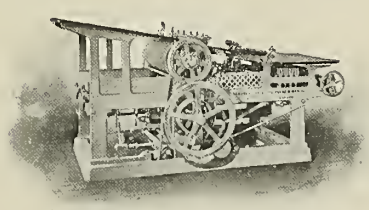
F. K. Williams & Co., Springfield, Mass.



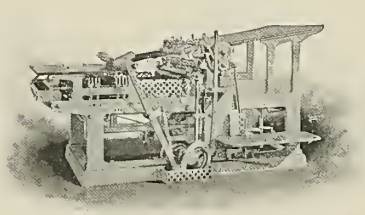
Warner Bros. Mfg. Co., Bridgeport, Conn.



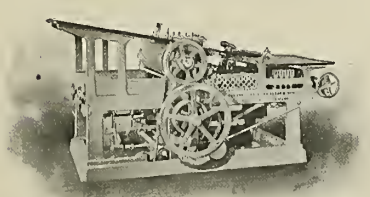
O. A. Dorman, New Haven, Conn.



Teachers' Improvement Co., Dansville, N. Y.



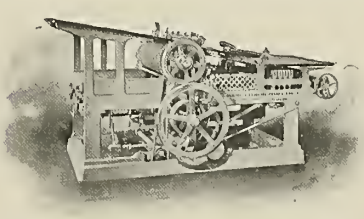
Teachers' Improvement Co., Dansville, N. Y.



John D. Lucas Printing Co., Baltimore, Md.



Benalleck Litho. Ptg. Co., Montreal, Can.



Standard Printing Co., Westfield, N. J.

"Century" vs. "Miehle."

we asserted that the "Century" would not only do ALL you claimed for the "Miehle" but MORE; and, better still, we stood, as we now stand, ready to prove it. An opportunity you have not as yet accorded us.

In view of the above, can you still deny the challenge? Can you still deny our acceptance? Can you still deny your subsequent evasion? If you continue to deny the first we commend to your attention "the boast" which we have reprinted from your latest catalogue. If you continue to deny the second, we commend to your attention the closing words of this reply. If then your policy still is evasion—so be it.

(*Miehle Letter.*)
You evidently wish to convey to the printer the idea that the untried experiment you call the "Century" is being sold in competition with the "Miehle."

To this assertion, gentlemen, we most humbly protest. We have not, indeed, claimed the "Century" as in competition with the "Miehle" or ANY other press—in fact, we, on the contrary, have persistently averred that it is NOT LIKE OTHER PRESSES but is in truth A NEW TYPE OF PRESS.

Our experiment, which you are so good as to class with the "untried," consisted in an endeavor to combine in one machine the capabilities of many, as, for instance, the accuracy of register, rigidity of impression and the gentle reverse of the Stop Cylinder; the high speed, the convenience and the light running of the Two-Revolution, and the simplicity of the Drum, together with a plethora of novel features; all, you will agree, desirable things which any printer may well wish to have within one pair of frames. Did we succeed? Ask the users upon the opposite pages; among them you will find several who, upon your own showing in recent Miehle circulars, are qualified to judge.

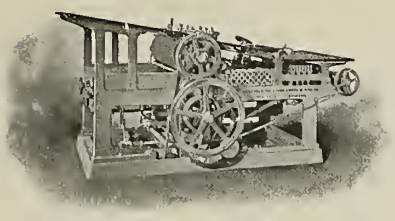
Yes, we have met with unqualified success, and a new class has resulted in which, as yet, we have NO competitor.

(*Miehle Letter.*)
You no doubt wish to avoid writing it in the contract—which you so rashly promised to do, by attempting to make it appear as an implied challenge (we do not think that will work with the printers)

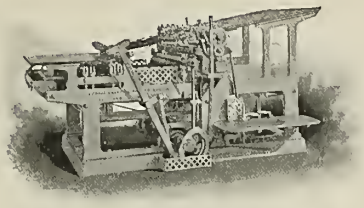
Avoid? Hardly. The earnestness of our convictions will not permit of such a course. We at all times have been ready to "write it" or print it in our contract for that matter, but no one yet has asked us to.

(*Miehle Letter.*)
and your proposed wordy contest is evidently designed to gain "points of mechanical construction" to enable you to build a press that could in some degree compete with the "Miehle" instead of giving light to the printers.

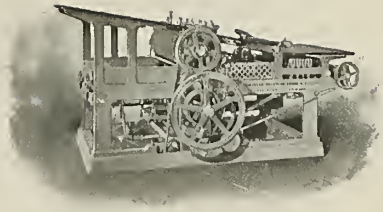
In thus skillfully uncovering our thirst for "points of mechanical construction" you leave us naked indeed to the charge of desiring to learn. Well, unusual as this condition



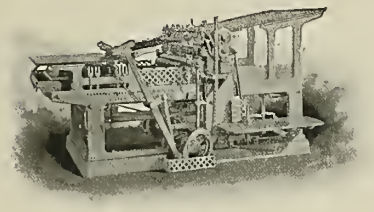
R. R. Donnelley & Sons, Chicago, Ill.



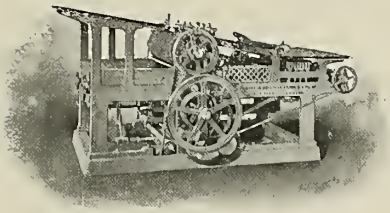
R. R. Donnelley & Sons, Chicago, Ill.



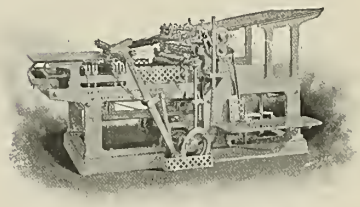
George Gregory, Chicago, Ill.



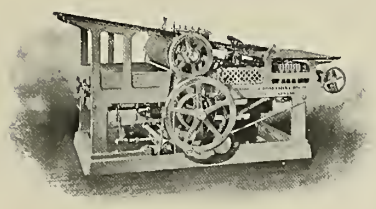
Blakely Printing Co., Chicago, Ill.



Blakely Printing Co., Chicago, Ill.



Campbell-Priebe, Chicago, Ill.



Mize & Stearns, Chicago, Ill.

R. R. DONNELLEY & SONS COMPANY.

Chicago, October 8, 1896.

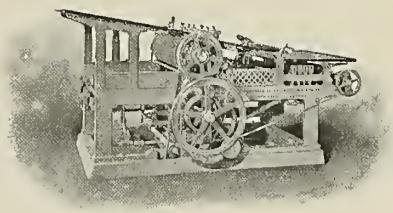
Campbell P. P. & Mfg. Co.:

Gentlemen,—The Century Pony which has been running in our office for the past eight months has proved a thorough success, and has filled the promises made by you.

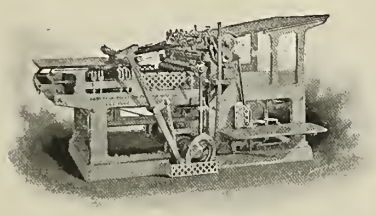
The 43 x 56 inch Century, recently erected, has not run long enough for us to be able to speak of all its merits, but when we say the check for payment of the same is now awaiting you in our office, we think that is sufficient guarantee that the press will perform all that you have claimed for it. Yours truly,

R. R. Donnelley & Sons Co.,
By R. R. DONNELLEY, President.

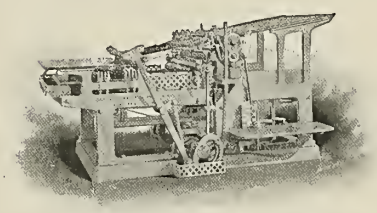
NOTE—This concern has been one of the most prominent users of Miehle Presses in Chicago.



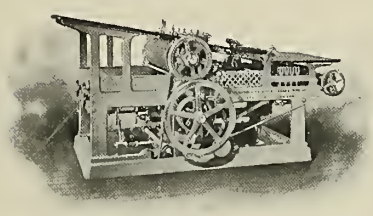
Joseph Eichbaum, Pittsburg, Pa.



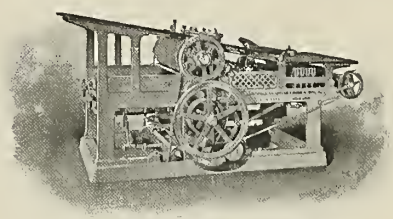
W. G. Johnston & Co., Pittsburg, Pa.



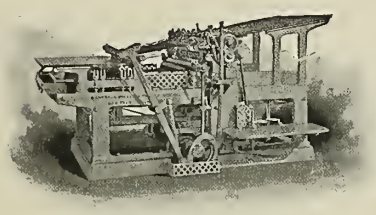
Ransthorne Printing Co., Pittsburg, Pa.



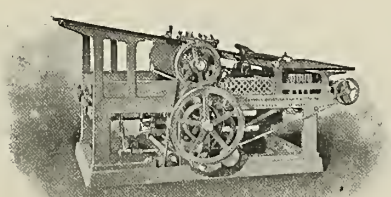
W. G. Johnston & Co., Pittsburg, Pa.



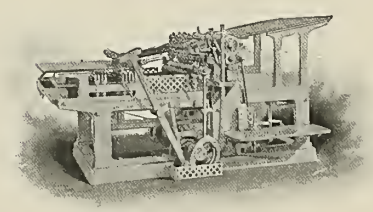
Duncan & Co., Pittsburg, Pa.



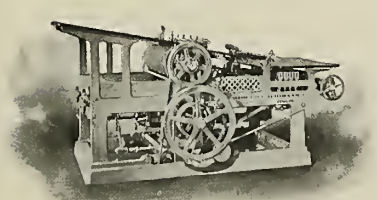
Item Pub. Co., Pittston, Pa.



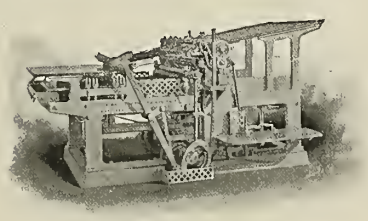
"Scranton Republican," Scranton, Pa.



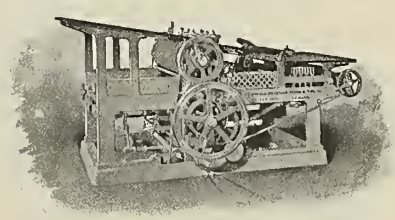
Report Pub. Co., Lebanon, Pa.



T. A. Myers & Co., York, Pa.



The Gazette Co., Altoona, Pa.



"Village Record," Westchester, Pa.

"Century" vs. "Miehle."

of mind may seem, we must admit it. We, in truth, have the desire of knowledge strong upon us, but the further acquisition of information is not the point in question, as the following paragraph from our previous letter to you will show: "You will agree that both machines cannot be the best machine; that one must be superior to the other, and that that superiority must rest upon a substantial basis of mechanical reasons which may be readily ascertained and easily understood. This being so, we propose that each prepare a paper which shall discuss comparatively the 'Miehle' and the 'Century'; that both presses be considered exhaustively from the standpoints of Mechanical Construction, Producing Capacity, Quality of Product and Economy of Operation; and that both papers appear simultaneously in a given number of 'The Inland Printer.'"

You will observe, therefore, that although as a rule unusually anxious to learn, we at the moment are not engaged in that occupation, but in an endeavor to afford the public an opportunity of comparing the results of your learning, as shown in the "Miehle" with the more recent results of our learning as shown in the "Century."

Your noncompliance, however, will not defeat our purpose, for at a future time we shall undertake the comparison single-handed if need be. The "Miehle," you may rest assured, will at all times receive just, fair and even generous treatment at our hands. Our mission is not to destroy faith in your machine, but to create faith in a better one.

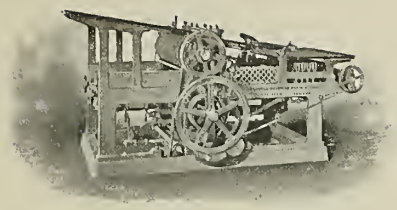
(*Miehle Letter.*)

Your introduction of the "Campbell Improved," "Campbell Oscillator," two futile attempts on the "Campbell Economic" and your further attempt to make the first "Century," all go to prove your lack of mechanical skill and long want of pointers from a first-class manufacturer of printing presses. These repeated failures have caused many a printer to "walk the floor," "chewing the cud of bitter reflection." How different from the old Campbell press, which, built under the skill and care of old Andrew Campbell, after twenty years' use will sell for more money than your productions of less than four years' wear will bring on the market today.

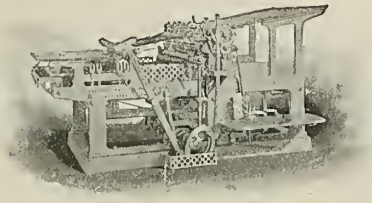
Possibly when looked at from this age of rapid printing, some of the machines you mention may not seem of great efficiency, but it is nevertheless a fact that had not the world been waked with a fast press many a printer might prosper today in the use of slow machinery, who now has to face the alternatives of total annihilation or the installation of rapid presses. A new condition has indeed arisen, and as its influence is felt, tons of valuable machinery grow old—yet such is the natural course of things.

(*Miehle Letter.*)

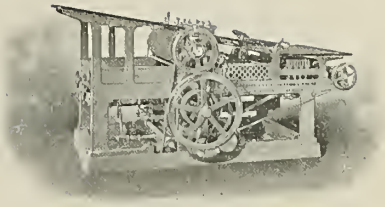
Printers are not liable to be benefited by such a ridiculous proposition as a test of mechanical skill on paper, by your wordy "puff" writers—who evidently know more about the dictionary than a printing press—and we do not want to be the innocent cause of inflicting such upon them.



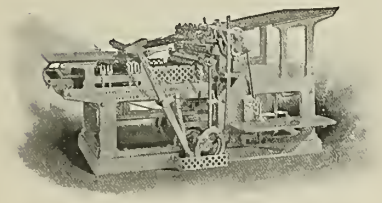
Art Printing Co., Cincinnati, Ohio.



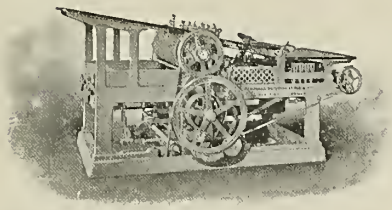
C. J. Kreihbell, Cincinnati, Ohio.



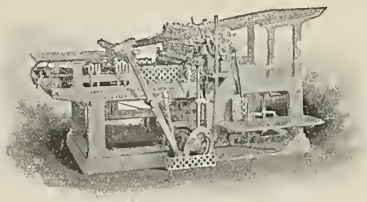
Munhall Bros., Cleveland, Ohio.



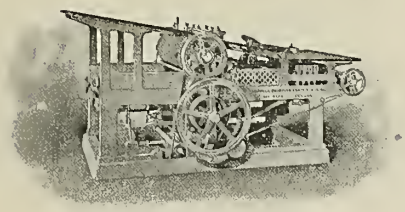
F. W. Roberts & Co., Cleveland, Ohio.



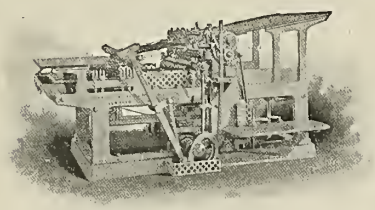
Forman-Bassett-Hatch Co., Cleveland, Ohio.



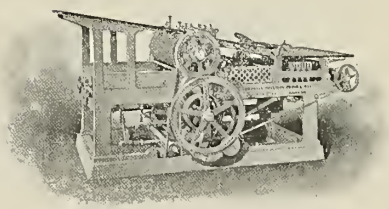
W. E. Kneale, Cleveland, Ohio.



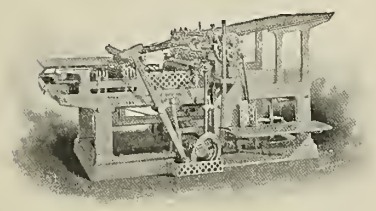
Mount & Co., Cleveland, Ohio.



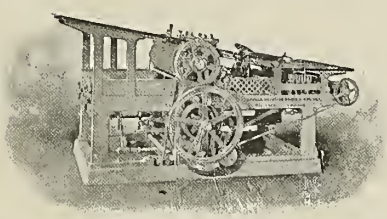
The Britton Printing Co., Cleveland, Ohio.



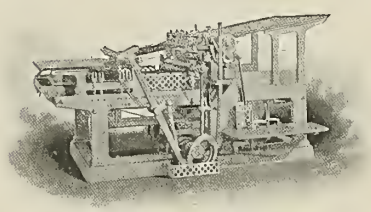
O. S. Hubbell Printing Co., Cleveland, Ohio.



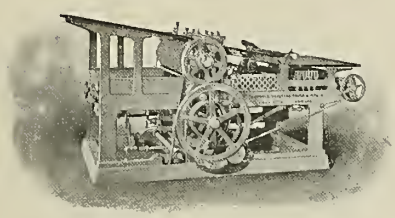
The Westbote Co., Columbus, Ohio.



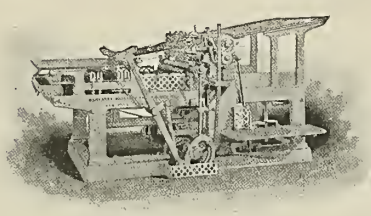
The Perrault Printing Co., Montreal, Canada.



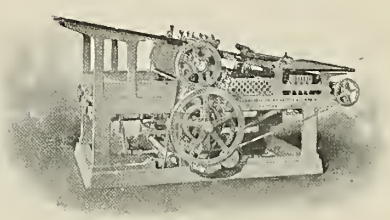
Giele & Pflaum, Dayton, Ohio.



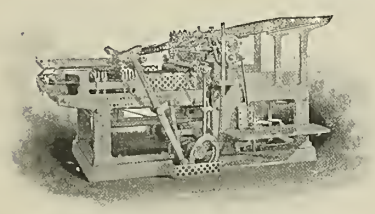
Lutheran Pub. House, Columbus, Ohio.



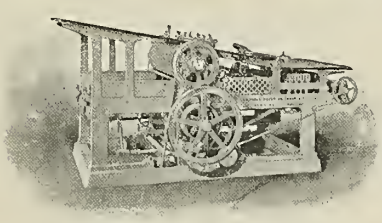
Commercial Printing Co., Akron, Ohio.



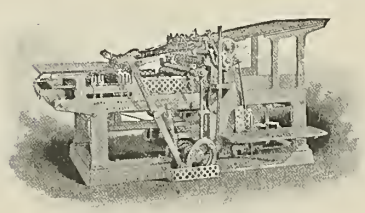
W. M. Kinnard, Dayton, Ohio.



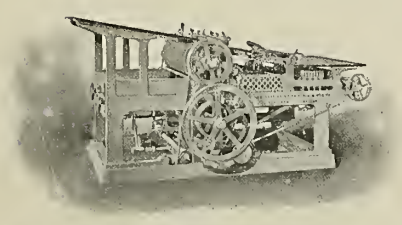
"The Democrat," Hamilton, Ohio.



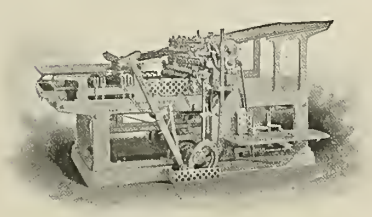
W. S. Ensign Co., Union City, Ind.



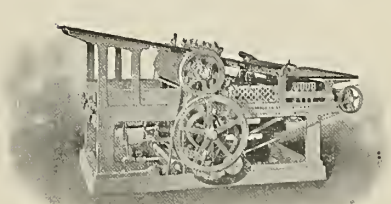
C. B. Hibbard, South Bend, Ind.



Palmer & Morris, East Liverpool, Ohio.



D. W. & W. C. Wilson, Elgin, Ill.



Smith-Brooks Printing Co., Denver, Colo.

"Century" vs. "Miehle."

In this we cannot agree with you. Printers, as we have found them, are clear headed, brainy men who, having had technical experience, are possessed of a quick insight into all things mechanical which enter into their business. We cannot, therefore, conceive why such men "are not liable to be benefited" by an exhaustive comparison of both machines, even though it be in print. A clear demonstration of facts we believe far more acceptable to them than either unsupported assertion or abuse.

(*Miehle Letter.*)

Contrast your various experiments with the history of the "Miehle." Nearly twelve years ago the first press of the name was set up in Chicago. After four years of practical use on work of all descriptions, it was demonstrated that the press has fulfilled the most sanguine expectations of all interested. It was then, and not until then, put upon the market, and the result is a press in which nobody has been deceived.

The "Miehle" has indeed earned its past and we respect its many victories, but we are not now relating history; we are making it. That the "Century" is the press of today and and of to-morrow its achievements, which are more brilliant than those yet attained by any other press, will testify.

(*Miehle Letter.*)

If you have a press which can be sold in competition with the "Miehle," "have him write it in the contract"—that is all we ask—and when it has withstood even the short test which has caused you to discard others of similar names, you might claim a standing as a competitor.

Yours truly,

MIEHLE PRINTING PRESS & MFG. CO.

P. S.—This letter is capable of reproduction by the Zinc Etching Process.

Gentlemen, we know that self-preservation is the first law of nature, and therefore expect that you will strain every nerve to retain your hold upon the uppermost round of the ladder, but the time has come and the "Century" is here, and there is another law which overrules even the first law of nature, and that is the law of the survival of the fittest. If you would quarrel with fate, here, then, is your opportunity.

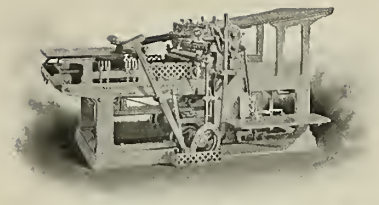
Upon page five of your revised Catalogue for 1895, the following words appear:

"The world is challenged to any competition in quality and quantity of products."

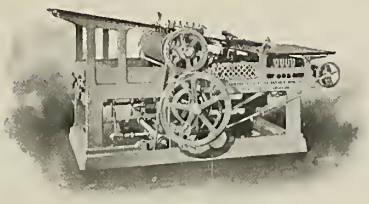
We accept this challenge, without qualification or reservation, for the "CENTURY" press.

Respectfully yours,

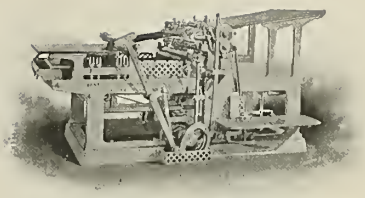
CAMPBELL PRINTING PRESS & MFG. CO.



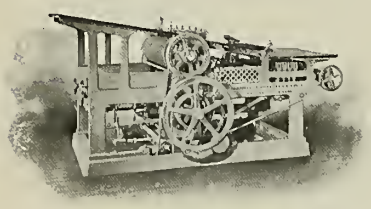
Franklin Printing Co., Philadelphia, Pa.



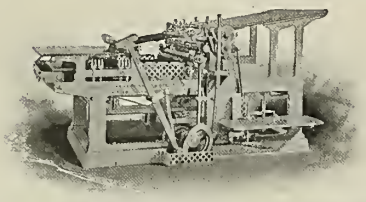
Franklin Printing Co., Philadelphia, Pa.



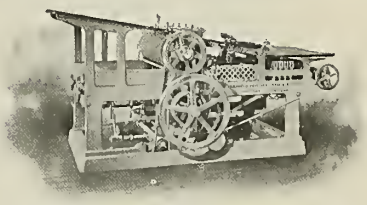
Franklin Printing Co., Philadelphia, Pa.



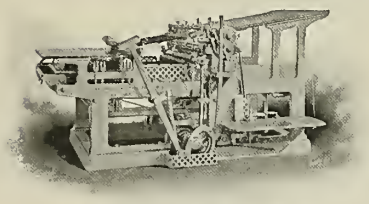
E. A. Fricke, Philadelphia, Pa.



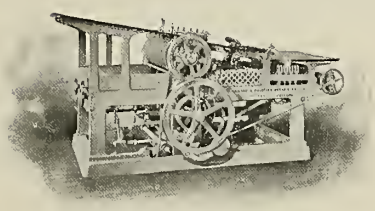
Franklin Printing Co., Philadelphia, Pa.



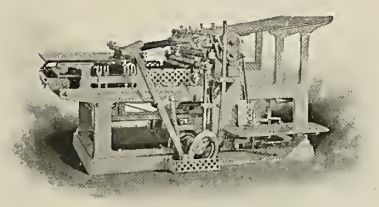
Guarantee Printing Co., Philadelphia, Pa.



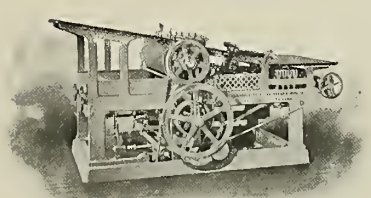
C. E. Northrup, Buffalo, N. Y.



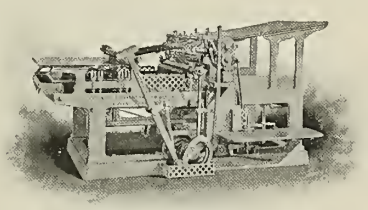
Graser Bros., Buffalo, N. Y.



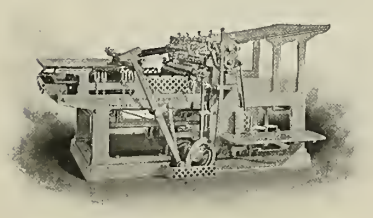
Kingston Freeman, Rondout, N. Y.



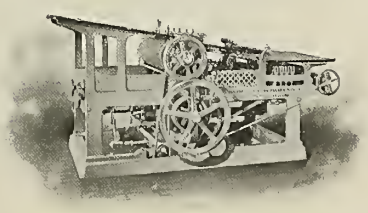
Kingston Freeman, Rondout, N. Y.



Steppacher & Co., Philadelphia, Pa.



Foster, Dick & Co., Pittsburg, Pa.



Foster, Dick & Co., Pittsburg, Pa.

THE WINTHROP PRESS.

New York, Oct. 13, '96.

Campbell P. P. & Mfg. Co.:

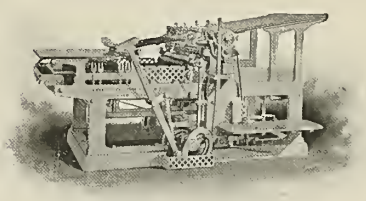
Gentlemen,—The two Century Presses now running in our office are giving thorough satisfaction. They are a great success.

Yours truly,

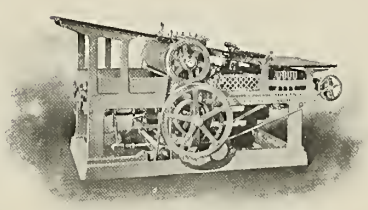
The Winthrop Press.

J. H. EGGERS, Vice-Pres.

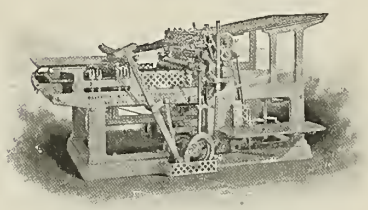
NOTE—This is another house which has installed "Centuries" after having used "Miehles" for several years.



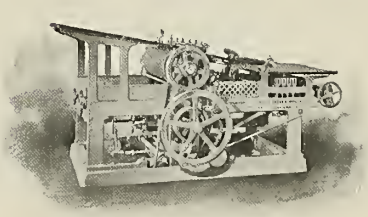
R. J. Oliphant, Oswego, N. Y.



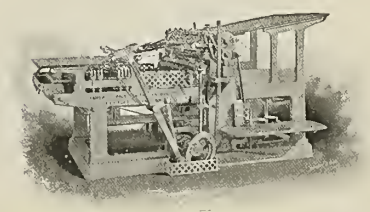
Ernest Hart, Rochester, N. Y.



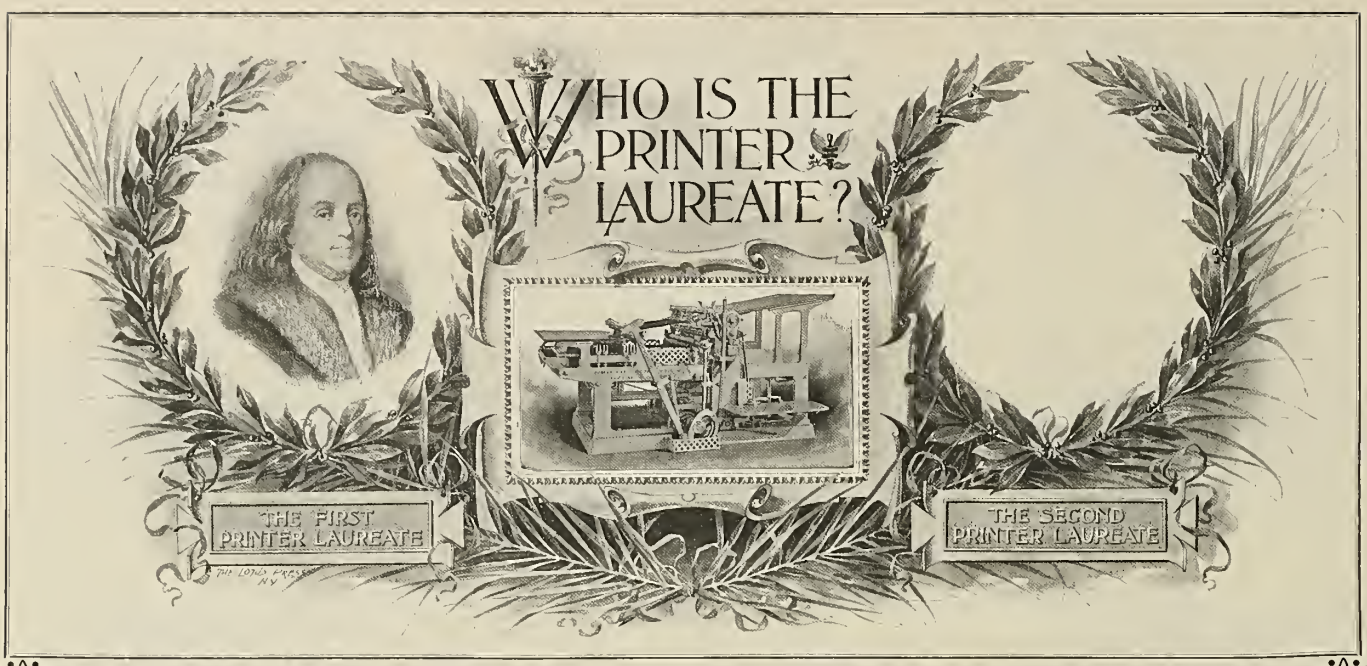
Priest & Benjamin, Ithaca, N. Y.



Priest & Benjamin, Ithaca, N. Y.



Foster, Dick & Co., Pittsburg, Pa.



A Battle Royal

all along the line. Mr. Orr's friends bunch their votes and he wrests second place from Mr. Johnston.

Mr. Shepard is now fifth in the race.

Mr. Herbert increases his lead but slightly.

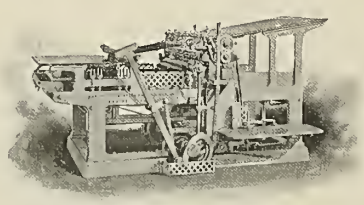
We regret to announce the death of Mr. C. E. Leonard, of Chicago, at one time one of the leading candidates in the Printer-Laureate contest. Mr. Leonard enjoyed the respect and esteem of the printing trade generally.

Mr. W. W. Pasko, Chairman of the Committee, reports votes registered to October 20, 1896:

	No. of Votes.
B. B. HERBERT (National Journalist), Chicago,	2,202
LOUIS H. ORR (Bartlett & Co.), New York,	554
WM. JOHNSTON (Printers' Ink Press), New York,	515
PAUL NATHAN (Lotus Press), New York,	487
HENRY O. SHEPARD, Chicago,	331
THEO. L. De VINNE (De Vinne Press), New York,	261
J. F. EARHART, Cincinnati,	190
ANDREW McNALLY, Chicago,	57
THOMAS MacKELLAR, Philadelphia,	52
H. T. ROCKWELL, Boston,	47
CHAS. E. LEONARD, Chicago,	27
W. H. WOODWARD, St. Louis,	22
A. V. HAIGHT, Poughkeepsie, N. Y.,	9
A. O. BUNNELL, Dansville, N. Y.,	7
DAVID RAMALEY, St. Paul,	7
ROBERT WHITTET, Richmond, Va.,	6
R. R. DONNELLEY, Chicago,	5
C. A. DANA, New York,	4
THOMAS TODD, Boston,	4

Scattering Votes, 102. Total Vote registered, 4,889.

New votes registered for Egbert E. Carr, Marlboro, N. Y., and Augustus Peverelly.



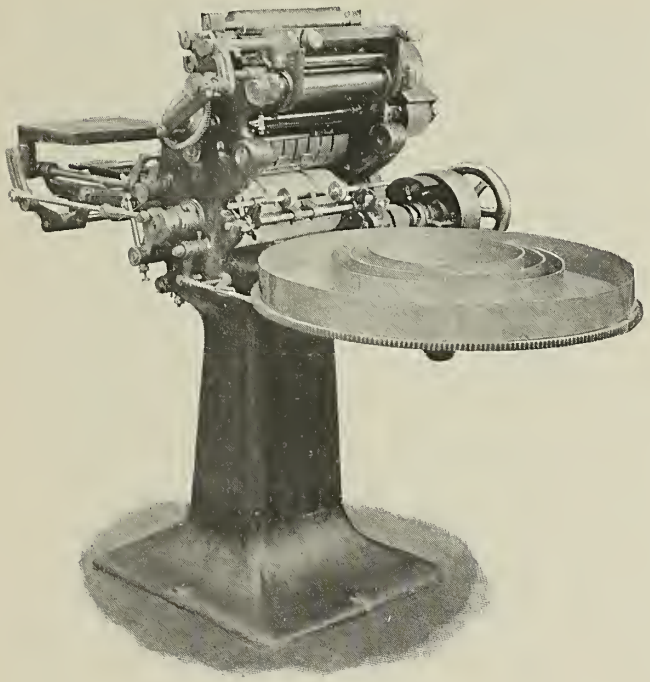
Our Gift to the Printer Laureate.

CAMPBELL PRINTING PRESS & MFG. CO.

5 Madison Avenue, NEW YORK.

334 Dearborn Street, CHICAGO.

A SELF-FEEDER sold on a guaranty of 5,000 impressions per hour.



REAR VIEW,

Showing revolving delivery table, with removable trays.

Every printer who is using one of our presses is doing much better than that.

The Harris Automatic Card and Envelope Press

Waste of stock reduced 90 per cent.
No offset from tympan sheet.
Envelopes printed on front or back.

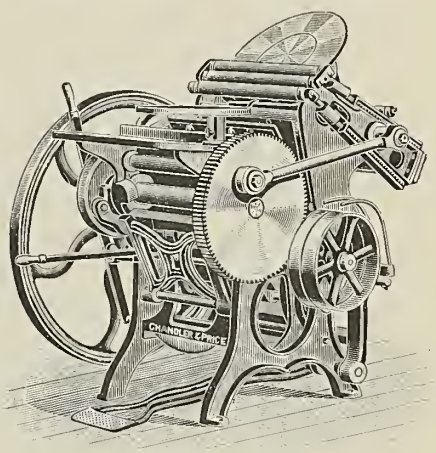
The Harris Automatic Press Co.

NILES, OHIO

THE CELEBRATED AND UNEXCELLED

CHANDLER & PRICE

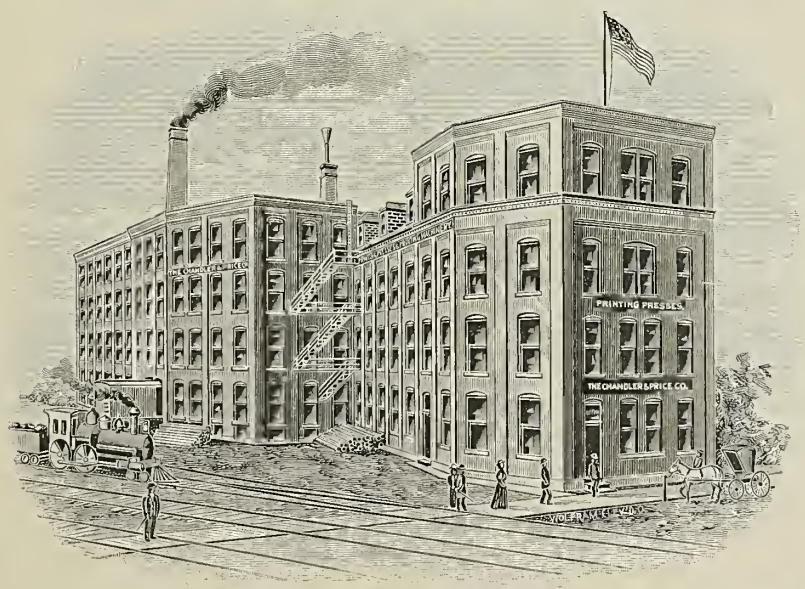
Patented:
May 26, 1885.
April 12, 1887.
March 12, 1889.
Others pending.



Not for the Least Money, but Cheapest in the End.

A TIME AND MONEY SAVER.

Old Style Gordon Press



SIZES AND PRICES:

Eighth Medium,	7 x 11,	with Throw-off and Depressible Grippers	$150.00
" "	8 x 12,	" "	165.00
Quarto Medium,	10 x 15,	" "	250.00
Large Quarto,	12 x 18,	" "	300.00
***Half Medium,**	14 x 20,	" "	400.00
* " "	14¼ x 22,	" "	450.00
Steam Fixtures,			15.00
Chandler & Price Fountain,	for either size press,		20.00
Buckeye Fountain,			10.00

*With each Half Medium are four rollers, thus securing superior distribution.

With each press there are three chases, one brayer, two sets of roller stocks, two wrenches and one roller mold.

No charge for boxing and shipping.

All our goods guaranteed in every respect.

N. B.—None genuine without the name of Chandler & Price, Cleveland, Ohio, cast upon the rocker.

WE CHALLENGE COMPARISON.

FOR SALE BY DEALERS ONLY.

BUY THE BEST AT FIRST AND THUS SAVE REPAIR BILLS.

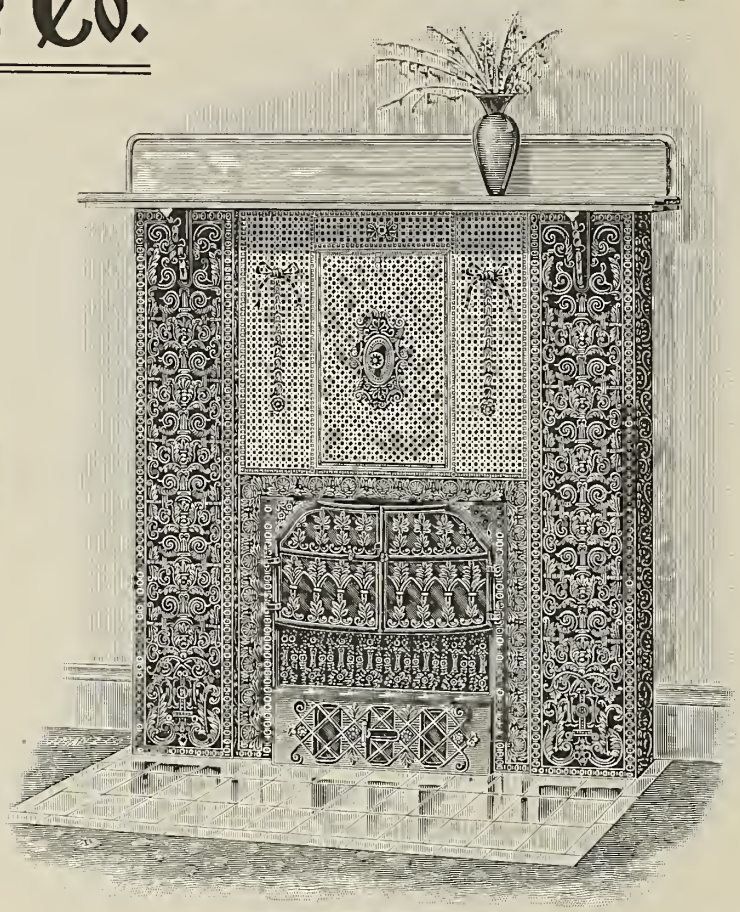
Specimens of
ZINC, HALF-TONE, WOOD AND LITHOGRAVURE ENGRAVING..... BY

J. Manz & Co.

183, 185 & 187 Monroe Street, Chicago.



Zinc Etching from Pen Drawing.
The most skillful artists are employed by us for executing Drawings in Line or Wash for all illustrative purposes.



Sample of Wood Engraving.
Thirty years' experience in this class of work. We have our own foundry for Electrotyping. Give us a trial order.

No. _____
_____ 189__
To _____
For _____

	DOLLARS	CENTS
Bal. brot. ford.		
Amt. deposited.		
Total.		
Amt. this check.		
Bal. car'd. ford.		

No. _____ New Madison, Ohio _____ 189__

The Farmers Bank

Pay to the order of _____

_____ Dollars

$ _____



Vignetted Half-Tone from Photograph.

Nash Bros. Wholesale FRUITS AND COMMISSION, CIGARS AND TOBACCO.

Cold Storage in Connection.

Lithogravure Headings
For Note, Letter or Bill Head use, Bank Checks and Stubs, Drafts, Cards, etc., at lowest prices.

Specimen Sheets of any of the above processes sent free to any printer. CORRESPONDENCE SOLICITED. ESTIMATES CHEERFULLY FURNISHED.

PREPARE FOR PROSPERITY! SEND IN YOUR ORDERS NOW.

See our Specimens on this and opposite page, also page 145.



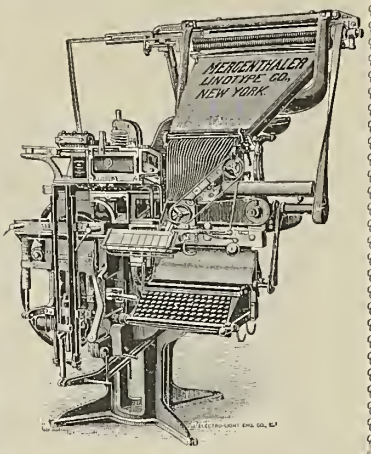
COMBINATION ZINC AND HALF-TONE ENGRAVING.

From original drawings by our own artists, showing style suitable for Magazine or Catalogue Cover, adapted to one or two printings.

THE LINOTYPE

is especially adapted for

Magazine Composition



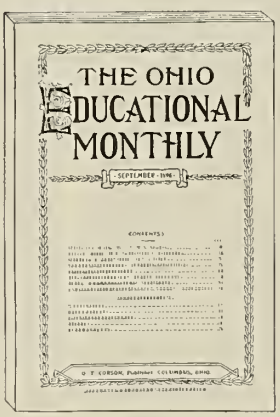
Some of the best periodicals in the country are being set up on Linotype machines, and the number is steadily increasing as the advantages of Linotype composition become known. Each machine sets type in size from agate to small pica. Face and measure changed in less than five minutes. A large variety is afforded of faces in English, German, French and other languages.



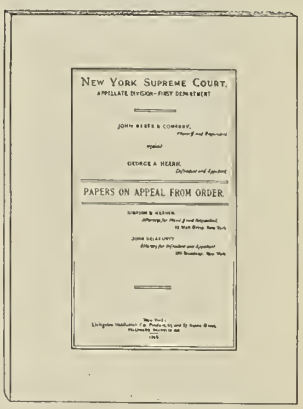
"New England Magazine." Type set on a Linotype.



"The American Kitchen Magazine." Type set on a Linotype.



"The Ohio Educational Monthly." Type set on a Linotype.

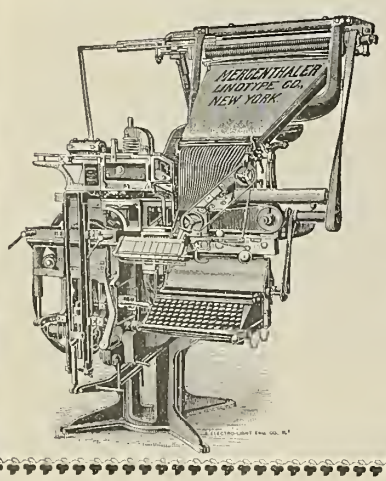


Specimen of Legal Work printed from type set on a Linotype.

There is no field in the printing trade in which the Linotype is being more generally adopted than among

Legal Printers.

Many of them are to be found in the following list of firms who have adopted the Linotype:



New York City—J. J. Little & Co., Trow Directory Ptg. and Bookbinding Co., S. S. McClure Co., Cherouny Ptg. Co., Herbert Booth King & Bro. Pub. Co., Isaac Goldman, William G. Hewitt, W. N. Jennings, DeLeeuw & Oppenheimer, D. Appleton & Co., J. A. Hill & Co., Livingston Middleditch Co., Robert LeCouver, Metropolitan Job Ptg. Co., Record and Guide Ptg. Co., Union Ptg. Co., Lafayette Press, Methodist Book Concern.

Chicago—Blakely Ptg. Co.; Brown, Cooper Typesetting Co., Howard & Wilson Pub. Co., *Die Rundschau*, *Ram's Horn*, W. B. Conkey Co., F. K. True & Co.

Philadelphia—Geo. F. Lasher, Harper & Bro., Patterson & White, Dunlap Printing Co.

Boston—Public Library, C. A. Pinkham & Co., J. J. Arakelyan.

Baltimore—The Friedenwald Co., Fleet, McGinley & Co., Guggenheimer, Weil & Co., Thomas & Evans.

St. Louis—Buxton & Skinner Stationery Co., C. H. Mekeel Stamp and Pub. Co., Machine Typesetting Co.

Mergenthaler Linotype Co.

TRIBUNE BUILDING, NEW YORK.

PHILIP T. DODGE,
President and General Manager.

Border around this advertisement was set on a Linotype Machine.

Solution to The Ault & Wiborg Co's Chromatic Puzzle

CHROMATIC PUZZLE.

An awkward young man from the country, by the name of , was said to be very  because he turned  when a young lady, who was dressed in , presented him with a  .

One day while eating a   he was made to feel very  because he choked upon a seed until he became  in the face. He possessed one advantage over his city friends, however, and that was he knew that  berries are  when they are .

Brown....464=84	Black.....254=72	Orange...154=42
Green.....357=39	Yellow....439=69	Blue.....309=00
Scarlet....365=01	Violet.....326=64	Purple....174=04
	Red.....333=00	

The Ault & Wiborg Co.

Manufacturers Finest Printing Inks, Blacks and Colors,

Ault & Wiborg, 68 Beekman St., New York City.

Cincinnati

Chicago 82 Sherman Street.



OLIVE BROWN, $2.00. (470-03.)

The Ault & Wiborg Co.

Manufacturers Finest Printing Inks, Blacks and Colors,

Ault & Wiborg,
68 Beekman St., New York City.

Cincinnati

Chicago
82 Sherman Street.

(OVER.)

Thorough Inspection Invited.

Empire Type-Setting Machine Company

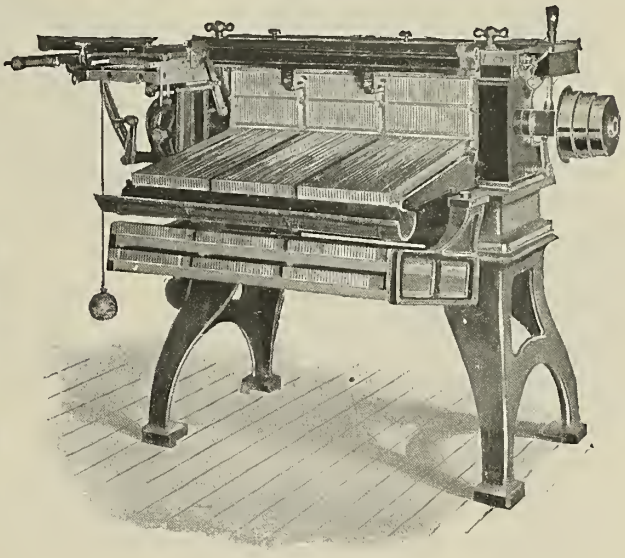
203 Broadway, New York.



COMPOSING MACHINE

The EMPIRE sets ordinary type.....

REQUIRES no machinist, metal or gas. Simple in construction, moderate in price. Rapid and accurate in operation. Admits use of italics, small caps, and black-letter sideheads.



AUTOMATIC DISTRIBUTER.

Western Agents: A. D. Farmer & Son Type Founding Co.

CAN BE SEEN IN PRACTICAL OPERATION AT OUR SALESROOMS, 111 & 113 QUINCY ST., CHICAGO.



2-2

"A ...PIN a day is a Groat a year."

The Bennett "Labor Savers"

Are the Catch Pennies of the Print Shop and

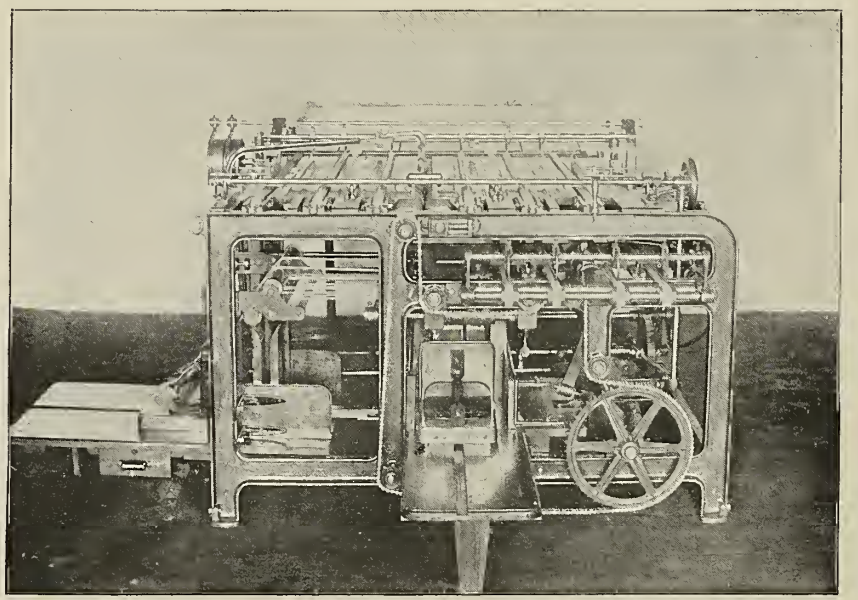
...STAND ALONE

IN PRICE, UTILITY and INGENUITY.

One Hundred and Four Styles and Combinations of Folding Machines, Roll Wrapping Machines, Flat Wrapping Machines, Label Mailers, Sheet Joggers, Power Saw Benches, Job Room Benches and Roll-Top Tool Cases, Stock and Form Trucks, Stereotypers' Iron-Lined Trucks, Electro Cabinets, Die Cabinets, Revolving Type Cabinets, End-Wood Cutter Sticks, Zinc Top Mailing Tables, End-Wood Make-Ready Tables, Platen Press Feed Gauges, Foreman's Desk and Specimen Cabinet, etc.

This line of goods can be bought of our agents in

Chicago, New York,
Philadelphia, Baltimore,
Boston, Buffalo,
Pittsburgh, Cleveland,
Cincinnati, St. Louis,
Kansas City, Omaha,
St. Paul, Minneapolis,
Milwaukee, Denver,
San Francisco, Portland,
Atlanta, Dallas,
Toronto Type Foundry, Toronto and Winnipeg,
Dominion Type Foundry, Montreal and St. Johns, N. B.,
M. P. McCoy, 54 Farringdon Rd, London, England,
Harry Franks, 47 Pitt St., Sydney, N. S. W.,
International Printers' Supply Co., El Paso, and City of Mexico, or



THE ROCKFORD FOLDER CO.,

ROCKFORD, ILLINOIS.

....CABLE ADDRESS, "LABOR SAVERS."

The Profits

to be derived from the printery or bindery are directly dependent on the machinery equipment.

It is the EXTRA saving over the general run of machines that counts in competition.

Three machines, distinctively saving tools, are before you.

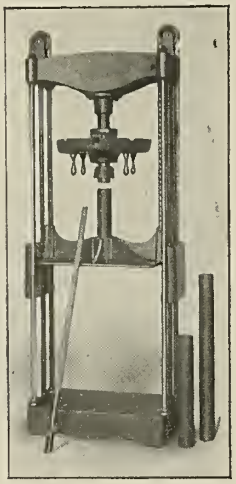
Before You Buy

May we tell you in detail why and how they will save you money?

Balanced Platen Standing Press.

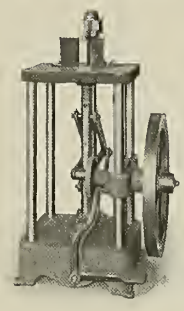
Whatever the height of the pile, Pressure may be instantly applied.

The delay and trouble of Blocking is obviated.



POWER CORNER CUTTER

Clamps 4½ inches of paper as hard as it cuts it. The pile CANNOT SLIP.

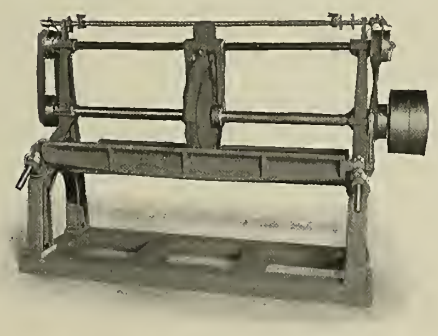


Its massive build insures a long and healthy life.

Automatic Knife Grinder.

If you have many knives ground and count the cost in a year, you will find a capable Grinder a paying investment.

We reverse the old method of moving the knife along the wheel, and insure permanence of temper and absolute uniformity of bevel.



The Seybold Machine Co.

Makers of
Machinery for Bookbinders, Printers, Lithographers,
Paper-Box Makers, Paper Mills,
Paper Houses, etc.

DAYTON, OHIO,
53-55 Louie St.

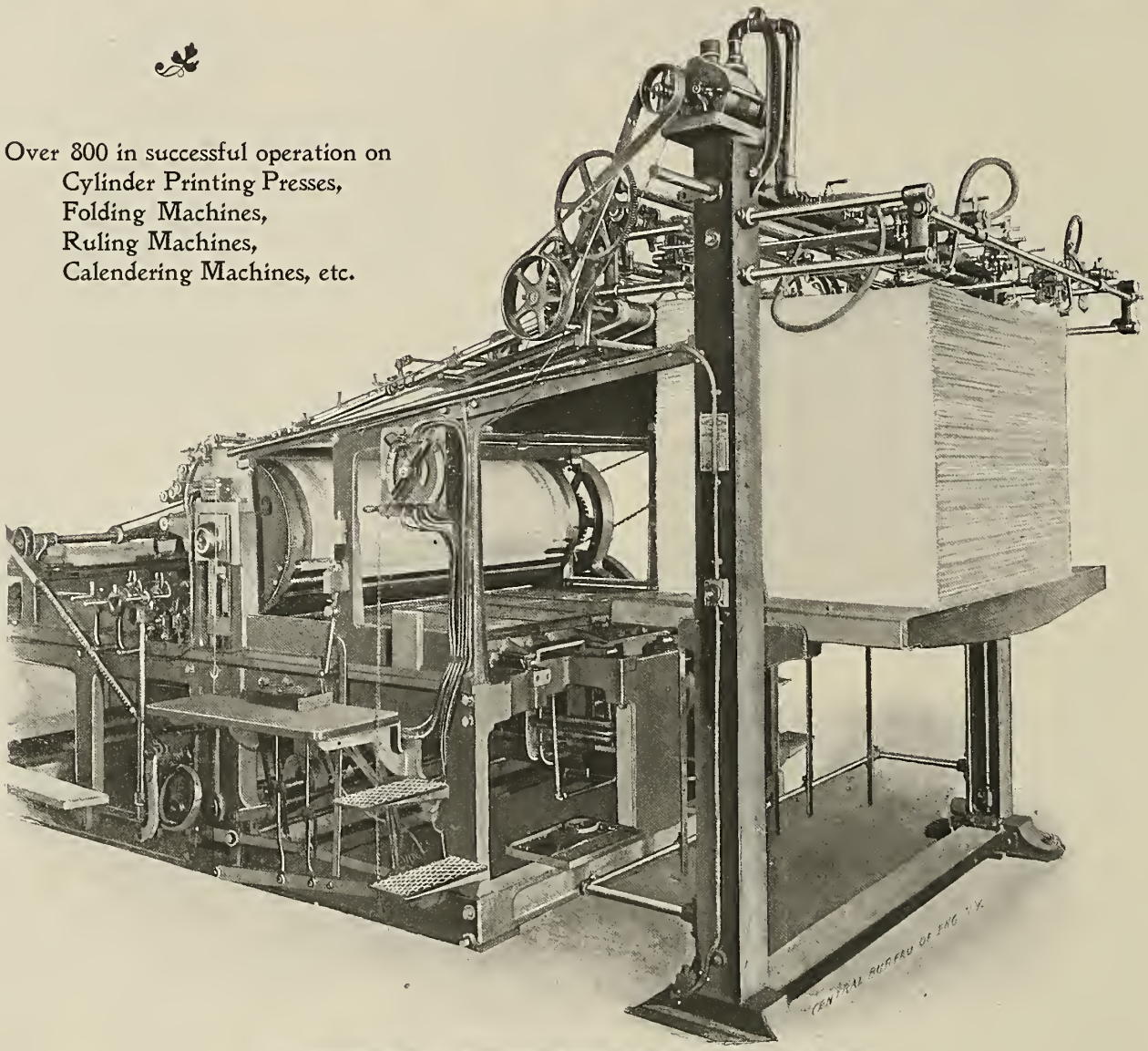
NEW YORK CITY,
44 Centre St.

CHICAGO, ILL.
371-373 Dearborn St.

ST. LOUIS, MO.
406 North Third Street.

Economic Automatic.... Paper-Feeding Machine

Over 800 in successful operation on
Cylinder Printing Presses,
Folding Machines,
Ruling Machines,
Calendering Machines, etc.



AS ATTACHED TO A TWO-REVOLUTION FRONT-DELIVERY PRESS.

MANUFACTURERS' AGENTS

Smyth Book Sewing Machines,
Smyth Case Making Machines,
Economic Paper-Feeding Machines,
Chambers Folding Machines,
Christie Beveling Machines,
Acme and other Cutting Machines,
Elliott Thread Stitching Machines,
Universal Wire Stitching Machines,
Ellis Roller Backer,
Peerless Rotary Perforators,

AND A COMPLETE LINE OF

MACHINES FOR BOOKBINDERS AND PRINTERS.

Duplicate Parts for Machines, Tape, Wire, Thread, Oil, etc.

COMPLETE OUTFITS.

CAN be attached to any Cylinder Press, Marginal Folding Machine or Ruling Machine. Adjustments simple and quickly made. Adapted to small as well as large runs. Press Feeders constructed to carry a load of 5,000 to 18,000 sheets, according to weight of paper. Tape frame of Feeder can be lifted in one minute and press fed by hand if desired. Increases production from 15 to 30 per cent, insures absolutely perfect register, and saves labor and wastage. We can show some of the largest printing and binding establishments completely equipped with the Economic Feeders. It will pay you to investigate.

Write to the Sole Agents.

E. C. Fuller & Co.

CHICAGO OFFICE:
279 Dearborn Street.

28 Reade Street, NEW YORK.

PHONE 1700 MAIN



FACILITIES AND CAPACITY UNEXCELLED

Geo. H. Benedict & Co.

Designers
Engravers
Electrotypers

175
177
CLARK
STREET
CHICAGO
ILL. U.S.A

B



SPEAKING OF PRESSES, THE PERFECT PRESS

—IS—

The Huber

THE NEW HUBER IS THE ACME OF PRESS BUILDING.



ASK ANY GOOD PRESSMAN, WHO HAS USED THE HUBER, HIS UNBIASED OPINION OF IT, AND HIS ANSWER WILL BE THE ONLY INDORSEMENT WE CARE TO SUBMIT.



IT HAS A NEW PRINCIPLE OF BED MOTION WITHOUT SPRINGS

IT IS SIMPLE IN CONSTRUCTION AND DURABLE IN ALL ITS PARTS

IT IS BUILT BY SKILLED WORKMEN FOR SKILLED WORKMEN

IF YOU ARE INTERESTED IN PRESSES IT WILL PAY YOU TO INVESTIGATE THE

NEW HUBER

VAN ALLENS & BOUGHTON,

59 ANN STREET, 17 TO 23 ROSE STREET,

NEW YORK.

WESTERN OFFICE:

256 DEARBORN ST.,
CHICAGO.

H. W. THORNTON, MANAGER.

WM. A. McKINLEY, President. GARRET A. HOBART, Vice-President. OSCAR E. BINNER, General Engraver.



McKINLEY, HOBART & BINNER

Official Headquarters: { WHITE HOUSE, WASHINGTON, D. C. AND FISHER BUILDING, CHICAGO, U. S. A.

SOUND MONEY will be coined under the supervision of Messrs. McKinley and Hobart from Uncle Sam's plates, enabling them to guarantee their patrons a hundred cent dollar, either silver or gold. Mr. Binner will personally supervise the coining of the very best plates for illustrating purposes, securing thereby the

CONFIDENCE of our patrons, and not take any chances with a half-price coin or plate, for half price equals half value. A 50-cent dollar is no more a 100-cent dollar than a 15-cent half-tone is a perfect half-tone. Such a combination is bound to assure to all alike

PROSPERITY such as we have all longed for. It is not a question of "knowing how," but simply a chance of proving to all that McKinley, Hobart & Binner can and will turn out "Perfect, Sound-Money, Confidence and Prosperity" Plates that will satisfy the most fastidious — not only in silver and gold, but copper as well. Give the new firm a trial.

Respectfully,

McKINLEY, HOBART & BINNER,
WASHINGTON and CHICAGO.

Address all communications to "Binner, in the Fisher Building, Chicago." "Binner's Modernized Advertising" sent on receipt of five 2-cent stamps.

Geo. G. Stebbins. Ivan T. Burney.

ESTABLISHED 1821.

The Journal and Courier.

STEBBINS & BURNEY.

LITTLE FALLS, N. Y., October 3, 1896.

C. F. AHLSTROM, Esq:

Agent The Whitlock Machine Co.

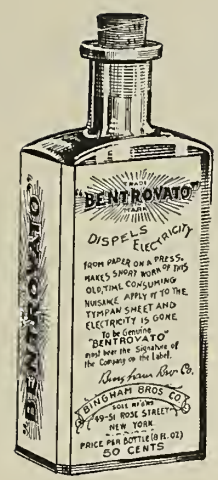
Dear Sir,—We learn that the————Co., of————are contemplating the purchase of a pony press and we think it may be to your interest to see them soon. The Company is responsible and are doing a good paying business. We will be glad to do anything we can to aid you in making a sale.

We have intended to write you for some time past—but have deferred for one reason or another—and tell you how much we like the press. It is splendid, and we have yet to find anything about it where we think it might be improved. Although the year has been a bad one in a business view, we have never regretted for a minute that we bought the perfect little cylinder press. You can safely refer to us at any time, for everybody in the office is "in love" with the little pony.

Very truly yours,

STEBBINS & BURNEY.

Whitlock Two-Revolution Pony,
2 Rollers; Bed, 27 x 31.
MANUFACTURED BY
THE WHITLOCK MACHINE CO.
SALES OFFICES:
132 Times Building, New York.
10 Mason Building, Boston, Mass.



"BEN-TRO-VÄ-TO"

(See page 527, August, 1896, number "The Inland Printer" for original.)

Price per Bottle of Eight Fluid Ounces, Fifty Cents.

For sale by all Dealers, or

Bingham Brothers Company

Sole Manufacturers,

49-51 Rose Street, NEW YORK.

Get a bottle now; you don't know when you may be troubled.

Correspondence

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

THE ELECTRIC DISSIPATOR AS A MONEY SAVER.

To the Editor: MILTON, Pa., June 11, 1896.

I wish to thank you for advice I got from THE INLAND PRINTER, which, by the way, was given another party in answer to a query. As I was in the same predicament at the time, I hastened to take advantage of the advice, and my troubles were over. During the early spring I was engaged in printing a catalogue on paper which was very heavily charged with electricity, and tried every means to overcome it. Your advice was to use a dissipator. Secretly, for fear of being laughed at, I sent for a bottle, and cautioned my pressman to say nothing if it was a failure and I was stuck once more. The first trial was on the second side of a run, and everything moved off smoothly. Still I was afraid, and tried it on a new run. The results were the same. After using it a couple of days our proprietor noticed that things were moving much smoother, and asked the reason. Then I explained. From that time I have had no trouble with electricity. I advocate no special brand, but know that the one I purchased did the work. The cost of dissipator and expressage was 75 cents, but I have half of it left, and it saved the firm many dollars. C. M. SCHUYLER.

[The dissipator was the "Bentrovato," of Bingham Brothers Company, 49-51 Rose street, New York, advertised in THE INLAND PRINTER for February, 1896.—ED.]

CONSERVATIVE VS. RADICAL TRADE-UNIONISTS

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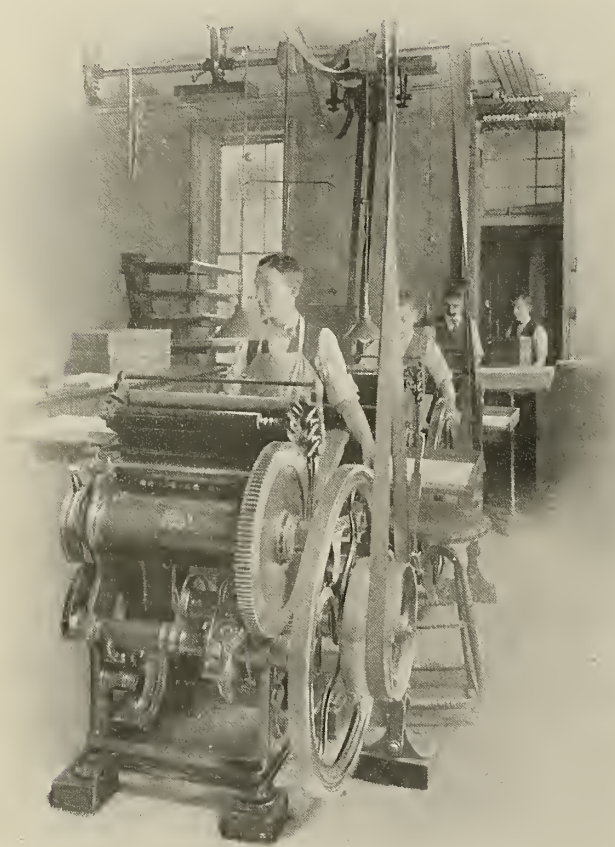
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BEWARE OF IMITATIONS.

Plain Proof for Printers

"I have proved thee; thou art never destitute of that which is convenient." — BUNYAN'S PILGRIM'S PROGRESS.

THIS PICTURE shows in the foreground a press bought *nineteen years ago,* which has been run continuously ever since, in an office which is justly celebrated for producing the finest printing extant — the Specimen Printing Department of the MacKellar, Smiths & Jordan Branch of the American Type Founders' Company, at Philadelphia. During that time less than $20 has been spent for repairs on it. It is the Half Super-Royal Gally Universal No. 54 — the fourth of that size made — and the register is still perfect, the impression true, the power undiminished. There are in the same office three other Gally Universals — two of them in use over ten years; one put in a year ago. The latter has all the merits of the old No. 54, with added speed, more massive construction and many modern improvements.



We claim and can prove that for durability, power, perfection of distribution, labor-saving conveniences of all kinds, and for the production of perfect printing rapidly, the Gally Universal Press excels all others. Since nineteen years ago the quality has been improved, the prices greatly reduced.

"That which all men's experience teacheth them may not in any wise be denied." — HOOKER.

American Type Founders' Company,

General Selling Agents for the

Gally Universal Job Presses.

Kept in Stock at all Branches.
For List of Branches, see "Business Directory" pages.

Send for Gally Universal Catalogue de Luxe, the most handsome Press Catalogue ever issued.

This page set with Bradley, Jenson Old Style, Satanick and Harvard Italic, made only by the American Type Founders' Co.

A BARGAIN!

When a press is offered at a very slight advance on the price of the next best press, and is worth over 33 1-3 per cent more than next best press, then it is a Bargain. For this reason the

BEST DISC PRESS MADE.

Peerless Presses are Bargains.

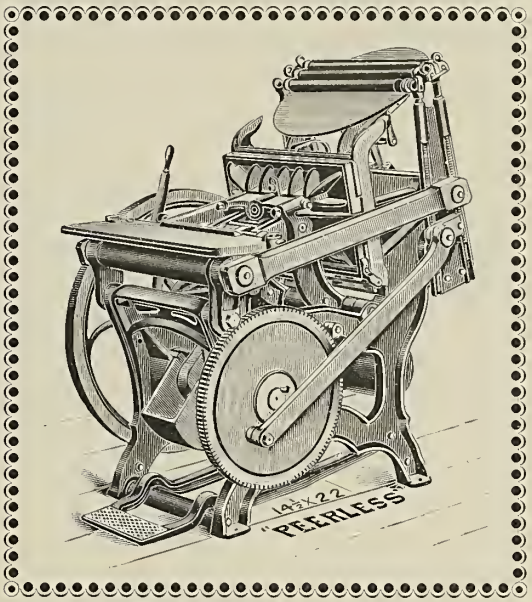
Peerless Speed—None faster; without jar or noise.

Peerless Comfort—All impression screws in sight; gear-wheel out of sight, not interfering with sheets, as on Gordons.

Peerless Impression—Compound toggle, acting direct on center of platen. Strongest where all other platens are weakest.

Peerless Strength—Recommended for embossing and other exceptional uses.

Peerless Durability—Workmanship perfect; based on quarter century's experience and true principles of construction, giving maximum of endurance with minimum of friction.



American Type Founders' Company,

GENERAL SELLING AGENTS.

AN OFFER.

Three sizes of an up-to-date Lever Paper Cutter, positively superior to all other lever cutters, at prices no higher than asked for second—yes!—third-rate cutters!

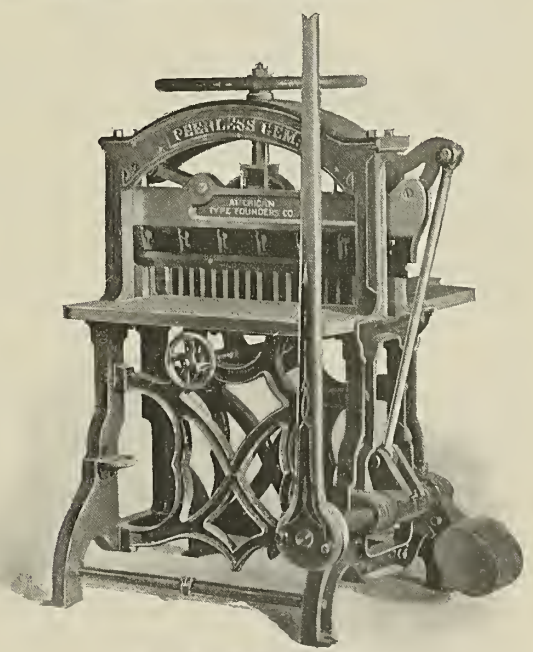
Peerless Gem Cutters.

Made Specially for the American Type Founders' Company.

30-inch, - - - -	$175 list.
25-inch, - - - -	125 list.
23-inch, - - - -	100 list.

But write for net cash prices.

All the above unequaled in strength, weight, power and ease of leverage, rigidity, accuracy, gauges, workmanship and finish.



30-INCH PEERLESS GEM.

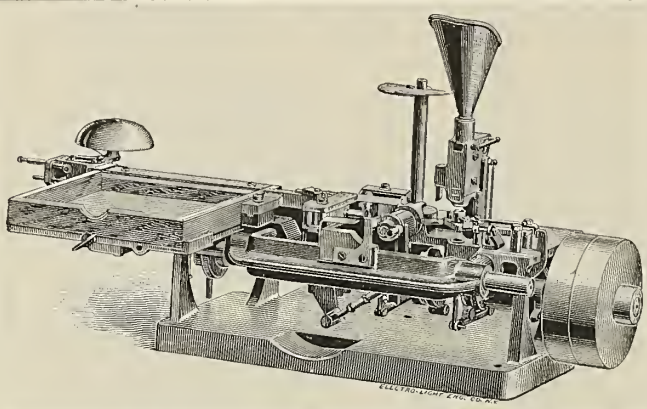
For Sale at all Branches (see list of Branches in "Business Directory" pages elsewhere), of the

American Type Founders' Company.

This page set in Howland, Jenson Old Style and De Vinne Italic, all made exclusively by the American Type Founders' Co.

The Chadwick Typesetter

SIMPLE DURABLE INEXPENSIVE

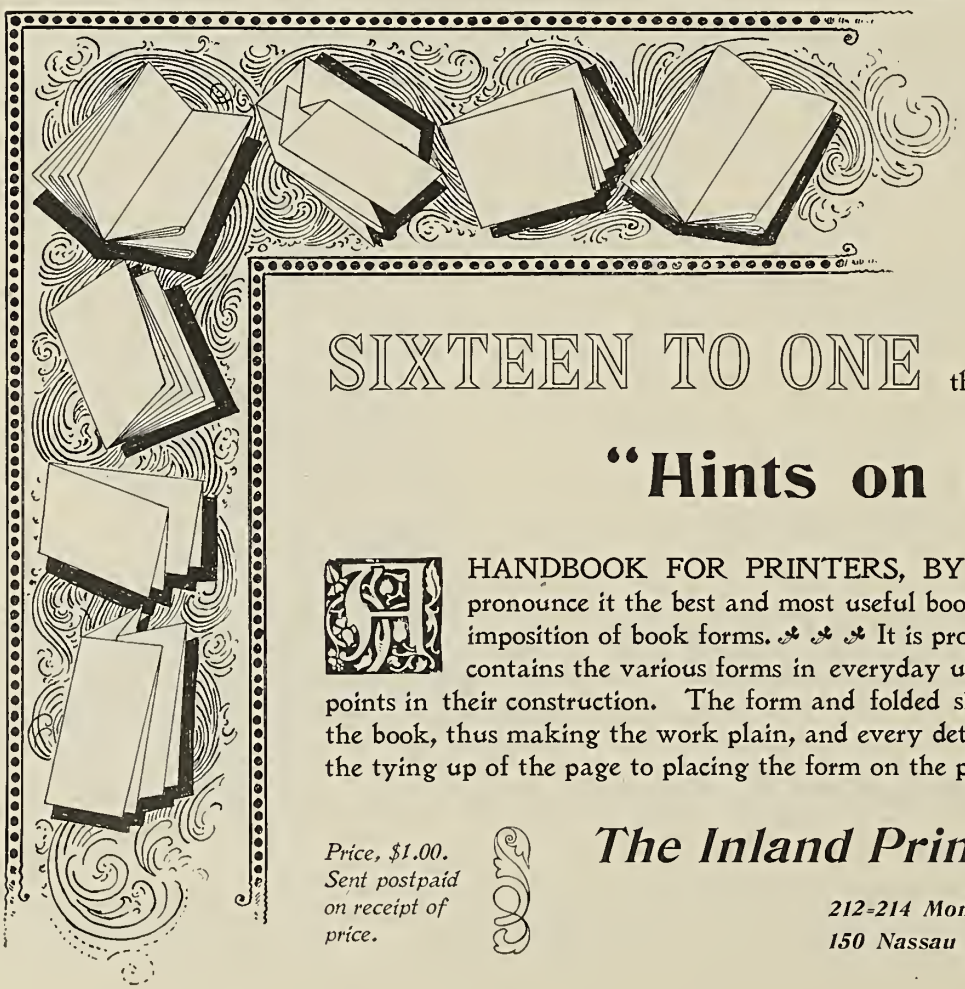


Price, $300

USES ORDINARY TYPE.
NO SPECIAL NICKS.

Sets any length of line, and is operated successfully by any compositor.

Sole Manufacturers and Dealers: MAGUIRE & BAUCUS, Limited,
44 Pine Street, New York.



Good as ~ ~ Gold!

SIXTEEN TO ONE that when you have read

"Hints on Imposition"

A HANDBOOK FOR PRINTERS, BY T. B. WILLIAMS, you will pronounce it the best and most useful book extant on the subject of the imposition of book forms. It is profusely illustrated, and not only contains the various forms in everyday use, but deals carefully with all points in their construction. The form and folded sheet are placed side by side in the book, thus making the work plain, and every detail is carefully dealt with from the tying up of the page to placing the form on the press.

Price, $1.00. Sent postpaid on receipt of price.

The Inland Printer Company,

212-214 Monroe Street, - - - CHICAGO.
150 Nassau Street, - - - - NEW YORK.

The widespread popularity and universal recognition of the merits of

BROWN & CARVER CUTTERS

is evidenced by the following names of recent purchasers:

NEW YORK—American Bank Note Co.
CLEVELAND—W. M. Bayne Printing Co.
BALTIMORE—Schurmann & Momenthy.
CHICAGO—Armour & Co.
PHILADELPHIA—Bailey, Banks & Biddle.
BETHLEHEM—Anton Hesse.
NEWARK, N. J.—The Whitehead & Hoag Co.
NYACK, N. Y.—Helmle Bros.
HARTFORD—Pope Mfg. Co.
NEW HAVEN—National Folding Box & Paper Co.
MONTCLAIR, N. J.—U. S. Printing Co.
SYRACUSE, N. Y.—Hall & McChesney.
RICHMOND, VA.—Whittet & Shepperson.
WINNIPEG, MAN.—Bulman Bros. Co.
ST. JOHN, N. B.—Barnes & Co.
SAN FRANCISCO—Mysell & Rollins.
SAN ANTONIO, TEX.—Maverick Litho-Ptg. Co.
ROCHESTER—Rochester Folding Box Co.
CINCINNATI—Gibson & Sorin Co.
DENVER—J. C. Teller.

OSWEGO MACHINE WORKS,
OSWEGO, N. Y.

THE MERRYMOUNT PRESS.

NOTICE

To all whom it may concern:

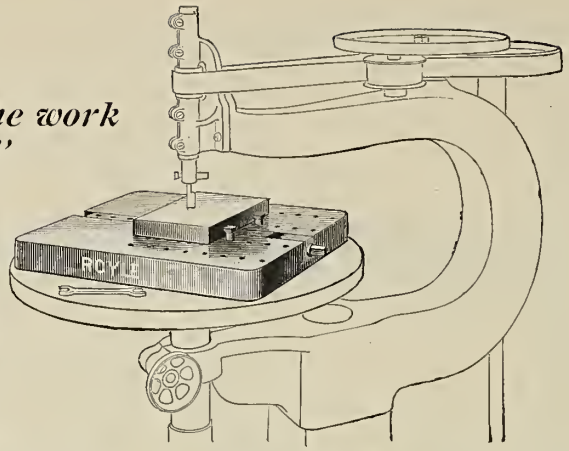
On the twenty-fifth day of August, 1896, Letters Patent Numbered 25,979, were issued from the Patent Office of the United States to D. B. Updike and Bertram G. Goodhue for a Design for a Fount of Printing Type.

The Type shown, described and claimed in the Patent aforesaid is that used in the Altar Book, from The Merrymount Press. The present notice is printed in the patented type; and all persons are cautioned that the rights of The Merrymount Press therein are exclusive and will be so maintained.

D. B. UPDIKE,
The Merrymount Press,
7 Tremont Place,
Boston.

A Customer Writes—

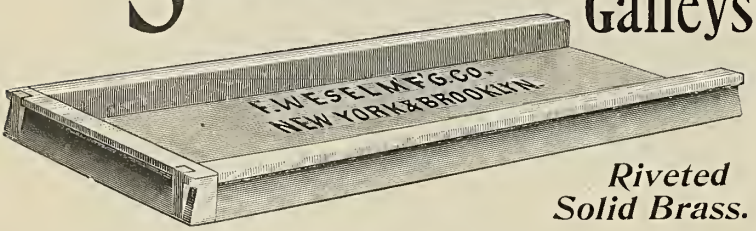
"We are entirely satisfied with the work done by your Routing Machine."



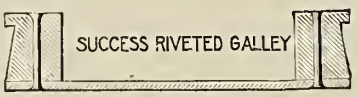
It is a great deal to be entirely satisfied with anything in this world. However, those using our Routers have reason to be satisfied, for they have machines that are entirely practical in every way. Our other machines are no less so.

JOHN ROYLE & SONS,
PATERSON, N. J.

"Success" News and Job Galleys



Riveted Solid Brass.



Rim and End View.

Made in the manner for which the name of WESEL has become famous, of all-brass, and with the rims riveted to the bottom — not screwed. The corners are interlocked, and the rim is of a new design calculated to secure strength and safety in handling. No danger of "pi" in lifting. A time saver.

News Galleys, single column, $2.00; double column, $2.50.
Job Galleys in all sizes, from $1.50 to $6.00.

F. Wesel Mfg. Co.

Printers,' Electrotypers' and Bookbinders' Machinery and Supplies....

82-84 Fulton St.
NEW YORK.

Factory, 78 and 80 Cranberry Street, Brooklyn, N. Y.



The Hammer that Hits

the nail of prosperity on the head.

Are you trying to drive your "nail" without a "Wetter"? Mind you, don't pinch your income by the process.

Why not purchase a "Wetter," make a hit, and hold up your head along with your competitors who have been driving past you by the aid of Wetter Numbering Machines.

JOS. WETTER & CO.,
20-22 Morton St., BROOKLYN, N. Y.

OUR PROFIT-MAKING TRADE HELPS:
LITHOGRAPHED
Stock Certificate Blanks
Bond Blanks.
Certificate of Deposit
Check & Draft Blanks
School & College Diplomas.

1897
Calendars and Pads
"THE MOST FOR THE MONEY."
PRICE LISTS AND SAMPLES ON APPLICATION.
GOES LITHOGRAPHING CO.
160-174 ADAMS ST.
CHICAGO.

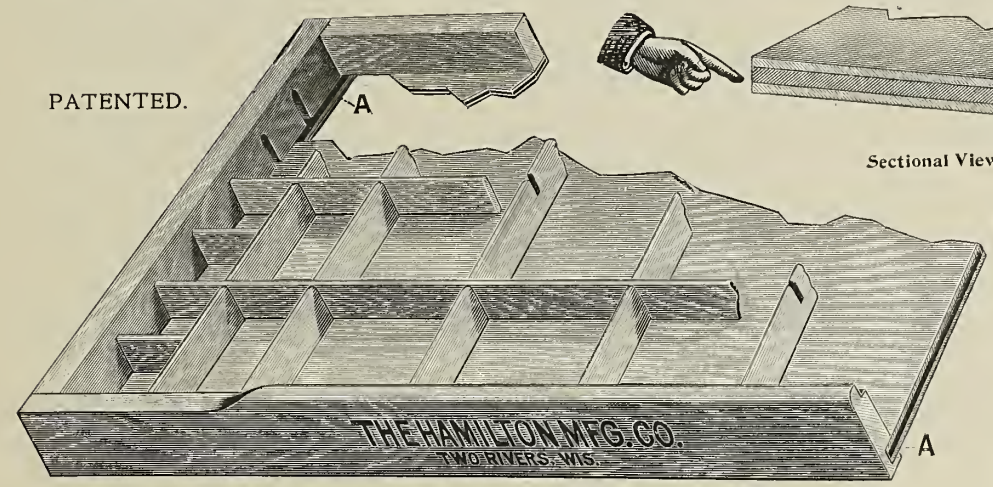
LITHOGRAPHING
IN ALL ITS BRANCHES
FOR THE TRADE.
Our facilities are unexcelled.
Prices and quality unequalled.
Write for estimates and samples.

Hamilton's "New Departure" Case

CASE MAKING has attained such perfection that there has seemed to be little chance for improvement aside from the bottom. Heretofore the best bottoms obtainable have had a tendency to *crack* from *swelling* or *shrinking*. We offer here a bottom which **CANNOT CRACK, CANNOT SHRINK, CANNOT SWELL,** because the **GRAIN IS CROSSED.** There is no more probability of this bottom cracking than there is of a board cracking crosswise of the grain.

The Grain is Crossed...

PATENTED.



Sectional View Showing 3-ply Bottom and Grooves in Side Rails and Front. "A A."

Sectional View of Bottom—(full size).

THE only case fitted with a solid bottom.

THE only case on which the bottom cannot crack, shrink or swell.

THE only case which slides on side rails and not on bottom.

THE only case from which the bottom cannot be torn off, because it is rabbeted into the side rails and front.

THE only substantial improvement in case-making in modern times.

THE HAMILTON MFG. CO.

Two Rivers, Wis.

Sole Manufacturers of "THE NEW DEPARTURE CASE."

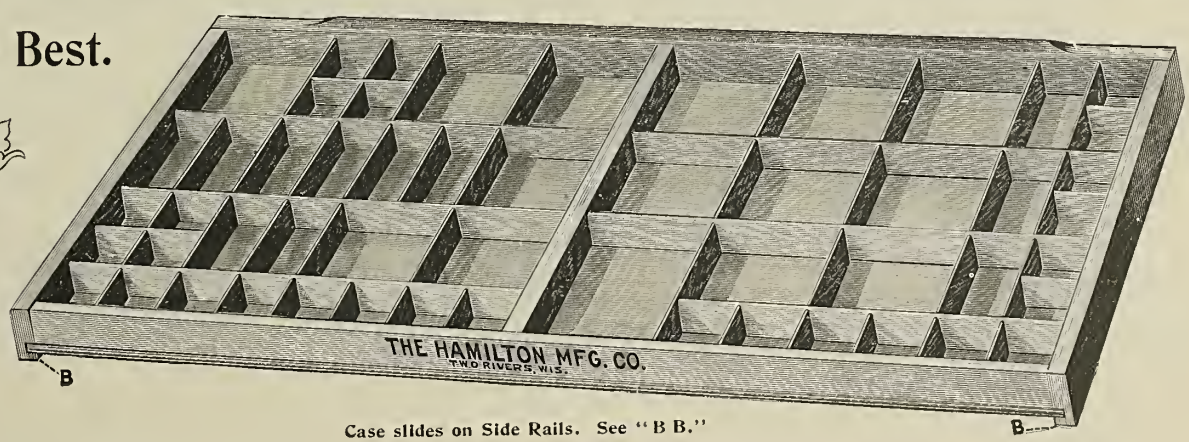
Wood Type and Printers' Furniture

OF SUPERIOR QUALITY.

Our goods are handled and carried in stock by every first-class dealer in Printers' Supplies in America. Ask for them.

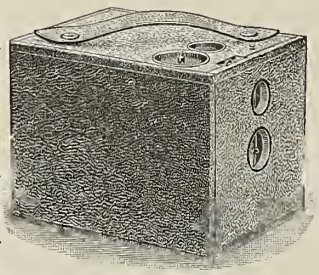
Get the Best.

Send to us or to your dealer for our catalogues. They cost you nothing.



Case slides on Side Rails. See "B B."

Photography Simplified.



Picture taking with the Improved Bulls-Eye camera is the refinement of photographic luxury. It makes photography easy for the novice—delightful for everybody.

LOADS IN DAYLIGHT with our light-proof film cartridges. Splendid achromatic lens, improved rotary shutter, set of three stops. Handsome finish.

Price, Improved No. 2 Bulls-Eye, for pictures 3½ x 3½ inches,	$8.00
Light-proof Film Cartridge, 12 exposures, 3½ x 3½,	.60
Complete Developing and Printing Outfit,	1.50

EASTMAN KODAK CO.

Booklet Free. Rochester, N. Y.

Just Out...

THE CRAMER CONTRAST PLATES.

Made specially for Photo-Mechanical Work, Line Drawings, and all work where the greatest Contrast is desirable.

Try them, and convince yourself that they are just the thing for Process Workers.

Full descriptive Catalogue sent free to any address on application. Manufactured by

G. Cramer Dry Plate Works,
ST. LOUIS, MO.

NEW YORK OFFICE, 265 Greene Street.

Keith Paper Company

TURNER'S FALLS, MASS.

FACSIMILE OF WATERMARKS.



SEND FOR SAMPLES.

KEITH LEDGER PAPERS are well made, strong, hard sized, rule nicely, write easily, erase and rewrite without difficulty, and have been given the preference by good judges in competitive tests with all other leading brands of Ledger papers.

RAVELSTONE

RAVELSTONE Flats are made in Laid and Wove, White and Perfection Tints, and are used by Lithographers, Stationers and Printers for first-class Commercial Stationery for Banks, Insurance Offices and Business Houses generally. These papers are also put up ruled and folded, in usual sizes.

WESTLOCK

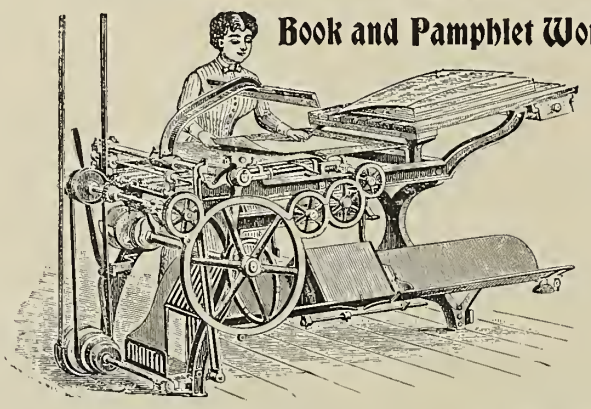
WESTLOCK Flats are well known and highly prized for their good color, cleanliness, freedom from imperfections and all adulterants, strength, hard sizing, and are used for all kinds of commercial work, being especially preferred by makers of Blank Books, because they are thicker for the weight than other papers. These papers are put up folded, and in Note, Letter and Bill Heads, etc.

The above Papers are offered to the Trade through Agents located in the principal centers of distribution throughout the Country.

Paper Folding Machines

FOR FINE

Book and Pamphlet Work.



FOLDING, and FOLDING and PASTING MACHINES feeding to side guides for PERIODICAL WORK.

CHAMBERS BROTHERS CO.

Fifty-second Street, below Lancaster Avenue, PHILADELPHIA.

E. C. FULLER & CO., Sole Agents,

28 READE ST., NEW YORK. 285 DEARBORN ST., CHICAGO.



LA CRIADA.

Specimen of half-tone, hand-tooled in wood engraving style, by J. MANZ & CO., ENGRAVERS, 183, 185 and 187 Monroe St., Chicago.

From photograph by MARCEAU & BASSETT, (Copyrighted 1896) Indianapolis, Indiana.



PLAYMATES.

Engraved by
GRAND RAPIDS ENGRAVING COMPANY,
Grand Rapids, Michigan.

Copyright, 1896, by The Inland Printer Company.

THE INLAND PRINTER



A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

VOL. XVIII—No. 2. CHICAGO, NOVEMBER, 1896. TERMS { $2 per year, in advance. Single copies, 20 cents.

A RECENT EXPERIENCE IN CUT PRICES.

BY ARTHUR KIRKBRIDE TAYLOR.



THE cutting of prices. Did you ever run against a case of this kind? A good many folks who have never had any experience in that line before are having some now, and the end of it does not seem to be in sight. I presume that it is no new thing, and from the experiences which I have seen recorded in previous numbers of this magazine, there are others who can appreciate the present situation. I can understand why a man may make a low price in order to gain a new customer's respectful attention and order. I can understand why a man will shave his price to a low margin when work is scarce. and rent, power, light, insurance, etc., costs just as much as when work is plenty. I think that I can also appreciate the situation wherein the poor printer makes a "break" in his estimate and is loath to admit his error. But cases like the following are beyond my limited reasoning powers. I confess that they "stump" me. They savor of the miraculous, and whenever you go by the office of the man who quotes such prices and each day fail to see the sheriff's sale poster, which has become so familiar of late, it calls to mind the old problem of squeezing blood from a turnip, and if you should meet the proprietor at an evening company you feel that you would be almost justified in asking him to give an exhibition of his occult powers.

There have been several prices quoted to me in competition recently which have threatened to unseat my reason, and I will be very glad when times have so improved that it can with propriety find a chair and resume its seat.

In 1892 we furnished one of our customers with five thousand special ruled 4-to-cap bill-heads, on 18-pound stock, printed and numbered consecutively in copying ink, and put up in blotter tablets for $16, and I remember that at the time I thought that the customer got the goods at a low figure. Since then the customer has been getting the same job done at another office, and when the other day it came in for estimate on ten thousand copies I noted that it was on a very poor grade of 16-pound stock. The customer wanted better paper than the last. I wanted the order. The firm always paid promptly, and like the restaurant keeper who charged 50 cents for the plate of baked beans "I needed the money." I sharpened my pencil and figured closely. Having an electrotype I made no charge for composition. I figured on an 18-pound stock at 12 cents per pound.

Paper	$11.50
Ruling	3.00
Presswork	6.00
Numbering	4.00
Tableting	3.00
	$27.50

I took the estimate personally to my customer's office, ready to quote to him the former price of $16 for five thousand in order to show the reasonableness of the last figure. There were other jobs included in the same estimate but I will not go into detail. In a few words I stated my price. The customer looked at me a moment in sorrow, then turned to the estimate of my friend the enemy, and quoted to me in a clear, distinct voice a price of $1 less for the ten thousand than we had previously charged for the five thousand. The other prices were in about the same proportion.

I thereupon felt called upon to relieve my mind to the extent of stating that if I had good and regular facilities for stealing my stock, only paid off my hands occasionally, invariably moved my plant in the night whenever the rent bill grew too large for comfort, and otherwise tried to lessen the cost of production for the benefit of my customer, I should even then hesitate greatly before trying

to compete in a case like that in which the estimate was just quoted.

But I asked my customer that he would still let me know when he was in the market for work, for by that time the local asylums might be filled with lowest bidders, and in their default I might procure at least a portion of his work. I then departed.

Written for THE INLAND PRINTER.

ENGLISH SPELLING.

BY F. HORACE TEALL.

ORTHOGRAPHY is practically as well settled in English as it seems possible that it ever will be, notwithstanding the unquestionable truth of most of the severe criticisms that have been uttered. It has undergone many changes, largely by way of simplification, yet it has withstood many assaults from advocates of a certain kind of simplification, called phonetic. From the very start there have never been lacking men who would have each sound in the language always represented by the same letter or letters, regardless of etymology or anything else. Possibly a good reason for the failure of their efforts in this direction may lie in the fact that there is always some bald inconsistency in whatever they recommend. However this may be, the people have not adopted any of the various systems of innovation, and the editors of the Webster dictionaries seem to have stated the bare truth in the following:

"The irregularities found in early books, though continuing for so long a time, were neither unnoticed nor looked upon with indifference. On the contrary, not only have numerous complete systems for the reformation of orthography been proposed, but various scholars have advocated, with more or less acuteness and learning, changes in regard to a great number of particular points. Sir Thomas Smith, Secretary of State to Queen Elizabeth, was the first who endeavored to introduce a regular system of orthography; after him, William Bullokar brought forward another system; a few years after this, Dr. Gill, master of St. Paul's School, in London, a teacher of considerable eminence, proposed another scheme; and, still later, Charles Butler devised a new method of spelling, and printed a book in which it was employed. These writers agreed essentially as to the manner in which they sought to attain the end proposed, their plan being to reduce the spelling of words to uniform principles, and make it practically phonetic, by the use of new characters, by applying various diacritical marks to the old letters, and by making the letters, or their combinations of characters, represent certain definite sounds. It is needless to say that these projects were never carried into practice."

Nevertheless, some of the changes in regard to particular points were made, notably the dropping of the *k* from words like *musick*, so that now we have no such words spelled in the old way. The question is open whether we have any similar particular point that may yet be amenable to such real simplification. While most English words have been settled in their one present spelling so long that it seems impossible to find a good reason for change, some classes of words are spelled differently by different people, and there is so much reason on both sides, in some cases at least, that universal adoption of one form for them is probably unattainable. These are the words prominently in mind as the occasion of a recent editorial article in the Chicago *Times-Herald*, from which we quote the following:



Photo by Leo D. Weil.

MOONLIGHT.

"Among the many things universally desired, and to be had only through international agreement, is an English speller. This would not imply the bulk, the scope, or the expense of a dictionary. The number of words variously spelled in English is not so great as to require a quarto volume to contain them, with or without definitions, etymology and historical illustrations of their use. Probably their number would not exceed two thousand. Contention would not traverse more than half that number, if indeed so large a proportion. A decision, conventional at least, could be reached by which all parties should be bound in advance to abide."

Grave doubt is possible as to the universality of the desire, and it is almost sure that a decision

could not be reached that would be internationally effective. The prime obstacle is exactly that which has made the diversity — national pride or national obstinacy.

British orthographers had settled upon a doubling of the final consonant in certain words on adding a suffix, for a specific reason that seemed decisive to most of them, though some few, even of British lexicographers, have antagonized it. The doubling has prevailed in Great Britain, and it would be extremely difficult to convince an Englishman that it should not be kept. Dr. Webster rejected it in making his dictionary, and many Americans accepted his change — so many, in fact, that it is not hard to find those who insist that his is the only right method. Dr. Worcester, on the other hand, preserved the English method, and nearly half of the American people, probably, abide by his decision. Thus we have an undivided British practice in this matter, carrying with it about half of America, with the other American moiety set in the opposite practice. Undoubtedly the Websterian method is the more consistent, for, while it makes no exceptions, the British practice involves at least the striking inconsistency seen in the two spellings *worshipping* and *gossiping*.

Another point of difference between British and American practice is the spelling of certain words with terminal *our* in one country and with *or* in the other. Here the dividing line is more distinctly national. The task of persuading the British people to change their way of spelling these words seems hopeless, and probably no American can be induced to change his way. Undoubtedly the American way is better than the other, historically as well as economically.

"Shall we go to the theatre or to the theater?" asks the article from which our quotation above is taken. Well, the present writer decidedly prefers the theatre, because a majority of English spellers prefer it, and there is no urgent reason against it. In fact, there is more analogy in favor of it than of the other spelling, and there are instances where it is very convenient to have different representations of different words, even though their sound is identical. It is good to have a meter for a measurer and a metre for a measure. No one has proposed to change terminal *le* to *el*, though that would merely extend the analogical reasoning that leads to *er* instead of *re*.

Shall we have programs or programmes? Here we have better analogy for the simplified form than any that favors changing *theatre*, yet comparatively few people have adopted the short form. Is it because the word is thought to be merely the French word adopted into common English use? Such adoption of *theatre* is incontrovertibly a fact, but the other word might have been taken directly from the Greek, although its use in French actually preceded its English use. No other word like it has so nearly preserved the French form, though every one might as reasonably have done so. If we had to be consistent, and had to have programmes, we should also have monogrammes. There is no lack of good reason for simplifying our orders of procedure into programs.



Photo by Leo D. Weil.

TICKLED.

A large class of words undergoing transition in Great Britain, and fully corrected in the United States, are those ending in the latter country in *ize*. Some of them are now spelled so in British practice to some extent, and the tendency seems to be toward changing more in this way. Not long ago the *ise* termination was at least almost universal there. This is another point that seems much better settled in the American way.

Many other details might be mentioned, but it is hardly necessary that this writing should be exhaustive. We have in the large dictionaries full records of the different systems, and practice is commonly settled by adoption of one system or the other, with a few exceptions. Worcester, for instance, gives *sceptical* the preference over *skeptical*. There is no good reason why it should be so, and the latter form is greatly predominant in practice, especially in the United States. Although Worcester prefers *villany*, that is not so good as *villainy*. Also, *ascendant* and *ascendancy* are better spellings, on the basis of analogy and of present usage, than those preferred by both Webster and Worcester. However, notwithstanding the fact that people may choose between different spellings

of a few words, each of the large dictionaries is worthy of acceptance as final authority in every instance, if the system adopted is consistently preserved in practice.

Written for THE INLAND PRINTER.

DISPLAY COMPOSITION.

BY J. H. SODEN.

WHERE numbers of different advertisements are to appear on the same page of a newspaper or other publication, the compositor should endeavor to give to each a distinct individuality. Nothing in typography is more disagreeable to the eye than a page of displayed ads. in which the individual parts are all merged into one grand ensemble, "without form, and void" in so far as individual effectiveness is concerned. The constituent parts taken from the mass and proven separately may be commendable, and the make-up, with the exercise of patience, may alter the leading and change positions so as to give to the whole a creditable effect; but usually either the time, patience or judgment is lacking for such experimental work, and the demand is for display matter which may be taken from the galley as it is, without alteration, and which will preserve its individuality in any position in which it may be placed. It is not always possible to consider the question of environment, etc., as either its position or the character of the matter adjacent to the ad. may be an after consideration.

Each step in the composition of an ad. should have in view and may contribute toward its distinctive character, but the one feature which is always necessary, and cannot be slighted without vitiating any other commendable feature, is the proper separation of the ads. one from another. Next in importance is the leading of the matter, and then follows the question of side margins. With proper attention given to these three points, good results will be obtained from otherwise very ordinary composition.

It is impossible to propound any arbitrary rules with regard to display work, as tastes will differ, and circumstances which will not adjust themselves to any set form are continually arising. However, suggestions of a character which are adapted to the general run of work are certainly in order.

Comparison between different publications will demonstrate to anyone that those journals which have the most pronounced divisions between the ads. present the best appearance, and also give to each separate ad. the strongest distinguishing effects. One of the methods which never fails to give satisfactory results in this connection is to make the blank space at the head of the ad. from one and a half to twice the amount allowed between the lines; and the blank space at the end of the ad. to just equal the space between lines. This manner of separation is commendable for several reasons; the extra allowance of space at the head, besides strongly marking the beginning of new matter, presents a broad strip of white which adds to the strength of the display lines, and also assists in unifying the parts of the ad. as the smaller stripes of white between lines (if the leading is done properly) present a series of smaller streaks of uniform width, which, in contrast with the broad strip at the head, at once impress upon the eye the homogeneous nature of the matter between the rules.

In most periodicals the body of the column rules has been selected with a view to properly separating pure reading matter, and the demand of display ads. for relief by a broader strip of white paper is not considered. In single-column matter the need is not so noticeable, but as column after column is added to the width of the ad. the need becomes apparent. When practicable, the ad. might be set to a measure based on the width of the column, placing at the sides of the ad. slugs corresponding to the width of the column rules, and allowing the cut-off rules to pass by the slugs, close up to the bodies of the column rules. With a font of slugs cut to labor-saving sizes for the purpose, the compositor would incur no additional labor, and the make-up's task would not be increased. This would add very materially to the isolation of the ad., as the ad. rules passing through the white space at the ends would make a distinct cut-off. An ad. spaced off as above would have a liberal white margin at the top and on the two sides, while its ending would be well marked.

An effective way to space off ads. which are to be inclosed within rules or borders is to make the space between the column rules or other adjacent matter and the border at least one-half more than is placed between the border and the inclosed matter. The border is a part of the ad., but when set off close to the column rules at the sides and up to the adjacent matter at the top and bottom, while the inclosed matter is surrounded with a liberal showing of white paper between its outer margins and the inclosing rules or border, it has a wandering appearance, and its identity as a part of the ad. is not at all pronounced. The best results will be secured if the white spaces between the different lines of the ad. do not exceed, or are less than, what is placed between the ad. itself and the surrounding border. This, of course, will suggest that when an ad. which is open in character is to be inclosed within a border, both its outer and inner margins should be increased proportionately to correspond with the width of white space represented between the lines, and vice versa. The white space is a factor of more consequence than

the style of face to be used, and should be considered of equal importance and in connection with the question of appropriateness of type sizes.

Too little attention is often given to the proper opening up or leading out of display matter. The cohesive appearance of an ad. is dependent almost entirely upon the manner in which it is opened up, and as it requires no more time or labor to do it properly than it does to neglect it, there is no reason why any piece of display work should not be opened up about right. The several styles of composition will require different treatment, but whichever style is adopted should be adhered to and intelligently followed throughout.

A discussion of styles of composition would be inappropriate and a digression, at present, but it is as well to say that what has been written thus far refers specifically to what might be termed straight, full-line work, but the principles involved in opening up or leading, and in regard to white space, are identical in every style. The simplest form of leading is to preserve the appearance of equal distance between the different display lines, and between the display lines and paragraph matter, keeping in view the fact that any disturbance of the uniformity of the leading will result in either a detached or a cramped effect. Due allowance must be made for the shoulders of the type, and leads equal to the width of the shoulder deducted from the number to be inserted; and all faces cast on a body with a shoulder deeper than the space allotted for the leads should be discarded.



IN THE SHADE.

Photo by George H. Luther, Chicago.

Written for THE INLAND PRINTER.

MODERN INK-MAKING.

NO. III.—BY JOHN BANNON.

OWING to the fact that Calcutta linseed oil is less liable to contain mucilaginous matter, together with the circumstance that it can withstand the effects of a high temperature in the treating kettle without "breaking," its use in the manufacture of varnishes for printing ink making is preferable to American linseed oil. Calcutta linseed oil is manufactured in Chicago and New York, and is therefore readily available at all times.

It should be recognized that fatty substances, or foots in linseed oil, prepared oil or varnish oil, will effectually destroy the bronze of the finest bronze-blue. These objectionable substances exert a similarly destructive effect upon the fire of aniline lakes and eosine printing inks, while all lakes present the peculiarity that they thicken or liver up in a varnish from which the substances named

have not been thoroughly eliminated. A knowledge of these circumstances will make manifest to the practical printer the cause of the deviltries or mysterious irregularities which at times confront him in the prosecution of his work.

Oil which has had the advantage of prolonged repose is well adapted to printing ink requirements. With regard to mechanical filtration for clarifying purposes in the case of newly made oil, while it is suitable for other purposes, it is in this instance utterly inadequate.



Photo by O'Keefe & Stockdorf, Leadville, Colo.

"Good Morning!"

Probably the most important oil from a printing ink standpoint is designated the "heavy body varnish oil." In certain applications in lithographic and printing work where this oil is used, no other variety can produce the desired results. The oxidizing agent is borate of manganese, which may be recognized as the most powerful of all driers. In its chemical composition is comprised twenty-three per cent of oxygen, while its solubility in heated oil is of a superior character, thus very materially enhancing its value for the specified purpose. The percentage of weight of the drying or oxidizing agent used in the preparation of a batch of oil is but fractional with regard to that of the latter. So powerful is borate of manganese in imparting drying properties to a heated oil that a slightly excessive quantity would spoil a batch by reason of its violent or rapid drying. The correct quantity necessary may be placed at 1.60 per cent of borate of manganese to the weight of oil treated. A temperature exceeding 600° Fahr. must be attained in the oil, while alternating temperatures of lesser degrees are variously maintained for stated periods. It is well known that rapid heating up and cooling of linseed oil, successively repeated, have the effect of imparting a viscous or thickening property to the oil of a uniform consistency. Turpentine is used as a thinner in certain instances, although the various grades of oil are regularly made without this addition, the printing machine operative using his individual judgment in this respect.

The next quality of varnish oil of interest in lithographic and printing work may be designated "medium body varnish oil." The preparation is more fluid and much darker in color than the former varnish oil, and is admirably adapted for fine black, bronze-blue and green inks. Its applications are very different from those of the heavy body oil, the chemical ingredients used in its preparation being granulated manganese, calcined umber and sal ammoniac. The mechanical treatment and the various temperatures to which the combination of oil and chemicals are submitted, together with the time needed in each instance, differ largely from that accorded the preparation of the heavy body oil, both being of a tedious and complex character.

The variety of prepared oil which may be appropriately termed "light body varnish oil," and which has an extended application in lithographic and printing operations, is less viscous than either of the foregoing grades referred to.

The finished product in this instance is a little heavier than ordinary linseed oil, but it is a quick-drying preparation, and possesses the property of elasticity to a pronounced degree. Litharge, red lead and umber are added to the cooking fluid, the powerful oxides named imparting a rapid drying property thereto. A test of the oil thus made, to establish its value as a drying fluid, will disclose the fact that it will dry rapidly, leaving a rich, glossy surface, resembling superior varnish for painting and ornamental purposes.

When the regular cooking operation is terminated, with regard to this special variety of oil, a quantity of raw linseed oil, equal to the original amount treated in the varnish kettle, is added to the preparation, which has the effect of thinning it down very considerably while obviating its too rapid drying, which would be quite unavoidable otherwise.

Much depends upon the thinning operation in the manufacture of certain printing ink varnishes. An excessive addition of thinner will have the effect of imparting a lack of adhesive power to the varnish, rendering it unsuited for the intended purpose.

In the manufacture of these standard grades of printing ink varnishes, the complex principles

which are essential in guiding the technical details are thoroughly understood by the operative varnish maker, the whole assuming a distinctly scientific aspect. When it is alleged that it is impossible to obtain two batches of prepared varnish oils absolutely alike in all respects, with regard to the exact degree of fluidity, cohesion, etc., notwithstanding that each preparation contains quantity and quality of ingredients exactly alike, it will be readily understood that the proficiency which is essential in the operative may only be acquired by a close application in practical work.

The next variety of oil which is deserving of our attention is composed of resin oil and prepared resin. Where the question of cheapness is paramount, as in the case of ordinary black printing ink for newspapers and common printing generally, very satisfactory results are obtained from this combination without the use of linseed oil or varnish oil. Space is too valuable in THE INLAND PRINTER to describe in detail the preparation and general treatment of this class of oil.

Before mixing, the blacks are treated, as a rule, although many of the most successful manufacturers heat them. This is done to drive off the moisture, enabling the blacks to be ground into the varnish more easily, while removing all possibility of moisture showing in the ink in the form of small globules when on the printing presses.

The mixing and milling of the various pigments and oils or varnishes involve the same general principles — modifications being made or additional grinding done according to the quality or nature of the ink to be made. The first operation of producing a thick paste is conducted so as to get from the mechanical action of the mixer enough homogeneity to insure an easy and uniform grinding of the paste through the mill subsequently.

In the manufacture of certain grades of printing inks three distinct grindings are necessary, while in other cases a single grinding will suffice. With regard to the mixing, the dry material is by some makers put into the mixer first when the stirrer is put in motion. The varnish oil or diluent is then gradually added, until the proper consistency of a very thick paste has been insured. It sometimes happens that owing to the nature of the pigment it is difficult if not impracticable to procure a paste sufficiently stiff, in which case soapstone should be used until the desired consistency has been obtained. In the preparation of special inks the addition of soapstone is not always sufficient to produce the desired results, owing to the intensity with which a quick-drying varnish oil or pigment, such as umber, absorbs oxygen, in which case a small quantity of glycerin or paraffin oil is called into requisition, either of which will have the effect of checking too rapid oxidation.

DO PEOPLE EVER FORGET ANYTHING?

The brain of mankind has been defined as a kind of phonographic cylinder, which retains impressions made upon it through the medium of the senses, particularly through the eyes and ears. If this be true, memory must depend for its intensity or retentive qualities upon the degree of observation with which the record is made. Nor is this all. If memory's record is kept in the shape of indentations upon the folds of the brain matter, are they ever entirely effaced? In other words, do we really ever forget anything? May it not be that the inner depths of the brain memory have stored up recollections of things which are never again purposely turned to, perhaps, but which instantly spring into being and flash through the mind whenever we hear or see something which recalls them? There are several well-known mental phenomena which strengthen this theory. We know that memory often brightens during the last moments of life, and there are cases on record where Germans, French, Spaniards and others, who, falling ill in this country years after having entirely forgotten their native languages, recovered and used them upon their deathbeds. There is a theory that in all such cases the brain folds have relaxed, just as do the muscles and cords of the limbs and body, and that by so doing they expose the mind's monitor indentations (recollections), which were long since folded up and put away as material that could not be of any particular use.— *Family Doctor.*



Photo by O'Keefe & Stockdorf, Leadville, Colo.

ARIEL.



TEMPTATION OF SAINT ANTHONY.
(New version.)
BY JEAN BENNER.

Half-tone by
BINNER ENGRAVING COMPANY,
Fisher Building, Chicago.

[Entered at the Chicago Post Office as second-class matter.]

A. H. McQUILKIN, Editor.

Published Monthly by

THE INLAND PRINTER COMPANY

212-214 Monroe Street, Chicago, U. S. A.

Henry O. Shepard, President. C. F. Whitmarsh, Secretary.
A. W. Rathbun, Treasurer.

New York Office: No. 150 Nassau Street, corner of Spruce.
J. Clyde Oswald, Manager.

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The Inland Printer is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

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THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers and typefounders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCoy, 54 Farringdon Road, London, England.
Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. Wimble & Co., 87 Clarence street, Sydney, N. S. W.
G. Hedeler, Grimmaischer Steinweg 3, Leipsic, Germany. An denselben sind auch alle Anfragen und Aufträge Insertion betreffend zu richten.

CONVENTION OF THE INTERNATIONAL TYPOGRAPHICAL UNION.

AT the present writing the International Typographical Union is holding its forty-third convention, at Colorado Springs, Colorado. We regret that the editorial pages of The Inland Printer will go to press too early to permit a review of the completed work of the delegates, but in lieu of such review it is our purpose to lay before our readers a comprehensive synopsis of the proceedings in another portion of this issue.

It is difficult to foretell how far the delegates will be influenced in their deliberations by the suggestions advanced by President Prescott in his report to the convention, but to our way of looking at the matter that gentleman strikes the keynote when he urges that the International should be reorganized to the extent of incorporating such modernized features as have proved beneficial, and perhaps indispensable, to the continued growth and prosperity of other organizations. On this point Mr. Prescott says that "In an intelligent discontent, coupled with a determination to improve our system of organization, so as to adequately meet possible — aye, probable — contingencies, lies the hope of our future prosperity." Mr. Prescott points out that in the settlement of disputes it is rarely now that the officials of the International are called upon to meet individual employers, a proof that they at least have learned the wisdom of concentration — something which the printer must also learn before he will obtain a strong organization. It will be found when this perfection of organization is reached that strikes of a local and irresponsible nature will almost entirely disappear, a consummation devoutly to be wished by employer and employed alike. A greater sense of security and confidence will be imparted to all concerned as a result, which will undoubtedly be fully appreciated.

There is no denying that the future maintenance of the Childs-Drexel Home for Union Printers has reached that point where the solution of the problem will fully tax the business capacity and judgment of the delegates. The time has now arrived when the expenses of maintaining the Home are in excess of the receipts. This has not been attended by serious consequences previously, for the reason that when the Home was opened a considerable fund was on hand, out of which any possible deficiencies in the revenue could be made good. This reserve fund is fast disappearing, and it would appear that the more business-like method of meeting the difficulty would be to provide the Home with a fixed income, sufficient to meet all expenses, which might be arranged by setting aside for that purpose a certain proportion of the per capita tax paid the International body by the membership of the local unions. This in all likelihood would necessitate an increase of the per capita tax, but that would be preferable to shirking the responsibility in any way, for to do that would be an open confession of the truth of the charge so often made that printers are incapable of success outside the composing room.

A reduction of the hours of labor will likely come up in some shape in the convention, as will

also the settlement of serious complications which have arisen between the machinists and printers, due to the introduction of a large number of linotype machinists into the composing room. So take it all in all, it will be seen that the delegates at Colorado Springs have sufficient to tax their experience, judgment and capacity for work during their week's sojourn in that favored land, where it is to be hoped the invigorating mountain air and genial climate will aid in bringing about a successful, harmonious termination of the labors of the officers and members of the convention.

PROTECTION FOR AMERICAN ENGRAVERS.

IN a recent number of *Anthony's Photographic Bulletin* Mr. Stephen H. Horgan calls attention to the inadequacy of the copyright law to protect the interests of American engravers. The provisions of the law, which require that only books, photographs, chromos, or lithographs shall be copyrighted in the United States or imported thereto, when printed from type set within this country or from plates made therefrom or from negatives or drawings on stone made within the limits of the United States, or from transfers made therefrom, leaves the engravers out in the cold entirely. The result of the provision, therefore, has been that "publishers rushed to Europe for steel engravings, copperplate engravings, photogravures, photo-engravings and engravings of all kinds to illustrate their books and periodicals. Business with foreign engraving houses became brisk. In some lines, however, notably photo-engraving, their work could not compare with ours in quality, so photo-engravers were engaged from here to introduce American methods in foreign cities. The majority of the more skillful of our American engravers were shortly after compelled to give up the business to which they had brought credit to this country. Wood engraving, for instance, which had reached with us a higher degree of perfection than it was heretofore considered capable of, then received its death blow and will soon be known as a lost art.

"The magnitude of the engraving business now done abroad for American houses cannot be estimated, but take *Harper's Bazar* as a single example of this loss. Every engraving of any importance in this publication is not only designed abroad, but it is also engraved abroad, and every portion of this work is protected by United States copyright, because its illustrations are engravings. Were they lithographs they would have to be made in this country to be entitled to the privilege of copyright.

"One but need turn to the nearest print shop to find that all the photogravures and engravings of every description on sale are foreign made. Further than this, the subjects of the pictures are foreign to our life and to our institutions, so that for patriotic as well as for business reasons we should see to it that this loophole in the copyright law is closed.

"Another blow to the engraving business is a provision in a later law permitting all prints having a name scribbled in pencil on their covers to be entered as 'Artist's Proof,' free from duty. So that now nearly all foreign engravings are alleged 'Artist Proof,' and can be purchased for less than the paper and printing would cost of an American engraving.

"The Hon. Josiah D. Hicks, of Altoona, member of Congress for the Twentieth Pennsylvania District, introduced a bill to amend the inadequate proviso in the prevailing copyright law. This paragraph of his bill read as follows:

> Provided, that in the case of a book, photograph, engraving, etching, chromo or lithograph, the same shall be printed from type set within the limits of the United States, or from plates made therefrom, or from negatives, or from engraved or etched plates or drawings on stone made within the limit of the United States, or from transfers made therefrom; and the importation of the same is prohibited.

"Mr. Hicks asserted at the time his bill was presented that if he could but get the support of the engravers of the country he could carry it through. There was not at that time a single publication giving much space to the engraver's art and consequently few engravers even knew that a bill in their interest was before Congress.

"This is the first time," writes Mr. Horgan, "that the subject has been brought to the attention of process workers, and if they but interest themselves now by writing to their representative they can secure remedial legislation during the coming Congress that will bring a revival in all the higher grades of process work."

EDUCATION IN THE TRADES.

THE success which has attended Germany in competing for trade with England has aroused much interest, naturally, in England and in the United States. It is declared that even in England itself Germans are filling places of profit and importance and German wares are supplanting those that used to be exclusively English. Much of this success is due to the thoroughness of German training and to the technical schools. We may well take the lesson to heart in this country.

We have a number of technical schools which are chiefly supported by private enterprise, but the good work they are doing is not encouraged as it should be, nor is the vast importance of their plan appreciated by workmen generally. For pioneer work in technical education the technical club movement is the readiest means at hand, and the effort originating among workmen themselves is assured of more favor from them than if it was

the creature of the manufacturers or others whose capital is invested in the arts and manufactures. Nevertheless, the development and extension of technical clubs throughout the arts and crafts will require the aid of employers as well as the countenance and good will of the employed, and when the fruits of the trade club have been tasted, the establishment of trade schools, or other plans of trade education, will be no longer the subjects of suspicion and jealousy as they very largely are at present.

WILLIAM MORRIS.

IN the death of William Morris the world has lost a man of surpassing thoroughness in all his undertakings. As poet, decorator and socialist he has held place with the greatest names of his time, but his contributions to the printing art have made him of particular interest to the makers of books. To his influence more than any other do we owe the present reversion to the models of the printers of a past age, for to his ideas the artists and designers have turned for suggestion and inspiration. His contributions to the printing arts were not confined to the mere writing of books, but were extended to the making of the paper, the designing of the types, the casting of the letter, and the type composition and the presswork and binding. His books are treasures of the printer's and bookbinder's crafts, and the name of the Kelmscott Press is as famous as the names of the great printers of any age. The books written by William Morris, printed on paper made by his own hands, with type designed and cast by himself, have ever commanded an increasingly high price; and now that the hand that made them is stilled forever, the sentiment of their possessors will render them invaluable.

AMERICAN AND BRITISH PRINTING.

A WRITER in the *British and Colonial Printer and Stationer* claims that the American printing trade journals so far have not "explained what printers' technical clubs are, what are their prime objects, and what is the method of managing them." As THE INLAND PRINTER instigated the organizing of these clubs, and in almost every number has had articles explanatory of their purpose and scope, we are inclined to the belief that the contributor to our esteemed exchange has not had access to THE INLAND PRINTER. He goes on to say: "America is deficient — and much behind Great Britain — in two respects, both of which directly affect the welfare of the printing trade. The apprenticeship system is not carried out with the strictness which is customary over here, and there is no system of class instruction in printing, and there are no examinations like those of our City and Guilds Institute. Hence technical education, as we understand it, is nonexistent. Hence the low standard of the average American printing. This remark may surprise some people who have read so much in trade journals about the superiority of American work, but it is strictly true. We in England get sent to us only the best American specimens; we seldom or never see the ordinary work produced in the smaller cities. The magnificent examples which are sent us are not samples, in short, of everyday work, which is, as all who know anything about the subject agree, certainly not superior to that produced in Great Britain."

One must have had an opportunity to examine the work of the printers of Great Britain and that of the printers of America before any comparison can be made between the two, but the gentleman whose remarks are quoted tacitly admits that he has not seen samples of general printing of American production, yet he claims that the average of American printing is of low standard, "certainly not superior to that produced in Great Britain." We can assure our friends across the water that if the standard of work in America is not superior to that produced in Great Britain it is certainly not inferior, notwithstanding the advantages of superior technical instruction in the latter country and the examinations of the City and Guilds Institute. We base our assurance on the opportunities we have had of examining specimens of English printing of all grades, and on the assurances of competent English printers in the United States. It is not our purpose, however, to stimulate a controversy invidious in character, as we are inclined to the belief that the printers of both countries are by no means alive to the advantages of the technical instruction which lies within their power to obtain, and we cordially indorse the following remarks quoted from the article under notice: "Obviously these clubs are very different to the classes which we have in England. When we say that we should like to see the clubs established here, we do not desire that they should supersede the classes. The one might supplement or run concurrently with the other. What is deficient in one might be supplied by the other. The thoroughly practical idea which underlies the club idea is worthy of the common sense and practicability which are so characteristic of Americans. It will be seen that no one need be ashamed of belonging to such a club. He does not thereby proclaim his object to be that of a learner. We all require to learn; no one knows his business with absolute thoroughness. It is only humbugs who profess to know everything about an art with so many branches and ramifications as printing. Usually the man who thinks he knows all is he who knows the least. But many men, while conscious of their deficiency in some particular, are afraid to acknowledge it, feeling that it might imperil their position. Many managers, for instance,

are but imperfectly acquainted with some branches of the trade, but they cannot well confess it. Everyone can join a club of the kind we have been describing without lowering his dignity or publishing his shortcomings."

A NEW BOOK ON PROCESS ENGRAVING.

THE series of articles on process engraving by Mr. H. Jenkins, which have been running in THE INLAND PRINTER for some months past, have won very favorable recognition from competent authorities, and as there appears to be a demand for a reliable text-book on the subject at a moderate price, it has been determined to collate these articles and enlarge them considerably for publication in book form. A chapter on the three-color process, with the most recent examples of the work, will be included in the book, together with a comprehensive chapter on the subject of presswork. No pains will be spared to make the book thoroughly up-to-date, and a large number of illustrations by various artists in line and wash will be shown, together with a variety of work from high-grade photographs. The work will appear early in November and will retail at $2.

Written for THE INLAND PRINTER.

SIMPLE SUGGESTIONS REGARDING COLORS.

NO. VIII.—BY WILLIAM J. KELLY.

IN the preceding chapter of this article, under Group 3, I suggested as a compromise substitute for primary blue, a combination of one part ultramarine-blue with two parts of bronze-blue, and which I have styled "true blue." This has been adopted by me, not because there is not a primary pigment for primary blue — for cyan blue is its pigment — but because of the difficulty of procuring this character of blue in printing ink.

SENSITIVENESS OF COLOR.

It is astonishing how easily a color can be changed to form another, or many others, in hue and tone, by the mixture of one different from, or approximating to, the first. Take the case of white, for if we mix it with red, we have pink; with orange-red, we have salmon; with orange, we have buff; with yellow, we have straw; with green, we have pea or apple-green; with blue-green, we have sea-green; with blue, we have azure; with violet, we have lavender; with purple, we have heliotrope; with purple-red, we have magenta, and with violet-blue we have plum.

Indeed, I might add others in order to further exemplify how sensitive colors become when subjected to mixture with each other.

Let us take the same colors we have just used to mix with white, to make them more luminous, and by changing the white to a neutral-gray, made so by a proportionate combination of white and black, and we have an entirely different order of hues and tones. For instance, let us mix, in proper proportions, neutral-gray with red, and we have maroon; with red-orange, we have brown; with orange-yellow, we have russet; with yellow, we have citron; with yellow-green, we have olive; with green, we have sage; with blue-green, we have myrtle; with blue, we have naval blue; with violet, we have slate, and with purple, we have plum. These different tones have been made by simply depriving them of their primary luminosity through the agency of the neutral addition.

GROUP 4, GREENS.—TWO-COLOR MIXTURES.

TO MAKE	PARTS.		PARTS.	
True green	1	blue	4	yellow
Fine green	5	lemon-yellow	1	deep blue
Medium dark green	1	yellow	2	blue
Fine dark green	1	"	1	deep blue
Light green	1	"	1	green
Light emerald-green	1	green	3	white
Brilliant light green	1	"	3	lemon-yellow
Brilliant lemon-green	1	"	15	lemon-green
Yellow-green	1	deep blue	50	lemon-yellow
Light yellow-green	1	"	200	"
Light orange-green	1	"	100	yellow
Blue-green	1	blue	3	green
Sea-green	3	green	1	deep blue
Ex. deep green-black	1	sea-green	4	black
Deep green-black	1	"	1	"
Light green-black	5	"	1	"
Olive-green	3	orange	1	deep blue
Dark olive-green	1	"	1	"
Light olive-green	5	"	1	"
Sage-green	1	black	10	lemon-yellow
Medium sage-green	1	vermilion	3	green
Light sage-green	1	sage-green	3	white
Green tint	1	green	20	"
Green-gray tint	1	light olive-green	40	"
Blue-green tint	1	med. dark olive	30	"

A large number of mixtures of green and its hues and tones are here given with that of other colors which will, in a measure, show the student in color printing some of the wonderful ways in which it can be utilized, both in beautifying and harmonizing the simplest or most exacting of color productions. Although green has been relegated to the secondary order of colors, it certainly commands admiration because of its harmonizing characteristics with the tertiary colors and their formations. The word "green" applies to "true green" only.

GROUP 5, PURPLES AND VIOLETS.—TWO-COLOR MIXTURES.

TO MAKE	PART.		PARTS.	
Purple	1	blue	10	rose-lake
Scarlet-purple	1	"	15	" "
Deep scarlet-purple	1	purple	1	" "
Light purple	1	"	2	white
Purple tint	1	"	40	"
Violet	1	ultramarine-blue	4	rose-lake
Bright violet	1	blue	2	purple
Medium violet	1	"	1	rose-lake
Light violet	1	bright violet	2	white
Violet tint	1	" "	60	"

This group of colors is susceptible of many other combinations — violet is particularly so —

among which may be mentioned violet-blue, purple-violet, blue-violet and violet-black, the latter being considered one of the most beautiful of "art colors." Violet leans more closely to the rich blues; white-purple inclines chiefly to the rich red colors. By the use of white ink in moderate proportions, most of the above colors can be made more luminous and still preserve their individuality, without much hazard to their present beauty.

GROUP 6, GRAYS.—TWO-COLOR MIXTURES.

TO MAKE	PART.	PARTS.	
Neutral gray	1 black	12 white	
Soft warm gray	1 vermilion	10 neutral	gray
Light red-gray	1 red	5 "	"
Deep red-gray	1 "	15 "	"
Yellow-gray	1 yellow	7 "	"
Orange-gray (drab)	1 orange	15 "	"
Green-gray	1 green	5 "	"
Greenish-gray	1 lemon-yellow	3 "	"
Blue-gray	1 blue	1 "	"
Deep blue-gray	1 "	3 "	"
Lead blue-gray	1 deep blue	15 "	"
Purple-gray	1 purple	7 "	"
Purplish-gray	1 rose-lake	15 "	"

The foregoing comprise some of the leading tones and shades of gray. This group is, perhaps, one of the most essential to fine art and pictorial work that can be conceived of. The tones may be intensified and the shades heightened at will, but no piece of art work is complete without some one or more of these grays being found essential to its completion.

(To be continued.)

Written for THE INLAND PRINTER.

DURABILITY OF ELECTROTYPE PLATES.

BY F. J. HENRY.

HOW many thousand impressions will an electrotype stand before it is worn out? is a question frequently asked, but seldom satisfactorily answered. There are so many contingencies which affect the result that it is as impossible to give a definite and positive answer as for a bootmaker to state correctly how long a pair of boots will wear. It is only after a plate is worn out that the question can be definitely answered. So much depends on the service required that advance statements cannot be considered as other than mere guesses. Some persons believe that a plate having a heavy copper face will always give long service, and that thick shells are essential on plates to be used for fine printing. The proper thickness for the copper deposit depends largely on the character of the work and the service required. Even for the lightest service the shell must be sufficiently thick so there will be but little liability of injury in removing it from the wax mold and placing it in the backing pan. There is not usually anything gained by making shells very heavy; such are liable to become warped and twisted by the heat in backing, causing extra labor in the finishing room. Copper being harder than backing metal, a heavy shell certainly adds stiffness to a plate, and on some work is an advantage. For binder's stamps or other plates subjected to similar service, the mold should be allowed to remain in the battery not less than two or three days, and the backing metal be much harder than that used for ordinary electrotypes. It is well to make heavy shells, say about five one-thousandths of an inch thick, on plates containing diagrams and other rulework, and on plates for the greater part of job electrotyping. For the average book plate a shell about as thick as the paper used in printing this journal—say three and one-half thousandths of an inch—is sufficient, provided the copper is of good firm quality, the backing metal suitable, and the backing properly done. With fair usage the plates will stand all the service required from fully ninety per cent of book plates. I say firm copper; for while deposited copper is understood to be chemically pure, yet there is a wide difference in the quality of the copper in the shells made by different electrotypers. There seems to be quite a general impression that any one piece of pure copper is the same as every other piece of copper that is pure, and that one electrotyper cannot make shells of different quality from those made by any other electrotyper; that the texture of the quality is beyond the control of man. Such is not the case, the quality of the output of the battery is as much under the control of the operator as is the quantity.

Printers know that plates from some electrotypers wear longer than plates from other foundries, and that the longer service is due, other conditions being the same, to the superior quality of the copper. It is somewhat more trouble and expense to make plates with hard than with soft copper shells. For making hard copper the battery solution must be of a lower degree of conductivity, consequently a more powerful dynamo is required to overcome the resistance of the solution, making it necessary to use a generator which has a higher voltage than is customary for electrotyping. To operate a more powerful dynamo means a larger use of steam or whatever prime mover may be employed, and, of course, increased expense. Further, hard copper is not easy to cut, and finishers cannot turn out plates as rapidly as when the copper is soft. Shells of soft copper are not springy, and, therefore, not as likely to twist in the backing pan as those of hard copper when the hot metal is poured on them. Shells may be made so hard that they are liable to be broken on the press. I have seen solid cuts on which the shells had been cracked without any disturbance of the backing metal.

The printer is an important factor in the matter of the durability of plates. There is a great difference in the practice of pressmen in the making ready of forms. The work may be, and frequently

is, done in so faulty a manner as to cause excessive wear on plates, which may affect every plate in a form, or only one, or a few of them. In making contracts for presswork this point is too often overlooked and the unsatisfactory printing is charged to poor plates when it is really due to improper make-ready, which may generally be attributed to an effort on the part of the printer to make a profit on work taken at too low a price. The printer is well aware that he is injuring the plates, but he



Photo by O'Keefe & Stockdorf, Leadville, Colo.

PRACTICING.

must get the job off; the plates are not his, there is no certainty that he will ever print from them again, and besides he is doing the same as his competitor would have done had he got the order. It may be said that a printer should be an honorable man, one who would not stoop to such an objectionable practice, but would decline orders unless the price to be received would yield a fair profit. No doubt this view is correct in principle, but very liable to be overlooked in the struggle for bread. People generally get about the value of the money they expend, and so long as the lowest price alone decides the placing of orders work will surely be slighted, and in many instances the plates or the maker of the plates be blamed unjustly. Instances are not rare where plates have been worn out by printing an edition of a few thousands, and there are other instances where millions of copies have been printed. Some years ago a soap manufacturer remarked to an electrotyper: "Those wrapper plates you made for me are giving excellent service. I have printed over two millions from them and they are good for as many more." That might be true of plates for soap wrappers such as were used thirty years ago, but would not answer at the present time. A plate may be considered worn out when the lines of the letters or cuts become so much thickened as to make the plate unserviceable for the quality of printing demanded. A plate that would be useless for printing in this journal might be good for many thousand impressions on some lower grade of printing. Coarse paper and poor inks wear plates rapidly; the ingredients of some colored inks have a chemical affinity for copper which will destroy it in a very short time; the chemical action also changes the color of the ink.

As an illustration of what can be done, I can mention a high-class magazine, having an edition of over 600,000, the ad. pages of which are printed on a web press from one set of plates.

Written for THE INLAND PRINTER.

THE SUCCESSFUL AND UNSUCCESSFUL PRINTER.

BY W. ROSS WILSON.

THE men engaged in the printing business today can be determined as the successful and the unsuccessful printers. The line is not sharply drawn and it does not take much discernment to recognize to which class each belongs.

The successful printer is typical, and we recognize him as a man of some intelligence, good judgment, and persistent in his efforts to advance his business by right methods. He is a generous buyer, acts promptly where an improvement in his business is concerned, and keeps abreast of the times with his work; believes in himself, and recognizes that only by his own efforts applied in an intelligent and business-like way can he hope to succeed.

The unsuccessful printers can be divided into two classes, the Hustlers and the Procrastinators. Referring to the first of these two classes, I take exception to the popular assertion that if a man wants to succeed in the printing business nowadays he must hustle or be a hustler. A man may be a hustler and succeed pretty well as an oyster shucker, a paper carrier, or in any vocation or trade where mere manual labor only is required and speed is a desideratum, but to say that a hustler can succeed where cool, level-headed judgment, skill, taste and the best of business methods are required, is a fallacy to say the least.

You easily recognize the hustler in the printing business — you see him around you every day. He is the one who rushes out of the office doing a boy's errand, who says to his pressman, "Don't take any more time making that job ready, let it go as it is"; who hasn't time to stop to pick out soiled sheets, hasn't time to stop to clean up the office, hasn't much time to devote to making up an estimate, must guess at some items, meets a calling salesman with, "Really you must excuse me, haven't time to say a word." System — he hasn't had time to arrange one. Yes, you easily recognize the

man as the hustling printer. But he don't succeed. Why? because he is hustling with his hands and feet, and giving his head a long vacation.

The second of the unsuccessful class is the man of slow action or the procrastinator. You know him; he is always ready to stop work and give you an hour's discussion on dull times, and what, if he had the influence and the opportunities of his competitor, he could do; who is always going to make a certain improvement in the office when he gets certain work off his hands, or who never makes the improvement because at one time he is too busy and at another too dull. Who always says to the type salesman that he needs that series of type and intends to put it in his office some day, who is always thinking about buying a certain press but rarely ever does it, because he never gets over that long spell of thinking. Some people are charitable and call this man conservative, but that kind of conservatism never succeeds in business.

Following are some of the practical reasons why some printers are successful and others are not:

THE SUCCESSFUL PRINTER believes in keeping his place thoroughly clean, for economic reasons if nothing else.

Has a regular rule bearing on his men coming to and quitting work, and insists on that rule being obeyed.

Keeps his machinery in good order and condition, and regularly and properly oiled.

Always has lubricating oil on hand to use when it is required.

Sees that the overhead fixtures and shafting are oiled, as well as the machinery on the floor.

Keeps a close eye over his men and their manner of doing work.

If he observes a leak stops it instantly, and if he sees he can save time or advance the work by the use of a labor-saving tool or appliance, gets it without delay.

If he sees an improvement can be made in the office to enlarge or better its work, he goes into it promptly and does not wait for dull times, the first of the year, next fall or spring, or when he makes up his inventory or trial balance.

Makes up an estimate with the view of getting a profit out of the work, and if for some reason does not get it, never duplicates the same job at the unprofitable figure.

Does not accept a job at his competitor's price without first estimating that there is a profit in it.

Never tries to save a few cents by getting cheap electrotyping and spending dollars of his pressmen's time making the job ready.

Never refuses to buy good type that he thinks he can use to advantage because the salesman cannot give him an extra five per cent discount.

Looks pleased when a salesman calls, and meets him with a cheery "What have you new this time?" or "I am glad you called, I want to ask your advice about the merit of a certain labor-saving tool or appliance I saw advertised," etc.

Doesn't haggle over the price of ten pounds of lead and give two prices for a machine because he can get it on long time.

Freshens up his office from time to time by adding a few new series of type, and discards his old and worn faces.

Tries to attract patronage by giving prompt and reliable service, and clean and attractive printing.

Never uses his time talking about hard times and trying to impress everyone that the printing business is about the poorest in creation.

Last, but most important of all, he generally likes his business.

THE UNSUCCESSFUL PRINTER is one whose efforts are weak and misapplied, whose methods are faulty or restricted, and who possibly could succeed or have better success if he would adopt the methods of the successful printer, some of which are outlined above, but who either can't or won't, for some reason strictly in harmony with his own methods of doing business.

Written for THE INLAND PRINTER.

PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.

IN one issue during the past month the Dexter Folder Company received six patents, covering inventions by Talbot C. Dexter, relating to various forms of folding machines. Mr. Dexter was the sole inventor in every instance except one, and in that instance he was aided by James J. Parker, of Fulton, New York.

Upon the same day the Economic Machine Company, of New York, received eight patents, the titles of which together with the inventors were as follows: Automatic

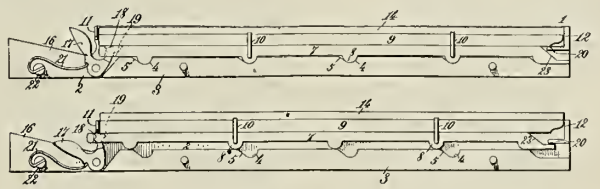


FIG. 1.

trip mechanism, by Arthur K. Taylor, of Wilmington, Del.; paper-feeding machine, and automatic stop mechanism, by Brainerd W. Child, of Boston, Mass.; sheet-separating machine, by Mr. Child in conjunction with Jeremiah Keating, of Lawrence, Mass., and Michael B. Foy, of New York City; paper-feeding machine, by Messrs. Child and Foy in conjunction with Frank M. Leavitt, of Brooklyn; paper-feeding machines, by Messrs. Foy and Leavitt, and by Frank B. Ford, of Philadelphia.

John L. Nichols, of St. Paul, Minnesota, as inventor, and John Brandtjen, of the same place as assignee, were granted a patent for the perforating or scoring attachment for printing machines shown in Fig. 1. The scoring or perforating blade is normally depressed while the type are inked, but just before the printing is effected the blade is elevated by means of an attachment to the platen acting upon the lever, 17. After the platen is withdrawn from the type the blade

is returned to its normal position by means of a spring below the lever.

The "offset" shown in Fig. 2, was invented by Robert Mason, of Boston, Massachusetts. Between the pairs of printing cylinders is located a pair of rollers, F F', having the same surface speed and the lower cylinder having a hard surface while the upper one has a soft or absorbent surface. Above the upper cylinder are wiper bars over which passes a shifting offset web to remove the wet ink from the offset cylinder.

George W. Prouty, also of Boston, received two patents covering improvements in job presses. One of the inventions is shown in Fig. 3. The gearing is such as to give the

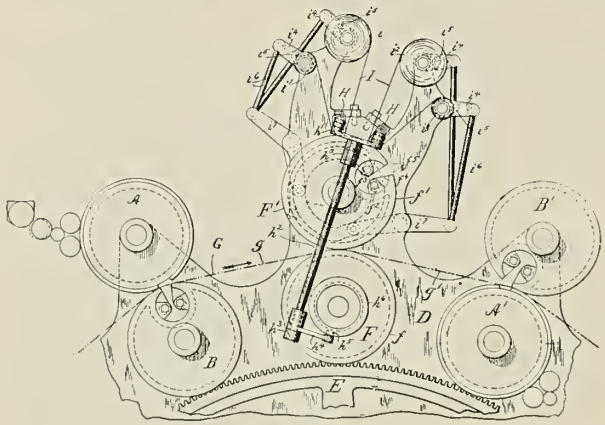


Fig. 2.

platen the greatest length of rest possible for feeding while the crank pin is passing and repassing its point of dead center.

Fig. 4 shows a still further improvement in the Knowles feeding machine, invented by John H. Knowles, of Philadelphia, Pennsylvania. The apparatus is so complex that over fifty figures are necessary to clearly show its details of structure. The sheets of paper are placed on their edges and are fed one at a time and accurately registered.

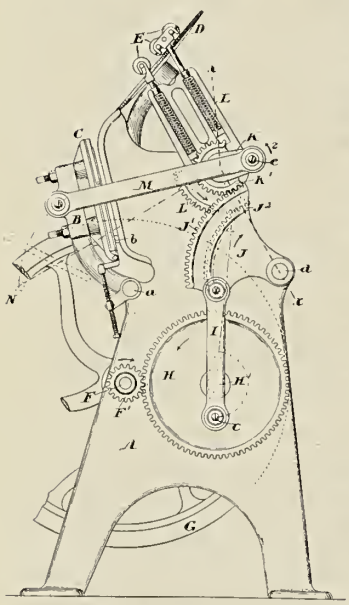


Fig. 3.

The only design patent relating to the art issued during the month was granted to Carl Schraubstadter, Jr., of St. Louis, for the term of seven years. It was for the Woodward series, samples of which have already been shown in these pages.

The cabinet patented by William A. Hurrel, of Bloomdale, Ohio, has heretofore been described in a special article in this journal.

A novel multicolor printing apparatus is shown in Fig. 5. Separate movable cylindrical type carriers are employed for the parts which are to be differently colored. Each carrier has its own inking device located beneath it, so that the form is inked when the carrier is rotated. A separate carrier may be used for each letter of a title or for each line, both arrangements being shown in the view selected. The inventor was Ferdinand Von Eulenfeld, of Breslau, Germany.

The apparatus for inking and wiping the dies of color embossing presses shown in Fig. 6 was invented by Robert H. Syms, of New York City. These dies are now removed from the press, inked, and the surplus ink is removed with a cloth or the bare hand before the die is replaced for printing. The inventor proposes to pass beneath the die a carriage holding proper appliances for first inking the die,

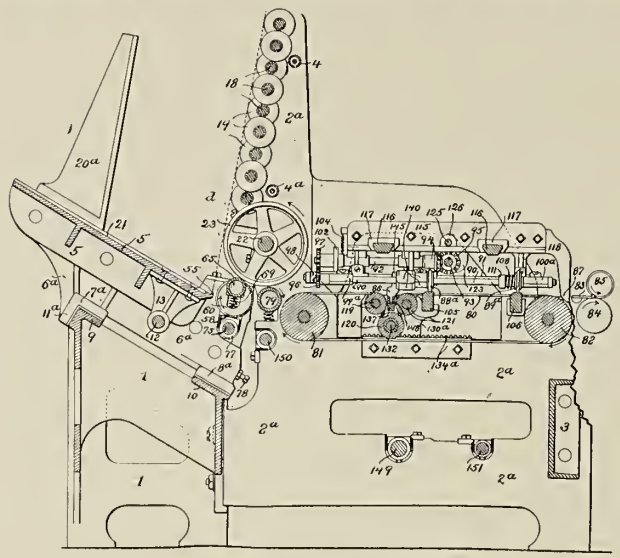


Fig. 4.

then brushing off the greater part of the surplus ink and finally wiping the surface with a section of a movable web of soft paper. The carriage is moved once beneath the die and back again and then the impression is made.

The only quoin patented during the month was that shown in Fig. 7, the invention of John L. Nichols, of St. Paul, Minnesota. One of the wedges has a central longitudinal rack with beveled teeth, and the other is provided with a spring carrying a similarly shaped dog. The dog prevents slipping of the wedges while the quoin is in place, but still by the aid of the key the wedges may be moved with reference to each other.

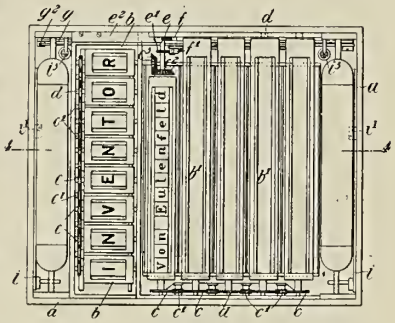


Fig. 5.

George Beck and Charles L. Hamilton, of Philadelphia, Pennsylvania, were joint inventors of a new process or method of printing. The sheet of paper having the usual calendered surface is printed and then the sheet is moistened and allowed to dry without pressure. This destroys the calendering and a dull surface is obtained. It is especially intended for use in connection with half-tone work.

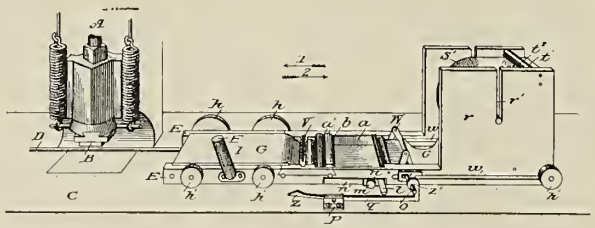


Fig. 6.

A patent granted the Campbell Printing Press and Manufacturing Company, of New York, as the assignee of the inventor, Henry A. W. Wood, covers a front-edge sheet-registering mechanism for printing presses. A sliding frame carried by an adjustable bracket has a gripper which buckles and grasps the leading edge of the sheet and draws

it back to the proper position, where it is released by a trigger mechanism upon the bracket.

Only two patents relating to type setting and distributing were granted during the month. One was the invention of Elbert J. Andrews, of Hartford, Connecticut, and was assigned to the Thorne Typesetting Machine Company, of Jersey City, and the other was the invention of Richard J. Moxley, of New York, and assigned to the Empire Typesetting Machine Company, of the same place.

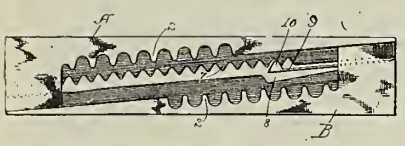


FIG. 7.

Fig. 8 shows a web printing machine designed by William Spalckhaven, of Brooklyn. The patent was assigned to the Hoe Company. It illustrates diagrammatically one of several ways in which a four-web press can be built so as to give ready access to the various parts for manipulating the forms, adjusting the inking apparatus, threading the webs, etc.

An American patent was granted Adolf Reisser, of Vienna, Austria, for the paper-feeding machine shown in

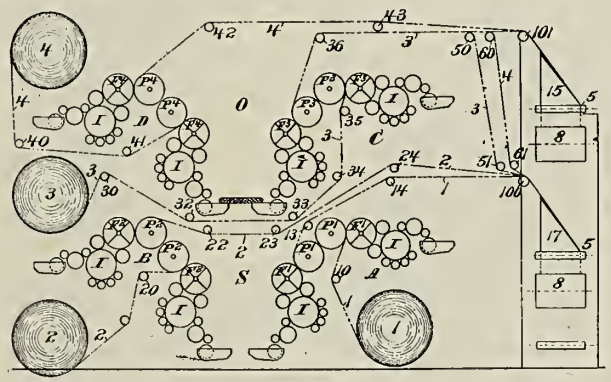


FIG. 8.

Fig. 9. It lifts the top sheet from a pile of paper and feeds it to the printing machine in the exact position required. The level of the top of the pile of sheets is maintained by the automatic rising of the table as the paper is removed.

Fig. 10 shows in perspective a web printing press invented by Edgar H. Wilcomb, of Worcester, Massachusetts. The press is of the kind which employs a flat reciprocating type form. The web may be printed upon one side only or perfected sheets may be turned out as desired. The press

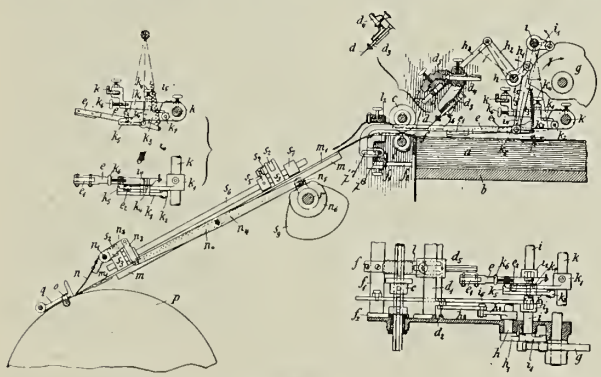


FIG. 9.

prints both ways, and tapes for guiding the web during its progress through the press are wholly dispensed with.

Fig. 11 illustrates an impression adjustment for printing presses invented by Clarence O. Duffy, of Owensboro, Kentucky. Usually the platen is adjusted by means of four screw bolts and nuts, considerable time being required to properly adjust them. The inventor claims that with the arrangement of toggle levers and screw-threaded shaft shown, he can accurately and almost instantly adjust the platen.

Otto C. Strecker, of Mentz, Germany, has assigned to Joseph Scholtz, of the same place, the United States patent granted to him for his new process of producing relief

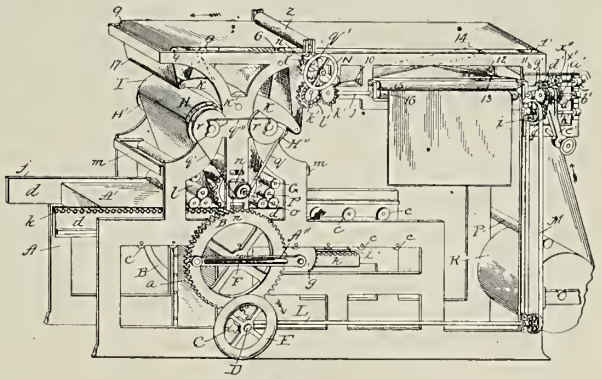


FIG. 10.

plates for printing. This process is as follows: The drawing is applied to a plate of zinc or aluminum, or aluminum coated with another metal or with an alloy. The plate is then etched with a diluted salt solution of a heavy metal electrically opposite to the plate until the color supports have attained the required height. For the etching the inventor prefers cupric chloride or stannous chloride or nitric acid.

Patents were also granted to James E. Hamilton, of Two Rivers, Wisconsin, for a printers' case, and to Joseph Sachs, of New York, for an electric typesetting machine.

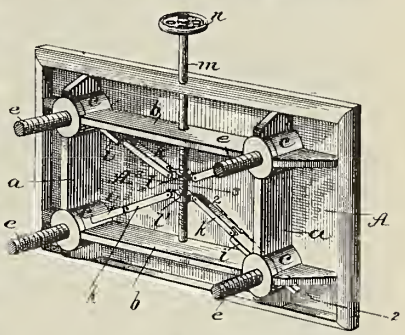


FIG. 11.

The only design patent relating to the art granted during the month covered the font of type shown in Fig. 12. The patent was granted for seven years to Daniel B. Updyke, of Boston, and Bertram G. Goodhue, of Cambridge. The type are black face and have few sharp angles.

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FIG. 12.

EVERYBODY LIKES IT.

Inclosed find check for INLAND PRINTERS to date in full. You are getting out the finest printed magazine in the world, and we sell it a great many times to people who are not printers or publishers, but buy it for your fine print work and cuts. Success to you.—*Russell Bros., Newsdealers and Stationers, West Superior, Wisconsin.*



ARIADNE.

Half-tone reproduction from photograph, by
FRANKLIN ENGRAVING AND ELECTROTYPING COMPANY,
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Correspondence

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

PRESERVING THE BEAUTIES OF THE OLD MASTERS.

To the Editor: TAHLEQUAH, I. T., September 15, 1896.

Your correspondent, Mr. Faling, in the last issue of THE INLAND PRINTER, loses sight of the fact that printing is essentially an art; or, rather, that it is becoming so. The founders are not giving us the mechanical imperfections of the fifteenth century type—simply their beautiful design. Art, unlike the mechanical appliances which serve it, progresses very slowly, if at all. Nothing in modern times surpasses the sculpture of Phidias or the paintings of Raphael. Old masters of music are the best, and the architects and designers of our age have been abreast of the type founders in adopting the beautiful Gothic and Romanesque ideas of ye olden time. ORRIS MCNARY.

THE KEEPING OF SAMPLES.

To the Editor: NEW YORK, October 5, 1896.

How to keep samples for ready reference is a question of importance to the practical printer. The variety and attractiveness of samples does much to clinch an order with an intending customer, who in nine cases out of ten likes to see the character of type and display beforehand. A neat and artistic display of your work is a convincing proof of your ability. A book with leaves made of stout cartridge or manila paper is the most suitable for the purpose; 18 by 14 inches is a convenient size for commercial headings, letter paper, etc. These can be pasted according to size on one side of the leaf, arranged so that the headings only show. Tipping the bottom of each with paste is sufficient to hold them in place and allows of the stock being easily examined. Keep the different sizes separate and classify them according to character, leaving space for additions. The book can be indexed and a price list added. Another book should contain samples of cards and advertising matter. Have the books strongly bound, leather backs and corners, and cloth sides lettered prominently on back and side. You save valuable time and endless worry by this method, besides establishing a reputation among your patrons of being an up-to-date business man.

THE THOMAS H. CROSLEY COMPANY.

HOW TO MAKE RUBBER STAMPS.

To the Editor: EATON, OHIO, September 14, 1896.

In the last issue of the "best paper on earth" (September) we notice on page 654, bottom of second column, that George W. B., Cleveland, Ohio, asks for information on the manufacture of rubber stamps. We also notice, bottom first column and top of second on page 659, same issue, where a reader wants to know how to make autographs for rubber stamps. The writer has been a subscriber to THE INLAND PRINTER for years and years, and has received a great deal of benefit from its pages. He is not selfish and is willing to help a brother printer when he can. To the gentleman from Salina, Kansas, we would like to suggest a plan we use to make a rubber stamp of a signature. Instead of using boxwood (we tried using boxwood awhile) we use a chalk plate. We lay the signature on a chalk plate, face up, and with a stylus (like telegraph operators use for train orders) trace heavy enough to make an impression in the chalk. Then remove the paper and cut down to the plate with a sharp point (tools for working these plates are sold by dealers). As soon as finished we vulcanize direct. The plate is plenty deep so the white will not show up. This process is very rapid, as we have made stamps for customers while they waited. (Vulcanizer was in use when customer came in. It requires about ten minutes for us to make the plate, six to vulcanize and one to mount.) The process is cheap, as where the plate is not used the vulcanizing does not destroy the chalk, and it may all be used. This process is not patented.

We have been making rubber stamps in connection with printing business for three years and have found it a very paying line. It is, as far as we can see, "right in their line," with printing offices. There is money in the business. They are used by nearly every business man, and their sale runs up into the millions of stamps.

D. E. STUBBS.

IS TYPEWRITTEN COPY REALLY OF BENEFIT TO THE COMPOSITOR?

To the Editor: CHICAGO, ILL., October 6, 1896.

From the experience had in the proofroom, one is inclined to answer the above question in the negative. The compositor does not seem to realize the fact that typewritten copy is but a transcription from the original manuscript, or is reproduced from shorthand notes taken down from dictation. He fails to bear in mind that, in the course of transcribing, the typoscribe is as liable to make errors as anybody else, if not more so. These errors are apt to be those of spelling, punctuation, misconceptions of the author's meaning or substitution of a word similar in sound, import or appearance for the right one. The typesetter is prone to treat the typewritten copy with as much deference as he does reprint, and he "follows copy" with a vengeance. Instead of exercising his thinking faculties as he would were he setting from the original manuscript, he settles down into a mere automaton, with the threefold liability of reproducing lapses made by the author, errors of transcription by the typoscribe and his own typographical or other errors.

It is a not uncommon experience of the writer to meet much cleaner proofs set from apparently difficult manuscript than from apparently good typewritten copy. The reason is that in the former case the compositor puts on his thinking-cap—uses his brains; whereas, in the latter, he stolidly plods along, and for every variation from copy marked in proof, no matter how trivial, or how self-evident the correction, he wants a "ring." Only in cases, therefore, where the typewritten copy is absolutely correct (and who ever knew of such?) is it safe to follow copy literally; only when it approximates accuracy is it a real advantage to the compositor.

This habit of following copy so closely causes the compositor to repeat errors that are plainly apparent and unintentional by the author, such as syllables or letters left out of words, as *gratiously* for gratuitously; the substitution of one letter for another, as *e*ffected for *a*ffected, ad*a*pted for ad*o*pted; members, where the sense indicates *numbers*, and so on.

The writer does not wish to convey the impression that he is opposed to the use of the typewriter—such an idea would be in the line of retrogression; but he does argue for an improvement in its quality. Before reaching the compositor, such copy should receive as careful reading and revision as the proofs from the type. A few months ago *The Writer*, discussing typewritten copy, said: "The time is

coming before long when editors will decline to examine unsolicited correspondence unless they are submitted in typewritten form." The use of this class of copy is certainly growing, and has come to stay, and every argument is in its favor; provided, however, it is prepared properly, instead of by ignoramuses whose productions are on a par with those of the amateur jobber. S. K. PARKER.

THE CUSTOMER'S WISHES IN ADVERTISING.

To the Editor: HAMILTON, N. Y., September 21, 1896.

Allow me a word in regard to the composition of the Baumann & Bro. ad. I think Mr. Soden's ad. lacks strength in the omission of the display of "General reduction in prices." I believe Mr. Day's effort to remedy it a failure on account of the overcrowded appearance of his ad. Mr. Tower's style seems better adapted to the "one idea" ad. of which this is certainly not a sample. Messrs. Baumann & Bro. knew the style of ad. they wanted, and wrote their

AT 76th STREET AND 3rd AVENUE.

OVERSTOCKED WAREROOMS compel us to make

A GENERAL REDUCTION IN PRICES.

Furniture, Carpets, Oilcloths, Bedding, Etc.

Everything FOR Housekeeping,

Curtains, Portieres, Baby Carriages, Clocks, Crockery, Tinware, Stoves, Refrigerators.

Lowest Prices. Best Qualities. Liberal Credit.

OPEN SATURDAYS UNTIL 10 P. M.

J. BAUMANN & BRO., 1313-1315 Third Avenue,

Bet. 75th, 76th Sts. Elevated R. R., 76th St. Sta. 3d Ave. Cable.

copy accordingly. Therefore, as far as the compositor is concerned the style is not his affair. If I order a suit of clothes and indicate the style, it becomes my tailor's business to follow that style along as graceful lines as his ability and material will permit. So when an advertiser indicates the style in his copy it becomes the compositor's duty to create as effective and readable an ad. of the designated style as his space and materials will allow. I submit, therefore, what I think would be an ad. that the customer in this case would like. EDWARD A. KNIGHT,

Foreman Hamilton *Republican*.

BLUNDERING IN COUNTRY NEWSPAPERS.

To the Editor: CARNEGIE, PA., September 24, 1896.

A common matter, such as the one mentioned in the caption of this article, is apt to be considered too common indeed to necessitate the application of a remedy; in fact, the evil exists to such a large extent that one might scarcely expect to hear of any effectual remedy being applied.

Not being at present engaged in the pursuit of journalistic honors, my past experience, which extended over a period of seven years in an editorial and reportorial capacity, in addition to a previous service of several years in the more august capacity of "printer's devil," it is probable that this question obtains more thought than if I were actively engaged in that line, for it is said that we are much more prone to see the faults of others than those existing in ourselves.

However, this is not written in a fault-finding mood, but rather from a sincere desire to have an improvement in the customary way of conducting the average country newspaper. While I do not mean to set myself up as a paragon of excellence, still, in common with the majority of newspaper readers, I do have a decided aversion to such butchery of the English language as is going on once every seven days, if not daily, in thousands of cities, towns and villages extending to the length and breadth of our great, grand and glorious country, where we boast of the intelligence of our people—our "common" people, if you please; and yet when we pick up some of the journals of the day and read that "the dog catchers *was* out Friday, and as a result six dogs are now star boarders at the dog *pond*," can we help thinking there is certainly something lacking somewhere? Of course we know it to be true that there is something lacking in the brain of the man who wrote it, the man who put it in type, and the man who read (?) the proof.

I do not mean to say this is an unusually flagrant example, because it is only an ordinary one I chanced to notice. Each of your readers can pick out scores of glaring imperfections in many papers in city and country which have no business to be there, and any publisher who is worthy the name has no right to allow them to go out of his office. No right, I say, because the newspaper, whether it be a weekly of 200 circulation or a daily with morning and afternoon editions of possibly 100,000 each, is supposed to be an educator. It is supposed to know and to do the right thing, and the readers are expected to become enlightened accordingly.

In the printing business it is also required to correct the faulty grammar of a customer; but where *are we* to expect proper spelling, proper punctuation and correct grammar if not in the newspapers we read? A man who has not at least a good general knowledge of these branches has no right to disgrace those in the business who have.

JOHN B. KNEPPER.

DESIRABLE JOB LETTER—A REPLY TO MR. FALING.

To the Editor: THREE RIVERS, MICH., Sept. 23, 1896.

I see Brother Faling, of Petersburg, in an article in the September issue of THE INLAND PRINTER, asks: "Why should not the type founders cast nothing but nineteenth century type?" I think Mr. Faling judges all country printers by himself, that they all are progressive, and constantly share their dividends with the type founders, which I am sorry to say they do not. With an experience of only eight years, and after working in about thirty different shops in and out of the State, I am inclined to believe that the "fancies" of the average printer seldom reach beyond the old-style plain letter, a letter that will "wear until it will roll." Having been engaged in the job printing business for the past two years, I find that among the many new faces of type which have been placed before the printer "but few have been chosen." Type that will catch one eye will not please another, and there being hundreds, yes thousands, of printers in the land, and each "printer with an additional 1,000 of ideas," Mr. Faling cannot expect they all will leave the "rut" trodden by their predecessors. That the De Vinne series, in its different styles, is the most popular and meets the needs of the country printer best, there is no doubt. For my part I prefer a plain, neat, clear type to some of the new faces, that at first glance remind one of "German." Perhaps I may be in the rear of the procession, despite the fact that I carefully read THE INLAND PRINTER and several other good craft periodicals, but nevertheless I will stand my own ground, and think I can pick out type for an office that when in use will satisfy all. It matters not so much whether you use nineteenth century type or type that has been cast for twenty years, the appearance of neat, attractive work depends largely upon its position, ornamentation and the presswork. A good printer will do better work with old type and press (providing he has good rollers), than a poor workman can with the latest type and everything else in accordance. I think if Mr. Faling will give the matter a careful examination he will find the careful, judicious country printer as well as the city printer buying type that is neat, plain and will wear, and also stand handling by mechanics, not of the

best, of which there is such an overproduction. While I do not wish to reflect on the man from Petersburg, as I once worked for him and found him a good all-round printer, and also a progressive one, yet I think the man who has seen the interior of many different shops and labored under their inconveniences is the one who is better able to select material that is worth its "weight in gold," and one who is not apt to become fascinated by a new face of type on a defender cover simply because it looks neat and is up-to-date, without duly considering as to how it will look on a packet note-head or business card, in combination with the usual run of material. C. K. SMEED.

A FEW QUERIES FROM R. COUPLAND HARDING.

To the Editor: WELLINGTON, N. Z., Sept. 20, 1896.

I inclose four queries, which I would be pleased to have you insert in THE INLAND PRINTER, either together or distributed into departments.

In Gustave Mayeur's specimen book (Paris), in a series of eighteenth-century romans, cut in imitation of the Elzevir models, I find the familiar ligature ct, which invariably in English represents "ct," used repeatedly for "et." This occurs only in the 12-point specimen, in the other eight sizes the ordinary & taking its place. Will Mr. De Vinne or some other of your readers who has access to old French books, tell me if the ct was ever so used? or if, as I suspect, it is an error on the part of the compositor?

In W. Gronau's specimen book (Berlin) I find a specimen of "Arabic" chess type. There are only three pieces: an elephant's head, a plumed crown or turban, and a forked piece, bearing a distant resemblance to the ordinary bishop. Besides the ordinary shaded square, there is a second one with three round dots in a line, as if a pica leader had been stamped upon it. Can any of your readers tell me anything about this variant of the game — the board on which it is played, or where it is described or problems may be seen?

In an old *American Lithographer and Printer*, edited by the late F. Buehring, I see a reference to "transfer ink to which mennige has been added." Mennige, he goes on to say, is obtainable from only a few dealers in lithographic materials. I have no practical knowledge of lithography, nor am I ever likely to require the article in question, but I would like to know exactly what mennige is.

"Slating."— I find complaints are made by the correspondent of an American paper of the loss of time in "slating" in a certain office. The expression is unknown to me. To "slate," in current slang, is applied to severe literary criticism — an actor, author or politician may be "slated" in the press; but what is meant by slating in a printing office? R. COUPLAND HARDING.

PREVAILING TYPE STYLES VS. THE COUNTRY PRINTER.

To the Editor: HAMILTON, N. Y., September 15, 1896.

Mr. A. P. Faling, of Petersburg, Michigan, asks in this month's issue of THE INLAND PRINTER why founders should cast fifteenth century faces in place of modern faces. As a country printer I am unable to answer the question, but for the country printer I would say from experience that they are to a large extent practically useless. What use our city brethren may put them to I cannot say. Certainly no foundry would cast that for which there is no sale or apparent demand. One cannot but admire some of the ancient effects produced by their use — but are they, as a rule, money-makers? The country printer, as a rule, cannot afford to buy faces that he cannot use to a large extent in nearly all classes of work. Such a face as the Jenson and its imitations is therefore impracticable to him. But he may feel that he must have something in this line. I believe that the Ancient Roman is the type for such an one. While it gives much the same effect as the Jenson and imitations of it, it is not so black, and the characters are more pleasing to the average customer — for customers and not prevailing fads are to be considered. The Jenson lowercase "s" is to my mind the worst of its many oddities, being too condensed for either symmetry or beauty. The country printer will find, too, that he can set a job in the fifteenth century style that will be much more pleasing to the average customer by using French Old Style in the place of Jenson.

A few years ago we suffered from the fad whose chief exponents were the Erratic and Quaint, in both black and outline design. Many an office has full series of these faces little worn and now seldom used. A country printer cannot afford this expenditure.

Buy type with a view of its money-earning powers — not because type founders tell you it's all the rage. When about to purchase, carefully consider (1) the durability of the face, noting whether it abounds in kerned letters as do the De Vinne Italic and Victoria Italic; (2) whether it can be used to an advantage on *your* class of work; (3) whether cap lines are distinct and readable; (4) whether it is in harmony with the general style of faces you are now using, and (5) whether it will be as acceptable a few years from now as some of the standard faces that every office must have.

When about to make a purchase, consult the tastes of your patrons first and avoid freaks in type as you do in wearing apparel.

If your office is thoroughly equipped with gothics, old styles, the De Vinne or kindred series, two or three good circular fonts and plenty of modern rule and borders, then select a few of the most acceptable faces and set up a few specimens in tasty designs, print them in black or some subdued color and distribute among your patrons. In this way you can utilize faces that might otherwise prove fit only for the hell-box.

I would like to hear from some of our up-to-date printers in regard to these so-called up-to-date type freaks.

EDWARD A. KNIGHT.

THE REPRODUCTION OF CLASSICAL TYPE FACES.

To the Editor: NEW YORK, September 24, 1896.

The complaint of Mr. A. P. Faling in your September issue indicates that he is hurt, but does not know where. The type founders who mutilate the splendid letter designs of the fourteenth and fifteenth centuries are doing him and other printers an injury. Some of them appear to think that the crudities of the printing of those times, which are the result of rough paper printed when wet and the poor tools with which the letters were cut, should be reproduced. Mr. Faling is right; we do not want fourteenth century type that looks as if it was cut out with a jackknife. But, on the other hand, we want the glorious classical letter models of those centuries preserved and improved by our type founders. If any of them are incapable of comprehending those models, then we printers must say, hands off. In your September issue specimens of two ancient gothic-roman (the true gothic is a text letter — I refer to this, not to the American so-called gothic) faces are shown. Both of these are derived from precisely the same ancient source, but how different the treatment.

Mr. Faling should not forget that, prior to the invention of movable types, books were produced in manuscript, and the art of lettering had reached perfection in the hands of the copyists and illuminators of books. The inventors of movable types selected the best styles of lettering they could find, and imitated them in metal with such remarkable success that at first printed books were sold as manuscripts in order to obtain the high prices that necessarily

had to be charged for manuscriptal work. The wisdom of the selection of lettering made by the early printers is proved by the appreciation bestowed on the earliest examples of printing by all competent judges. Nothing more beautiful has ever been produced on printing presses than some of the first books. Since those times printers and type founders have increased the utility of the art and developed it mechanically, but artistically it has advanced very little, if any. The present tendency to reproduce and modernize the ancient classic letter models is commendable when done with brains and some artistic perception, but brutal when done otherwise. Most of our type founders are mere imitators, and apparently do not know enough to make a successful imitation. Let an artistic success such as Jenson Old Style or Bradley meet with the approval of the printers, and all the type founders rush in with hastily conceived and poorly executed imitations. It appears to be the peculiar characteristic of imitators of designs of type to be unable to grasp the idea — the art in the type. If they had the ability to divine the secret of success in type they would cease to imitate. Take De Vinne as an example, and produce if you can an imitation of it that does not offend a cultivated taste; but the originators, with a grasp of the idea in it, have brought out variations of it in italic, condensed, extended and extra condensed which are admirable and wholly satisfactory to printers who do not buy type as they buy sugar, by the pound, but judge of its value by the merit of its expression — its face.

There are type designers and critics of type style in this country who lead the world. These men are basing their present work on the ancient models, and rendering them practicable for modern uses. They are not copyists in any sense of the word. It is to be regretted that the identity of some of these men is swallowed up in the organization of the American Type Founders' Company, because they are entitled to a personal distinction not inferior to that possessed by any of the great artists of these times. The type they create is genuine nineteenth century type, and it is having a wonderful effect in improving the typography of the day.

A. P. PLUMB.

THE "ROAST" OF A DISAPPOINTED EDITOR.

The Sistersville *Daily Drill*, after an existence of two months, announced that it would probably suspend publication. The following gem is taken from the announcement:

"Of course it is not to be considered that the publication of a morning newspaper involves any expense whatever. There is no rent to pay; fuel, paper, skilled mechanics, reporters and what not? are procured without cost — all these are bought without money, and the assistants live without eating or the comforting solace of sleep, while the idiosyncracies of the few hide-bound, narrow-minded, straight-laced, stingy, parsimonious, pennywise, tight-fisted, grudging, churlish, lickpenny class of business (?) men of Sistersville grasp for the shekels of their unsuspecting patrons with the unsparing hand of a commercial knave or shylock, thoughtful only of their own greedy ends, achieved by influence of nativity and regardless of the column after column of booms and boosts that are published to the world by the ever alert newsgatherer, and from which he is the recipient of the major benefit."

ONE of the largest printing offices in France has patented the following device for preventing set-off while operating a cylinder press: The cylinder is covered with a sheet of tissue, which has been previously impregnated with a solution composed as follows: Vaseline, 27 pounds (in winter 22½ pounds); petroleum, 7 pints; mineral oil, 3½ pints. American pressmen simply wash off the outer sheet with benzine as occasion requires.—*Exchange.*

Written for THE INLAND PRINTER.

OFFICE STATIONERY.

BY HENRY T. BOSSERT.

OFFICE stationery forms a large part of everyday jobbing, and in this class of work more than any other is the neatness of the compositor made apparent. A man in business may get along very well without catalogues, pamphlets, etc., but he must of a necessity be well supplied



SAMPLE I.—NOTE-HEAD.

with neat and catchy office stationery; and, if you succeed in turning out pleasing effects in note and letter heads, billheads, statements and envelopes, you may rest assured that your employer will be called upon to supply any other printing he may want done.

Envelopes, to my mind, are at once the easiest to set; for generally there are not over three or four lines to go on them. Envelope corners set in lining gothics give the best results as regards neatness, while Victoria Italic for a stylish, artistic job cannot be surpassed. Rulework of any description on an envelope looks out of place — vulgar, in fact — and should not be tolerated in the modern printing office. Simplicity counts on an envelope nine times out of every ten.

In setting up note and letter heads, the printer should make it a point to get a sample sheet of the paper upon



SAMPLE II.—NOTE-HEAD.

which the job in hand is to be printed, and select his type faces accordingly. If the paper is a laid linen or soft-faced quality, a hair-lined letter should always be used; while on a hard paper heavier faces show to the best advantage. The ink also plays a prominent part in the setting of a job of this description, and a good rule to observe is: "The lighter the color of the ink the heavier should be the face of the type."

Artistic note and letter heads can be effected with very little trouble. (See Samples I and II.)

Keep to two or three faces of letter only, do not make your jobs look like type catalogues, and break up your reading matter, are three rules as infallible in this class of work as in any other.

The printer will find that he cannot get good results from extended letters, but by taking a series that is of the square-faced variety, i. e., De Vinne, Jenson, French Old Style and

faces of like character, setting them up in a unique manner — not too conglomerated — the chances are that an artistic job will be the outcome.

Originality means everything in printing, for, although the samples illustrating this article are gotten up in the same faces of type, they bear witness of this statement.

The firm's name in note and letter heads should be in a prominent position, and should not be overshadowed by the business engaged in. The rulework and ornamentation should be of a character that, while pleasing to the eye, must not be too elaborate. The address should be nearly the least prominent line on the job. Script for date lines has seen its day, and a much better effect can be made with the line set in the same series as the job is composed of. (See Sample II.)

Statements and bill-heads can be composed from an original basis as well as any other class of work, and odd effects should be tried for in each and every one set. (See Samples III and IV.)

The old way of putting the date and M lines first and letting the rest of the reading matter follow gave no chance to the printer for artistic display; but by placing these

Shoes and Rubbers....

4468 Germantown Avenue
Wayne Junction

To GEORGE H. KELLER, Dr.

Philadelphia, Pa., _____ 189

M _____

SAMPLE III.—STATEMENT.

lines at the bottom, as in Sample III, or one on top and the others at the bottom, as in Sample IV, the room for display is enhanced threefold.

The firm's name should be the most prominent line, the same as in the note and letter heads, with the business of the firm a close second; the address can be set small and put in a corner to fill up white space.

As for ornamentation, very little is needed. An underscored line, either with parallel rules or a neatly filed pointer, is all that is necessary. Too much fancy work spoils a bill-head much quicker than it does a letter-head, and care should be taken to eliminate all surplus rules and ornaments from work of this description.

Whether the compositor intends placing the name or the business first, it is good policy to have regular sizes for the various lines. In a note-sheet or statement no letter should

BOUGHT OF Philadelphia, _____ 189

CROSBY & HILL

NORTHWEST CORNER
EIGHTH AND FILBERT STREETS

WHOLESALE AND RETAIL DEALERS IN Dry Goods

Foreign
and Domestic

M _____

SAMPLE IV.—STATEMENT.

be larger than 24-point, and in a bill-head or letter-head 36-point should be the largest size used to insure good, neat work.

Take, for example, the illustrations in this article — the firm name is set in 24 and 18 point Jenson; the business is displayed in 24-point Tudor Black, and although a much heavier-faced letter than the one the firm name is set in, yet it does not detract anything from it; while the address is put in small type, and is the least prominent of all.

Again, the typo must have a clear conception of the job before attempting to work out an original idea; he must study it carefully, noting where each line is to be placed, the sizes of letter, flourishes, etc., for it is only by such systematic work that he can hope for success.

Office stationery is a bugbear to many printers, but it can and should be made a pleasure if once you try making a "stylish job" every chance you get, as many odd conceits can easily be made with very little trouble on the compositor's part, and without any waste of the employer's time.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

REGARDING EMBOSSING.—J. S. A. C., Baltimore, Maryland, writes: "Please enlighten me on the subject of dieing on the press. What kind of tympan should be used; how to fasten guides, and what way would you get the sheet from the die (I am not speaking of cartoons)?" *Answer.*—Use good manila paper for tympans. As the nippers often give trouble from their tendency to move the sheet, take them off when this is the case; or else remove them so that they will be outside of the sheet, and use strong strings running across from one nipper to the other. This will prove effective in removing the sheet from the die. Quads or gauges made of brass or other metal should always be used. Use liquid or fish glue to fasten both the edges of the tympan sheet and the gauges.

A GOOD JOB OF PRESSWORK.—C. E. T., of Newark, Ohio, has sent us a copy of the "Industrial Edition" of the Newark *Daily Advocate*, regarding which he says: "Worked on a two-roller rack-and-screw drum cylinder press, two pages at a time (eight-page number), using old rollers, which perhaps show effects of extremely damp weather; type used five years on newspaper; column rules are new." *Answer.*—As you also mention that this is your first attempt at half-tone work, let us assure you that the entire job is creditable to you in every respect, for the work is up to that done by many first-class pressmen with better facilities. The half-tones are all well brought out, and were it not for slight specks here and there on the plates, doubtless caused by the damp weather, the entire job might rank much higher than a "good" piece of presswork.

ROLLERS "BURNING UP."—B. F. L., of Washington, D. C., sends the following queries: "Please inform us how to prevent rollers from burning up when running a small form in center of bed, when press is running at a high rate of speed. We were running a job of letter-heads in bronze-blue on a demy sheet, and we had great trouble with rollers running down; and also when rollers are run down, what is the best thing to clean the composition off the rollers — understanding, now, that the rollers were set as fine as they could be?" *Answer.*—The distribution and natural tenacity of bronze-blue, when running at a high speed, is very hard on composition rollers, especially if these are new and the weather damp or sultry. The danger of heating up is constant, by reason of the nature of the blue pigment and linseed varnish composing the ink. A very small bit of lard or vaseline mixed into the ink at the start would aid the rollers very much, without deteriorating the color. If old or well-seasoned rollers had been used, it is probable the heating up would not have occurred. When presses are run at a high rate of speed, especially in summer, the pressman

should make provision to change the rollers at proper times. Don't expect composition rollers to be above the possibilities of exacting conditions. Turpentine, coal oil, etc., are suitable for cleaning off rollers. If you want to skin off the composition from the roller stocks, then use a knife to separate and pull it off by hand.

Chromatic Color Work.—H. S. R., of Moline, Illinois, writes: "Can you give me an explanation of the method of doing chromatic color work, the kind of ink to use, and if the shades of color are brought out with the make-ready, or are they made so in the plates—that all that is necessary is to make the plates ready just like any ordinary half-tone? *Answer.*—Well ground and pure colors that are mixed in a "short" linseed oil varnish are best for chromatic printing. Any first-class ink manufacturer knows what to supply for such work when a request is made for such colors. The plates must be engraved so as to show the different tones and color combinations as well. The make-ready can add to the artistic results desired, but only partly, because that which does not appear on the printing surface cannot be produced from vagueness. The plates are to be treated almost similarly to ordinary half-tone or other engraved plates.

Washing Mail Lists.—A. J. L. K., of Bear Lake, Michigan, writes: "Will you kindly inform me what is the best way to clean mail lists? I have the lists on 30-inch galleys and use a Mustang mailer. Benzine does not clean the type thoroughly, and every few weeks I loosen the galleys and wash them with lye, but this swells the reglets and makes trouble. I have seen glycerin and machine oil recommended for occasional use, but have not had any satisfactory results with these things." *Answer.*—Where wooden reglets are used for spacing out lists, there will be less or more trouble when using benzine and lye; metal slugs are preferable to reglets. Refined petroleum, used sparingly, on a good soft brush, will be found better than benzine. This oil sinks into the reglets and makes them, to a degree, waterproof; therefore, if the galleys are occasionally washed off with a little weak lye and a stiff brush, there can be but small danger of harm to the wood. "Tarcolin," a printers' ink annihilator, which is a combination of distillations from coal tar and wood tar, chemically purified and emolliated with the active properties of albolin and glycerin, is now on the market to prevent gum from forming on type. It is spoken of highly as a type cleanser.

About White Ink on Black Cardboard.—R. H. G., of Lincoln, Nebraska, has encountered reverses in connection with white ink printed on black cards. We wrote for sample of the ink, believing the trouble arose from the ink not being suitable for the stock used. A sample of the article was sent to us for examination. Regarding the difficulty encountered the correspondent writes: "You answered my letter in July in regard to white ink on black board. I inclose several of the cards to let you see for yourself. It is a common mystery to all the printers here in Lincoln. Some say that there is oil in the surface of the card stock; others say something else. We have tried different white inks, plain; also with Japan drier, copal, opal, and damar varnishes, inkoleum, shellac, etc., but cannot get the white ink through the surface of the card. The ink seems to dry, but it rubs off." *Answer.*—The sample of ink sent to us has the fault complained of, although it seems to work free and cover well. The slightest touch is almost sufficient to rub off the printing done with it. It is evident to us that this grade of white is not desirable, because it is dangerous to stock, time and reputation, when used as a single color, but it can be used in making good-working tints when strengthened up with No. 2 linseed-oil varnish. We have mixed up the sample of ink sent us with a few drops of boiled linseed oil and copal varnish, and applied this to some of the black cardboard also sent, and find that the ink holds on as firmly as "death does to a dead nigger." We have found that when working white ink with glycerin composition rollers during damp or humid weather that the ink will invariably rub off. Try some first-class inkmaker's zinc-white ink.

Inks Pulling on Job Presses.—H. B. H., of Boston, Massachusetts, writes: "I would like to know of some remedy to prevent ink from 'pulling' on job presses, or as some term it 'peeling,' from stock of a calendered or coated nature?" *Answer.*—This query has received considerable attention already. It is impossible to suggest a "cure-all" remedy for the good, indifferent and bad stock sent into the printeries of the entire country. We have handled card and enameled paper stock that no human agency could prevent the ink from pulling off the coating! Others, again, have to contend against cold pressrooms in winter as well as inferior stock and stiff-bodied inks—all of which are very trying to the pressman, especially those employed on platen job presses. Various remedies might be suggested under such circumstances, such as a small piece of vaseline, lard or a few drops of paraffin oil, which must be well mixed into the color. We have been informed that some employers deny their pressmen this almost infinitesimal outlay to produce economic and good results; of such what will be expected when we recommend that perforated gas pipes be so arranged that they can be applied to the fountains and ink disks on job presses during cold mornings and days in winter? Yet this is another remedy.

Hot-Press Printing.—C. M. B., of Sellersville, Pennsylvania, has sent a copy of a label printed *intaglio* on ribbed paper, the lettering appearing in gold leaf, regarding which he says: "As I am a reader of your valuable journal, I have often searched its pages for information how to do hot-press work, but have not yet been gratified. Will you kindly put me in a way to obtain this information." *Answer.*—The way to do such work is easy, provided you have the necessary facilities. A printing or an embossing press that has steam chambers or "blank" behind the bed or form receptacle is all-important. Next you will require metal forms of what you want to print. These may be plates made of steel, brass, etc., or thick electrotypes for small editions. The Universal or Colt's Armory embossing presses are made suitable to execute hot presswork. The first printing (for there are two on this sample), which is done with a gold size made for the purpose, may be performed on the ordinary platen printing press; the gold leaf is then carefully and economically laid over the printed surface, and pressed on the same with the hand and a piece of smooth paper. After this has "set" a couple of minutes, it is taken and put through the hot press, which flattens out and presses into the stock the gold leaf. The following day the surplus leaf is brushed off with old pieces of soft silk or cotton batting. Of course, perfect register must be calculated on, and to this end it is necessary that the gauges on the printing press and on the hot press be exactly located. A hard impression on the hot form is required; the tympan to be prepared of papier-maché, or other yielding substance, such as gutta-percha or vulcanized sheet rubber. There are other details which experience alone can suggest.

DO NOT STOP MY SUBSCRIPTION.

I now take a number of journals pertaining to the "art preservative," but none of them will compare with The Inland Printer from any standpoint. Please do not stop my subscription at expiration, but "rap me up," as I wish to keep my files complete.—*Huntley S. Turner, Job Printer, Ayer, Massachusetts.*

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions, and queries of those specially interested are cordially invited hereto, and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

BOOK MAKE-UP.—P. C. A., Boston, Massachusetts, writes: "Owing to difference of opinion of various authors and publishers, would respectfully ask you to give a decision regarding the following points on the make-up of a book: *Arrangement and order of*— Title, copyright, index, contents, dedication, preface, introduction, frontispiece, errata, text, list of illustrations. *Points of make-up.*— Should title-page line with running title of book, or be dropped? If dropped, how much? (Have noticed that in nearly all books it lines with title line and bottom seldom comes down to bottom of text-page — why is it?) Should 'finis' be placed at end of text proper, or at end of entire book? In page of say 23 by 40 picas of 10-point, what is the correct sinkage for chapter headings? What is correct length of page of 10-point set with 23 pica leads? Is there any rule for arriving at length of page on basis of width of matter?" *Answer.*—The right order is — Frontispiece, title, copyright, dedication, preface, contents, list of illustrations, errata, introduction, text, index. If an author or publisher chooses a different arrangement, though, why not let him have it? A title-page should be full length. The shortening mentioned has not been noticed by the editor, and he can give no reason for it. "Finis" is little used now, but if used the editor's personal preference of position would be at the end of the text. There is no absolute rule for either position. Chapter-headings in pages of the size mentioned are generally sunk about ten lines, but here again there is no fixed rule. The question about length of page is not quite clear. Does "set with 23 pica leads" mean 23 pica ems wide? If so, the dimensions in another question seem about in right proportion, though some pages are longer and some shorter; there is no rule but a general one that margins should be about equal. We hope to publish an article, or a series of articles, on these matters before long, when the points in question may be considered more fully.

WHEN TO CAPITALIZE.—"Subscriber," Chicago Lawn, Illinois, asks: "When should the words state, national, government, and legislature be capitalized? Does the interrogation-point necessarily close a sentence, and should the word following it begin with a capital letter?" *Answer.*—Many people never capitalize the words mentioned, because they do not think they are proper nouns. This is a thoughtless conclusion, though, for in certain uses each of the words is really a proper noun. Proper nouns are not necessarily names of persons or places. A proper noun is one that names something as particularly distinguished by the name used, even if that name is primarily a common noun. As applied to one of the United States the word State should always be capitalized, whether definite (the State) or indefinite (a State), but not in any other application. The capital letter marks the fact that one of these States is meant. The principle is the same that leads to capitalizing Union for the whole body of States. National should never be capitalized except as part of a proper name, as of a body of people, as the National Democratic party, or anything similar, as the National Hotel. Government should be capitalized when it is definitely used as personifying the governing authorities of a country, as in saying that the Government did anything. Likewise other such words should be so treated, as the Administration, the Cabinet, etc. Legislature should be capitalized when it refers to a body of which the word is the actual official name, as it is of most of the Legislatures of these States. Others like it are Congress, Diet, Chamber of Deputies, Parliament, Conference (of the Methodist Church), all of which are primarily common nouns, and should not be capitalized except in the really particular uses. The interrogation-point does not necessarily close a sentence, as two or more questions may be connected by a conjunction, as they frequently are in the Bible. Beginning the following word with a capital letter makes that word begin a sentence. A complete question, also, may be given inside of a sentence that is incomplete without some words following. Particular cases must be settled independently.

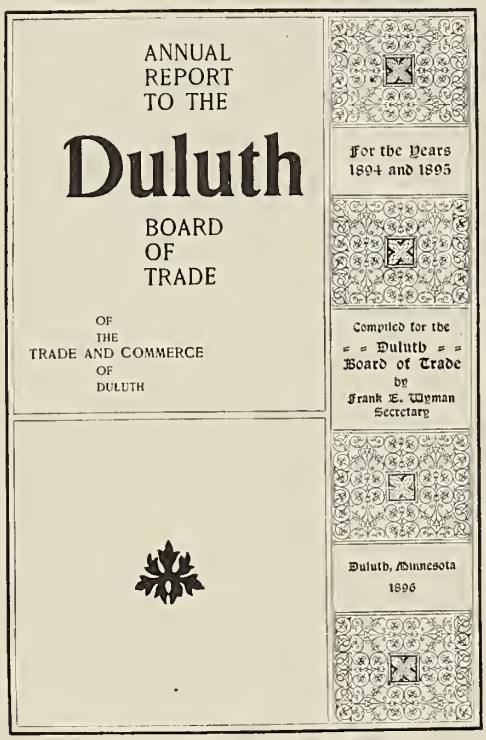
WIFE AND WIDOW AGAIN.—G. S., Pittsburg, Pennsylvania, writes: "I note that your dictum as to 'Wife or Widow?' in the July number of THE INLAND PRINTER has got you into 'hot water.' It is an ungrateful task to pose as Pope in the dark and devious region of English orthography and grammar. As you invite opinions from those who favor 'wife,' let me give my view of the case: Usage favors 'widow' when the woman relict is spoken of; 'husband,' when the man relict is spoken of; and gives unvarying sanction to 'children,' when the orphans are spoken of. All three cases are frequently illustrated in public prints; and your statement in regard to 'widower' or 'husband?'— namely, that 'people do not say either'— leads me to believe that obituaries are not in the line of your favorite reading. So much for usage. The usage is inconsistent, we admit; but one can not expect the people who make usage to measure all their expressions by the metewand of logic. The coin of language comes from many mints — yes, and is made of many metals. As to the correct version, I must unqualifiedly give my adherence to 'wife,' husband,' and 'children,' rather than 'widow,' 'widower,' and 'orphans.' The question is one of logic, not of grammar. A man can not leave a widow unless he has married a widow. She remains his wife even after his death. If we wish to *denote* her, we still call her the man's 'wife'; if we wish to *connote* the fact that her husband is dead, we use the more intensive term 'widow.' Her relations to him are not changed: she still speaks of him as her 'husband,' and to be the widow of a husband is a contradiction in terms. Hence, the term 'widow' should only be used when we wish to add to the notion that she is his wife, the other notion that he is dead. I trust I have made the vexed problem clear. Either usage is correct in certain cases, but in the clause, 'He leaves a widow,' 'widow' is wrongly used. The statement that he 'died and left her' makes the term 'widow' unnecessary and redundant, and therefore incorrect. Allow me in closing to express my admiration for your excellent comments upon matters typographical, and specially for your books on compounds. Doubtless you are familiar with Richard Grant White's views on this latter subject, as posited in 'Every-Day English.' Permit me to congratulate you upon having given a more lucid and logical exposition than even his books afford." *Answer.*—The "hot water" seems to be merely an evidence of the fact, well known in the beginning, that some people like the use of one of the words in question, and some prefer the other. "Posing as Pope" is far from the intention in making these notes. Nothing of the sort could be done without the expression of personal opinion, and the endeavor is always to make that opinion the result of careful consideration from all points of view. Such was the process in determining that "widow" is better than "wife" for the expression inquired about. It does not seem likely that many widows will consider themselves as being the wives of dead husbands just the same as they were of the living ones, especially if they wish to marry again. The logic of the letter does not make its argument clear enough for the "Pope" to be converted. His best judgment will still force him to prefer "widow."

NOTES ON JOB COMPOSITION.

BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed to this office, flat.

PAUL D. NEFF, of the *Pioneer Press* jobrooms, St. Paul, Minnesota, under date of August 6, says: "I notice in this issue of THE INLAND PRINTER samples of work which I did not think up-to-date, but were without comment. I send you, by separate inclosure, a few samples and proofs, taken at random from my drawer. Please comment on same." The samples referred to are, as a whole, very good, and show unmistakable evidence of artistic skill and ability. The best thing in the samples is the cover page of the report to the Duluth Board of Trade (No. 1), which we reproduce reduced one-half. This is an exceptionally good piece of composition. One characteristic of Mr. Neff's work is the use he



No. 1.

makes of border. Borders, as a rule, are dangerous articles in the hands of most printers, and like the little boy who was handling the gun, didn't know it was loaded until it had killed his companion, neither does the average printer know the border is dangerous until it has "killed" his job. But Mr. Neff does not injure his work by their use, but rather improves it. The next best specimen is the pamphlet cover of "The Two Finest in the World." Ranking close to the above is the cover of "The Maple Leaf Quarterly." The cover of the "Proceedings of the Grand Commandery, K. T., of Minnesota," while the rulework execution is admirable, and from a printer's standpoint is faultless, yet it is not "up-to-date" and bears unmistakable evidence of a great deal of labor, and the chances are that the price received for the job did not warrant the outlay of time required to do the work. The cover for the "Manual of the House of Hope Presbyterian Church" would be faultless were it not for the error he makes in the use of *fleur de lis* ornaments. When these ornaments are turned sideways they are meaningless. Never use them except right side up. The Finch, Van Slyck & Young Company announcement would have been much better had it not been for the too copious use of ornaments in the make-up of the Tudor Black initial. In the title-page of "The Care of Insane Outside of Hospitals" no ornamentation at all should have been used. The topic suggested should exclude ornamentation. In the announcement of the Pioneer Fuel Company it would have been better, in the open corner of border, to have used black type instead of outline. Otherwise it is good. We are glad to get these specimens, and suggest that Mr. Neff send us the next ones printed on white paper with black ink.

BEN F. CORDAY, Cleveland, Ohio.— You have good ideas about artistic display in advertisements of the programme order, as we judge the specimens you sent us are. Societies, clubs, and like organizations, having an entertainment to



No. 2.



No. 3.

give, generally get up programmes and go from office to office for bids, and the usual rule is that the work is taken at a very low price, and the society, in nine cases out of ten, gets all the money, and the printer the "glory." These ads. should always, in a case of this kind, be rushed, and no more time be consumed than will give the work a neat appearance. There are three of your ads. that bear the appearance of being "time-takers." We will reproduce one of these ads., and set another in contrast to show that it was not necessary to go to the labor you evidently did. In the Harrison & Harrison ad. (No. 2) the firm name set diagonally did not materially aid in effectiveness. It could have been made to stand out just as prominently, if displayed as shown in No. 3. There are two other faults in this ad. Their business should have been more prominently displayed. Ads. like No. 2 take time in their justification. They frequently get on a "twist," and not only take up the

time of the compositor and make-up, but also cause delay in the pressroom from the liability of quads, leads and spaces working up. In the Friedman & Rosenan ad. the same fault can be found as in No. 2. The other ad. referred to is that of Mulligan Brothers. Nos. 4 and 5 are first-class, artistic, harmonious, well-displayed ads., and are not time-eaters. Send us some of your commercial work.

E. E. C.—One of the main faults in your display work is that you use entirely too large body type for the reading matter portions. It forces you to set it solid and crowd the display and reading matter together. Let daylight into your work and set the reading matter in smaller type of a light face that will at least bear leading. Light face for reading matter should be the rule when a light-face type is used for display lines.

Full Dress and Riding Habits a Specialty. . . .

Your Order, Suits from $25.00.

VALENTINE

..ARBITER OF MEN'S FASHIONS..

EXCLUSIVE DESIGNS WITH ARTISTIC WORKMANSHIP AT REASONABLE PRICES.

15 S. High Street,

FARE DEDUCTED. COLUMBUS, OHIO.

No. 4.

William P. O'Holloron, Adams, Massachusetts.—We are always glad to give advice on anything pertaining to jobwork and composition in this department to all who seek same. Let us state here and now, for your benefit, as well as others', that it is not our purpose to "roast" anyone who makes honest effort. No one person knows it all. A single purpose is aimed at—to show the good and bad points in composition, with the sincere wish to aid all to become better printers. As regards your note-head, it is too crowded. The side panels should have been set in a small (nonpareil) light-face type, and if you were going to underline the words the type should have a very small shoulder. No attempt should be made at underscoring Condensed 10-point De Vinne, where the space is so limited that it crowds the rule to the top of the next line and gives it the appearance of belonging to the lower line, instead of the upper. Another thing in this connection is that the rule used for underscoring should never extend beyond the word or words intended to be underlined. Try the same job again and see if you cannot improve it by following these suggestions. Set panels in light-face nonpareil with lines flush to left; leave off the border; don't use the ornament; set proprietor's name and address in small, light-face type. You deserve credit for employing your spare time in the jobroom, setting practice jobs. Keep at it and study, and success will be yours. Don't be afraid to send your specimens for review.

George K.—You ask whether or not presswork is going to aid you in becoming a printer. Yes. Any work that you may do in the pressroom at odd times will help wonderfully to make you a good all-round printer. It is your duty to grasp any opportunity that will broaden your knowledge.

Everett H.—No. We would not advise you to spend time as an apprentice in twisting brass rule. Pay attention to type display, balance, harmony in the use of type faces, and you will find it more profitable.

Proprietor.—You will find that your work will have a better appearance should you follow the rule of buying your type in series. The habit of buying a font of this and a font of that is a bad policy and is hardly conducive to harmony of arrangement or speed in your jobroom.

TO MOUNT DRAWINGS ON CLOTH.

The linen or calico is first stretched by tacking it tightly on a frame or stretcher. It is then thoroughly coated with strong size, and left until nearly dry. The sheet of paper to be mounted requires to be well covered with paste; this will be best if done twice, leaving the first coat about ten minutes to soak into the paper. After applying the second coat, place the paper on the linen and dab it all over with a clean cloth. Cut off when thoroughly dry.—*Scientific American.*

Social manners have an influence upon the cash box. People, especially the disagreeable, enjoy sunny natures, and it is a big lever in the hand to be able to throw in good manners, cheerful words, and an animating countenance. Employes and letters, even the atmosphere of a business house, possess the individuality of the source of control. Customers are influenced by these forces more than by some things which call for frequent cash payment.—*S. O. E. R.*

Ridenour ...&... Morgan,

AGENTS . . . KNOX WORLD RENOWNED HATS.

MEN'S HATTERS AND OUTFITTERS.

167 North High St. COLUMBUS, OHIO.

No. 5.

PROCESS ENGRAVING NOTES AND QUERIES.

CONDUCTED BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

THE INVENTOR OF ZINCOGRAPHY.—This last is the proper term for all methods of photo-engraving on zinc in relief. The inventor of the process was, likely, Sir Henry James, of England. In those days (1859) the design was transferred to the zinc from a photo-lithographic transfer, and not printed direct from a reversed negative as is now done.

AN EXPLOSIVE COMPOUND OF SILVER.—D. T., Denver, Colorado, writes: "My druggist says that I must not evaporate my silver bath or I am sure to blow myself up. How is it the book on photo-engraving I have tells me I must? Is there any danger in it?" *Answer.*—There were formerly many fatal explosions, the result of photographers evaporating their silver baths. In those days a very strongly acidified silver bath was used. This was poured into the evaporating dish and rendered alkaline with aqua ammonia, a combination which on evaporation produced fulminate of silver, a most violent explosive. If you will follow the instructions you have and avoid the dangerous one indicated here you will be safe.

A REPLY TO AN ESTEEMED CONTEMPORARY.—The *Process Photogram*, of London, asks: "Why in the world need Rupert Smith, 20 Leopold place, Edinburgh, Scotland, write as follows to THE INLAND PRINTER? 'Will you favor me through the medium of THE INLAND PRINTER with the name of a good house (American) to obtain wood cuts suitable for illustrating catalogues for seedsmen and nurserymen.' Possibly some of our readers may be able to show Mr. Smith samples and prices that will be satisfactory to him, without the necessity of sending to America." *Answer.*—No, my dear *Photogram*, your readers will not be able to accommodate the discriminating Mr. Smith. You should commend his effort to improve the cuts even in catalogues. You have been for years justly extolling the superiority of American engraving and printing. In the same number that you criticise the enterprise of Mr. Smith, can be found, on page 148, this sentence: "At present there are not many British firms that turn out really good vignettes and scarcely any that produce them to be compared to those turned out by the American process houses." All of which proves both your and Mr. Smith's discernment and good judgment.

RECTILINEAR OR ANASTIGMAT LENSES FOR PROCESS WORK.—Carl Weber, New York, among other queries, wants to know the best lens for process work and what is the difference between rectilinear and anastigmat lenses. He has an opportunity to purchase an aplanatic lens second-hand and wants to learn how it differs from others. *Answer.*—A rectilinear lens is one supposed to be corrected for spherical aberration, and therefore should give parallel lines without distortion. An anastigmat lens is a rectilinear lens possessing sharpness of focus over a very large field, with a large diaphragm. In my experience where I had rapid rectilinear lenses in use I introduced anastigmat ones, but I could not get the operators to see any advantage in the newer lenses over the ones they had been accustomed to. In purchasing a new lens an anastigmat will undoubtedly be most satisfactory, but many of the older rectilinear lenses are still unexcelled for process work. No lens, however, should be purchased without the privilege of testing it. Aplanatic is another name given to a lens corrected for spherical aberration; like antiplanat, apochromat, euroscope and orthoscope, it is one of many titles chosen by lensmakers as trade-marks to distinguish their objectives. Notwithstanding these different titles and the strong points of difference in their construction, all of the above makes of lenses can be used in process photography; their relative merits or drawbacks can only be determined by testing each individual lens for the purpose for which it is intended to be used.

THE THREE-COLOR PROCESS ON "TRUTH."—The great improvement in the colored pictures in the weekly publication *Truth* is the subject of an inquiry from a lithographer in Cincinnati, who is desirous of knowing if it is not due to the use of the three-color process. By a coincidence, it is not long since I made a friendly call on Mr. Charles Eddy, of the firm that prints *Truth*. I expressed a desire to visit their works, but Mr. Eddy said that the results obtained in *Truth* had cost them years of experiment and they had a strict rule forbidding visitors to see any portion of the work done. There is nothing mysterious about the work on *Truth*, however. The drawings in the first place are water or oil color paintings by the best colorists to be found. An orthochromatic negative as well as three-color negatives are made in reverse of these paintings, and from these half-tone negatives are made and printed direct on stones. The pictures under consideration show that the best three-color results are not obtained, neither is the half-tone screen turned so as to always escape "pattern." Still these defects are overcome by the skillful work of the lithographers in scraping in high lights and adding pen stipple and solids where necessary. The final effects are very stunning. There is nothing about the method that other lithographic houses could not adopt if they but employ a competent three-color worker and give him the proper originals and assistance. They will all be obliged to come to it later, and in the future procession those who apply the three-color process first in their business will be found in the lead.

REVISE THE COPYRIGHT LAW.—The writer has several times called attention to the flaw in the present copyright law and the injury it has done the engraving business. By the omission of the words "engraving, cut and print," all engraving of the higher grades or any engraving for books and publications that is not of a positively newsy nature, is now being engraved in Europe, brought to this country and protected by American copyright. In a recent article I have shown more specifically the injustice done engravers by the present law, and it has at last awakened them to one of the chief causes for the decline in their business. The executive board of the Engraver's Union of New York has expressed its gratitude for my agitation of the matter by sending a vote of thanks; while Mr. Oscar E. Binner, who is engaged in organizing the engravers of this whole country, brought this matter before the photo-engravers of Chicago at their last monthly meeting. Every engraver should get a copy of the present copyright law and acquaint himself with its failure to protect him. The subject will be noticed in this department again.

"MUTILATION BY ENGRAVERS."—The editorial with this heading on page 42 of the October INLAND PRINTER should be set in double great primer, or even canon, and printed as a poster to hang in the workrooms of photo-engravers everywhere. The following extracts—the first and last sentences of this editorial—are worth remembering: "No one who has much to do with ordering process work can have failed to remark the general disregard which engravers seem to have respecting the condition in which the original copy is returned to the customer. This fault is not the fault alone of the cheap houses. It is prevalent among the best engravers, and is as unnecessary as it is annoying." There is no excuse for this soiling of copy on the part of photo-engravers. One way to avoid the mutilation of valuable copy would be to keep it wrapped up in paper, with an opening, the size of the picture proper, cut in the wrapper

like a flap, to bend back when photographing or consulting the picture during the progress of engraving. As to driving tacks in a valuable drawing—any engraver who cannot devise means of securing copy to a board without driving spikes through it had better go out of the business at once, for he will eventually drive away all his trade anyway.

LITHOGRAPHING BOOK PAGES WITHOUT PHOTOGRAPHY. John Alden, of New York, says he has been approached by an inventor who has a method of reproducing books by lithography without using photography, and wants to know if the idea is a new one. *Answer.*—The idea is not new, though this inventor may have an original method of doing it. In 1882 there was an endeavor to introduce the "Mague" process into this country which claimed to accomplish this very purpose. I saw the "Mague" process worked, and, though the method was kept a secret, I judged the procedure to be about like this: A page of printed matter was floated face up on a solution of potash—or common yellow soap would do. When the potash soaks through the paper it softens the ink, and when this is accomplished it is only necessary to turn the page of printed matter face down on a clean lithographic stone and treat it as a lithographic transfer. It took great skill on the part of a lithographer to roll up a "Mague" transfer, and it always looked smudgy. If one wants to see how type can be reproduced by photolithography, it is only necessary to examine the typework on the *Patent Office Gazette.*

ORTHOCHROMATIC PLATES.—Some recent comparative tests I made of ten brands of dry plates will be of interest to all three-color process workers. My object was to find the sensitiveness of the various plates in the market to the seven colors: yellow, orange, blue, green, red and violet.

TABLE SHOWING THE ORTHOCHROMATIC PROPERTIES OF VARIOUS BRANDS OF PLATES WHEN USED WITHOUT COLOR SCREENS.

	1	2	3	4	5	6			
The Proper Color Values..	Y	...	O	BG	R	V			
1. Cramer's Slow Isochromatic.....	Y	...	O	B	G	RV	2 points	incorrect	
2. Cramer's Medium Isochromatic.....	B	Y	...	V	GO	R	10	"	"
3. Forbes' Orthochromatic...	B	Y	V	O	G	R	10	"	"
4. Carbutt's Orthochromatic	B	V	Y	O	G	R	12	"	"
5. Wuestner's Orthochromatic	B	V	Y	O	G	R	12	"	"
6. Lumière's Series B.....	B	V	...	YO	GR		12	"	"
7. Eastman's Rapid.....	B	V	...	YO	G	R	13	"	"
8. Cramer's Banner	B	...	V	Y	OG	R	13	"	"
9. Seed's Sens 26	B	...	V		YOG	R	14	"	"
10. Hammer Extra Fast.....	B	...	V		YOG	R	14	"	"

In the table herewith the capital letters are the initials of the names of the seven (Prang's) standard colors used. The first line shows the order in which the various colors should affect the sensitive plate if they were truly orthochromatic. Yellow, the lightest color, should photograph first, while violet, being the darkest color, should photograph last. The order in which the colors do operate on the different plates is graphically shown by the chart. It will be seen there is no perfect orthochromatic plate for use without a color screen. The first plate mentioned in the table is the one most sensitive to yellow, the second to green, No. 6 to the red, while all the others are most sensitive to the blue.

AMBIGUOUS.

A story is going the rounds of a young couple who attended a lecture in Marshall recently. When the collection was being taken up the young man commenced fishing in his pocket for a dime. His face expressed his embarrassment as he hoarsely whispered, "I guess I haven't a cent. I changed my pants." The young lady who had been examining the unknown regions of a woman's dress for her purse, turned a pink color and said: "I'm in the same fix."—*Concord Independent.*

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY J. F. HENRY.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

BOOKS ON ELECTROTYPING.—The F. Company, of Wisconsin, asks for complete works on the subject of electrotyping. *Answer.*—There is not in the market any book which contains a description of the latest practices and machines used in electrotyping. The back numbers of this journal contain very complete practical and up-to-date information on the subject. The following named books are as good as any I know of: "Electro Deposition," by A. Watt, price, $3.50; "The Practical Electrotyper, by Brunor, price, $10; "Electrotyping," by J. W. Urquhart, price, $2. These books may be ordered at the office of THE INLAND PRINTER.

SHORTENING OF LEADS USED IN STEREOTYPING.—The following extract from a letter recently received from Nebraska indicates that others besides C. W. D. have had trouble by the shrinking or shortening of leads: "While writing I will take the opportunity of calling your attention to your article about leads shortening in stereotyping, which appears on page 550. I have been a printer about forty-four years, and for the last twenty years have had stereotyped thousands of book pages. The result has been that in this office a font of leads becomes too short for the measure for which it was originally intended, and has to be reduced one pica in length. For instance, a font of 25 picas in length has to be cut down to 24 picas, and a new font of 25's put in its place. After a time the 24's have to be cut down to 23's and so on. It is a great nuisance, and as soon as we can afford it we intend to buy "brass leads." I have an idea, which if you care about, I will expatiate on at some future time." *Answer.*—No definite information regarding the shortening mentioned has come to this office since the publication of the article on page 550. It is hoped that the gentleman will communicate his idea in regard to the matter. If the cause of the trouble can be determined it may assist in the discovery of a remedy. It would be interesting to know whether the leads changed in width or thickness as well as in length.

ENCRUSTED TYPE.—W. N. G., of Virginia, writes: "As a subscriber of many years standing I take the liberty of writing to you for advice in a matter that I have failed to get the other parties interested to do anything about. Three years ago I bought a lot of type from ———. About two years ago I noticed that it was becoming very unserviceable from corrosion on it, and wrote to them about it. They did not seem to know what was the matter, and then I wrote to a number of experts. The gist of the replies was that it was very bad metal, and that only type from ——— had been known to do this way. I have written to them several times, and can get no satisfaction. I inclose you a sample of the type and of a font that was bought in 1872. Neither of these have been out of the cases or used in any way. The 1872 type, as you will see, is as good as when it was first made, and the other entirely unfit for use. What shall I do in the premises?" *Answer.*—The type bought in 1872 is slightly corroded, while that bought in 1893 is so much corroded and covered by oxide crust as to be entirely ruined. A chemical analysis of the incrustation demonstrates it to be composed of metallic oxides, principally of lead and antimony. The cause of oxidation is not evident. I recently heard of some type which was in an office in which there was a slight fire; the heat was not sufficient to melt the type, but it was oxidized to such an extent as to be

unserviceable. It may be that your type has been exposed to sufficient heat to cause the trouble; that perhaps the ingredients of the 1893 type were more easily acted upon than those in the 1872 type, which, by the way, I notice is from a different foundry. I cannot advise you what to do. You have had the type so long that unless the makers are disposed to exchange for new type I do not suppose you can do anything but sell your type as old metal and buy new. Any attempt to compel the type founder to refund your money would result in expense and annoyance without satisfactory results.

CEMENTING OF BELTS.—It is gratifying to the conductors of any publication to read letters from those who have obtained helpful suggestions from its columns. It would require a large amount of space to print all the pleasant communications received at this office; some of the letters contain valuable suggestions. The following selection refers to a matter of considerable importance to all who use belts:

A. H. McQuilkin, Esq.: FREEPORT, ILL., August 31, 1896.

DEAR SIR,—Some time ago I read a correspondence in THE INLAND PRINTER regarding the cementing of belts. Having since given this method of adjusting of belts a thorough trial I find it to be all that was claimed for it. It is by far the neatest, most economical and best working method of fastening a belt.

There is one great objection I find in it, though, that is in securing the belt cement. This we are able to get only in 1-pound cans, making altogether too much to be used at one time and consequently running great risk of having the greater portion of the same spoiling on your hands, as was the case with the lot we tried. We probably used two ounces, the balance went to waste. It mildewed and soured during the summer months. I would make a suggestion that the fraternity urge the manufacturers to put this up in ½-ounce or 1-ounce packages, well sealed to keep the same from spoiling. Or I should be pleased to have some of the brother pressmen make a suggestion as regards the keeping of the same. The matter, it appears to me, should certainly be looked up, as it is a great saving in belts, besides giving a more uniform power. I am positive that if a pressman gives this method of fastening belts a fair trial, he will not want to go back to the old way of lacing or fastening his belts with fasteners.

Hoping this matter will be taken up and urged to have this cement put up in small packages suitable for one or two belts, I am,

Truly yours, A. F. WAGNER.

Answer.—I have always bought belt cement in solid form, same as glue, and melt it in an ordinary glue kettle, adding water as may be deemed necessary to make it of proper consistency. I have never lost any by souring or molding. I have not experienced any difficulty in obtaining cement and understood that it could be had from any beltmaker, as all must use it. Your suggestion in regard to having the cement placed on the market in convenient packages has been mentioned to a prominent firm and it is quite likely that in a short time the article will be for sale in quantity to meet the demand.

PRINTING FROM NICKEL.—Mr. William P. Smith, superintendent of the electrotype foundry of the Government Printing Office, has perfected a method of taking an impression from a plate on hard rubber or vulcanite, reproducing to the fullest extent all the details of the engraving, and then coating the surface of this compound with nickel. In conversation with a correspondent of THE INLAND PRINTER Mr. Smith said: "In many processes now in vogue for the reproduction in wax of fine engravings or sound records, it has been found that there is a loss from the sharpness of the original by molding the same in wax and depositing a shell of metal, say copper, by a current of electricity produced by a dynamo or other source of electricity. By my process I overcome this defect, and am enabled to deposit nickel on the nonconducting substance and obtain an exact facsimile of the design or subject matter with all the fineness and sharpness of lines, dots and impressions that are found in the original; at the same time, the nickel forms a hard matrix, from which copies may be readily obtained with great nicety. In carrying out my invention, I take a sheet of suitable material—for instance, hard rubber or vulcanite—and place it in a press, to which steam or hot water is admitted through a pipe for the purpose of rendering the hard rubber soft and pliable. While the hard rubber is in a heated condition, I take the engraving, wood cut, sound record, or other form, and press it face downward upon the rubber, whereby the rubber readily takes the impress of the former. The machine is then chilled by cutting off the flow of steam or hot water and discharging what remains in the press through a pipe and opening another pipe, and admitting cold water into the press, this admission of cold water occurring while the impression is still on the mold of hard rubber, in order that any contraction of the hard rubber while chilling may take place while the impression is still on. After the hard rubber has fully cooled, it is removed from the press and placed on a metal case coated with wax or paraffin, a strip of this wax being run around the hard rubber mold to cause it to be temporarily held in the wax case. Then, by preference, I make one or more—preferably four—connections just outside of the hard rubber mold by scraping off portions of the wax to expose the metal backing of the case. When this is done, I make a pasty compound of black lead or graphite and alcohol, and I coat the wax case and the outer face of the hard rubber mold with the same, using for this purpose a fine brush, by means of which the paste is evenly distributed over the face of the said case and mold, the alcohol soon evaporating. The brushing of the black lead upon the surface of the hard rubber mold and wax case, and the subsequent removal of any particles of the lead, or the polishing of the face in a black-lead machine, will result in the face of the hard rubber mold and wax case being completely metallized, so that they will serve to take a deposit of metal as nickel. The rubber mold and wax case are then washed with a solution, which solution is then washed off with water. When this has been done, they are suspended in a vat containing the well-known nickel solution, by means of one or more hooks on one edge of the case, engaging a rod or other means, constituting the negative pole or battery, the connection with this pole being through the metallic backing of the case. When the case with the hard rubber mold adhering to it is suspended in the vat, the current of electricity is turned on, and the nickel anode which is located in the vat opposite the metallized face of the hard rubber mold is dissolved and the metallic nickel is deposited in a thin film upon the whole of such surface and of the wax case, the deposit commencing first at the points where the electrical connection is made, namely, where the wax has been removed to expose the metal backing of the case and then gradually creeping over the entire metallized face of the hard rubber mold, the current returning through the metal backing of the case and the suspending hooks. When a sufficient amount, or shell, of nickel has been deposited upon the hard rubber mold, the mold is removed from the nickel vat and placed in a copper vat, and the shell is then completed with copper in the usual manner, producing a shell of nickel with a copper backing, to give it stiffness. When the shell has been removed, it will be found that all the fine lines, dots and other marks or impressions, have been exactly reproduced in the nickel, and with all the sharpness that is characteristic of the original; at the same time, the nickel is much harder and more durable than copper and many other metals which have been used for deposit upon other substances." Another discovery made while working out his thesis was that, by means of the operation of his solution, the rubber is a decided conductor. Frequently, in the work of the Bureau of Engraving and Printing, as in other large printing establishments, it is necessary to make several cuts of one pattern, or illustration, and right here comes another of his ingenious applications. By means of making a nickel cut instead of a copper one, a heavier, firmer, clearer and better

proof can be taken than by any other known method, except steel engraving. In conversation with the public printer in the relation to up-to-date appliances and this new invention in particular, Mr. Benedict said: "I am firmly of the opinion that the invention of Mr. Smith will produce results as far ahead of those attained by electroplates, as is the latter an advance over stereotypes. Mr. Smith's nickel plates have been used in the office for some time, and are produced after the method of making electrotypes, using a nickel solution instead. I see no reason why the Government of the United States should not have the best of all appliances, and I encourage my employes in every possible manner to perfect their methods of work. I can see no better place to do these things than in Government employ, as, naturally, the Government has more time and money to devote to such things. This has been my policy in the past, and I shall not change it. I consider Mr. Smith an eminently skilled and practical workman, and have the fullest faith in his new invention. I intend to have machines installed in my office as soon as they are completed." Mr. James T. Spackman, president of the Brooklyn Bridge Company and also president of the New York Rubber Company, has seen and admired Mr. Smith's invention, and the latter gentleman has about closed a contract with the Gramophone Company to place a nickel deposit on their rubber plates. Another ingenious device that is being used by Mr. Smith in the plating baths obviates the trouble so often encountered in electroplating. The solution used in the Bureau of Government Printing is: ⅓ water, ⅓ copper, ⅓ sulphuric acid—plating solution. Naturally, the acid is the heaviest of the three; copper next, and water last; so that in a quiet bath the heavier ingredients have a tendency to sink, thus making it possible for a thicker film to form near the lower portions of the wax. At present, Mr. Smith, to remedy this, has a double pump, each cylinder being about 2½ by 5 inches, rigged up. This furnishes air for two baths, and thus the solution is kept in a state of perpetual agitation, doing away with any danger of an uneven deposit. This current of air at present is only forced in at one corner of the tank, but Mr. Benedict has an arrangement whereby all of the solution will be thoroughly agitated.

Written for THE INLAND PRINTER.

SLUG 6 AND THE FEEDER INVENT A TYPESETTING MACHINE.

BY LEON IVAN.

SLUG 6, finding he was unable to make his income register with his expenses, incubated the idea of a typesetting machine that he believed would revolutionize the printing business and hand his name down to posterity like a big pickup. He explained his ideas to the Feeder, who approved of the idea unanimously, and agreed to go to work on its composition, fully persuaded that if it would run, Slug 6 would soon be the display head of their firm, with himself to superintend the mechanism and draw dividends, for he knew they had a phat take if they could only get an O. K. on it. The idea was to have a shelf in front of the case to lay a stick on, and a funnel to pour the type into; as each letter was dropped into the funnel, the stick was to move back a little to make room for the next. They went to work and between them constructed an apparatus out of cigar boxes and pieces of brass rule. Slug 6 did the architectural part of the composition, and the Feeder did the solid with a soldering iron. After a good deal of cutting out, overlaying and filling up, they got the machine so far advanced that they could actually use it. And, of course, it was plain as print that a compositor using both hands would naturally set twice as much type as if he used but one. Then they had to learn the trick of dropping the type into the funnel in such a manner that it would slide into the stick and stand up as if a printer had put it there. Slug 6 rescued some old long primer from the hell box, and, chalking out a case on the table, placed a handful of pi in each box to practice on. The Feeder suggested that if they had a cinder sifter to run the type through it would save distribution. Theoretically the apparatus would set nonpareil as well as pica, but the trouble was to get it to set pica or anything else, for the letters persisted in performing acrobatic feats when they should have gone straight down into the stick. The Feeder, after studying the matter, decided that it would do just as well if they poured it into the hopper with a coal shovel. Slug 6 replied that "it only wanted a hair spring attached to it." "A beer pump," said the Feeder, "would be better." And all the time Slug 6 was practicing upon it the Feeder would keep time with his foot, muttering, "Right hand to letter, left to space, swing to corners, cross over; but see copy," he exclaimed as the whole outfit went to the floor. "I think it would go better if you had a boy to hold the stick." Slug 6 was mad, but contended that it would be a fine thing to set Greek with. "If you was to hold the stick in your mouth," said the Feeder, "and set with both hands, it might work." The only way it would work right was when the type was gathered into a heap on the table in front of the machine, each hand going alternately sticking them into the hopper. Then if the type were allowed to go through onto the floor there was no hitch anywhere. But the fact that the letters for spelling a word had to come from the wrong side of the case and stand right side up militated against rapid work, even when a man used both hands and a pair of nippers. Slug 6 tried it with the case endwise, cornerwise, wrong side to, and even with two cases side by side, but with no better results. When last heard from the machine was so far advanced that the Feeder declared that by working extra hard, omitting such letters as lay on the wrong side of the case and not justifying his lines, Slug 6 could set almost as much type with it as he could without it.



"THE DAUGHTER OF THE HOME."
Mary Clark, daughter of Superintendent C. E. Clark, of the Union Printers' Home, Colorado Springs.

WE take your paper, THE INLAND PRINTER, consider it a grand journal, and think that it is worth much more than what we pay for it. We only regret one thing, and that is that we did not subscribe sooner.—*William A. Bixler, Gospel Trumpet Publishing Company, Grand Junction, Michigan.*



FORTY-THIRD CONVENTION OF THE INTERNATIONAL TYPOGRAPHICAL UNION.

GROUP OF DELEGATES AND VISITORS, TAKEN AT THE PRINTERS' HOME, COLORADO SPRINGS, COLORADO, OCTOBER 15, 1896

FORTY-THIRD CONVENTION OF INTERNATIONAL TYPOGRAPHICAL UNION.

THE forty-third convention of the International Typographical Union met in Durkee Hall, Colorado Springs, Colorado, on Monday, October 12, 1896. The convention was called to order at 9:30 A.M. by President G. C. Ash, of the local union, who introduced Dr. W. F. Slocum, President of Colorado College, who invoked the divine blessing. President Ash then made a brief address, introducing Mr. W. A. Platt, editor of the *Gazette*, who welcomed the delegates and guests on behalf of the press



JOHN W. BRAMWOOD,
Secretary-Treasurer.



WILLIAM B. PRESCOTT,
President.

of Colorado Springs. President Prescott briefly replied to the several addresses and declared the convention open for business. The secretary-treasurer read the following list of delegates who were entitled to seats in the convention:

1. Tim Harrington, John W. Folger.
2. Frank C. Curran, William D. Livezey, Thomas F. Barry.
3. W. B. Owens, W. H. Babb, W. R. Voiles.
4. J. J. Howe.
5. William B. Paul, Lloyd G. Jenkins.
6. James J. Murphy, Eugene F. O'Rourke, John H. Maxwell, Warren C. Browne.
7. H. Q. Turner, H. K. Welsh.
8. R. M. Hyams, John Hill.
10. James J. Martin.
11. M. T. Burton.
12. George P. Nichols, Edward Hirsh.
13. David X. Coughlan, Patrick L. O'Leary.
16. James Griffon, V. B. Williams, A. C. Rice, Frank Morrison.
17. G. G. Norris, George P. Tinker.
18. Thomas Nestor, Fred B. Martin.
20. H. W. Hayes, Theodore Perry.
21. John Collins, John R. Winders.
23. M. P. Walsh.
28. Carrington Viser.
29. M. B. Palmer.
30. Patrick J. Geraghty.
32. Charles G. Kizer.
39. L. S. Gibbs.
40. W. G. Campbell, Jr.
42. H. E. Guernsey, Harry S. Holcomb.
49. John W. Bramwood, Frank Hynes.
53. S. S. Hester.
55. Samuel G. Gosnell.
58. George H. Howell.
63. W. S. Brown.
64. Fred W. Ball.
71. D. Elwell Cook.
79. Oscar Howard.
80. J. W. Cline.
81. Will J. Lambert.
82. H. M. Robinson.
87. Charles G. Glass.
90. W. H. Mullen.
91. W. J. Wilson.
98. J. F. Lane.
101. Shelby Smith, E. W. Patton, John H. O'Brien, John McCormick.
103. Henry J. Gottlob.
106. J. P. Dromgoole.
107. G. L. Taylor.
112. Jay H. Eaton.
115. John A. Kavanaugh.
117. E. E. Calhoon.
118. C. P. Thompson, M. E. Regan.
121. J. F. Kirkpatrick, J. A. Staples.
122. John J. Flanigan.
129. David Hastings.
132. William Mounce.
148. L. E. Murray.
154. C. G. Cook.
156. James L. Riland.
157. Frank Miller.
173. William M. Reilly, A. M. Butler.
174. D. W. Moore.
175. James A. Connor.
182. Grover Repp.
190. T. F. Sturgess, W. C. Turner.
219. George Swan.
227. J. W. Hogan.
232. O. J. Donnelly.
251. Gustave Weis.
288. O. W. Walkup.
304. G. W. Stubbs.
305. James Tole.

GERMAN-AMERICAN.

7. John Biedermann.
14. Hugo Miller.

STEREOTYPERS AND ELECTROTYPERS.

1. Daniel J. Sullivan, James J. Freel.
2. George W. Williams.
3. William A. H. Strehlow.
4. Joseph B. Denvir.
6. J. W. White.
13. Herman Fredrich.

MAILERS.

1. William G. Harber.

PHOTO-ENGRAVERS.

1. James Ryan.

Immediately following the roll call, Delegate O'Rourke, of New York, rising to a question of privilege, offered a preamble and resolution which was unanimously adopted. The purport of the matter was incorporated in a pledge to the effect that no delegate subscribing thereto would hereafter be a member of any secret organization whose intent it was to control any action of the International or of any local union. The secret orders were referred to in the pledge as the Brotherhood, the Caxton League and the Wahnetas. The president then announced the following appointments and standing and special committees:

Mr. William H. Montgomery (Denver), reading clerk; Mr. Joseph Donnelly (Colorado Springs), messenger; Mr. M. E. Martin (Colorado Springs), sergeant-at-arms; Mr. Frank A. Kidd, of Chicago, assistant secretary.

Committee on Laws.—Messrs. Nichols (Baltimore), Winders (San Francisco), Butler (Dallas), Walkup (Galesburg), Williams (Boston, stereotypers).

Committee on Appeals.—Messrs. Nestor (Detroit), Morrison (Chicago), Guernsey (Minneapolis), Kizer (Norfolk), Ryan (photo-engravers).

Committee on Returns and Finances.—Messrs. Donnelly (Binghamton), Mullen (Richmond), Hester (Cleveland), Viser (Galveston), Fredrich (Denver, stereotypers).



GROUP AT FOOT OF SEVEN FALLS, CHEYENNE CANON

Committee on Childs-Drexel Home.— Messrs. Hastings (Hamilton), Livezey (Philadelphia), Owens (Cincinnati), Kavanaugh (Salt Lake), Sullivan (New York, stereotypers).

Committee on Subordinate Unions.— Messrs. Hyams (St. Louis), Howe (Albany), Paul (Columbus), Burton (Memphis), White (Kansas City, Missouri, stereotypers).

Committee on Miscettaneous Business.— Messrs. Lane (Brooklyn), Cook (Trenton), Dromgoole (Davenport), Martin (Detroit), Gottlob (Newark).

Committee on Officers' Reports.— Maxwell (New York), Martin (Louisville), Walsh (Milwaukee), Cline (Kansas City), Moore (Los Angeles).

Committee on Credentials.— Williams (Chicago), Norris (New Orleans), Hayes (Nashville), Ball (Lafayette), Wilson (Toronto).

Committee on Shorter Hours.— Messrs. Coughlan (Boston), Harrington (Indianapolis), Kirkpatrick (Topeka), Howell (Portland), Turner (Omaha).

Committee on Government Ownership and Control of the Tetegraph.— Messrs. Smith (Washington), Lambert (Bay City), Palmer (Peoria), Galvin (Buffalo), Gibbs (Grand Rapids).

Speciat Committee on Machines and Typesetting Devices. Perry (Nashville), Gosnell (Syracuse), Owens (Cincinnati), Griffon (Chicago), Tinker (New Orleans).

Special Committee on Union Labels.— Calhoon (Springfield, Ohio), Biedermann (New York, German), Harber (Boston, mailers), Staples (Topeka), Repp (Akron).

The officers' reports followed, which are altogether too lengthy for reproduction here.

The second day's session was occupied chiefly in hearing reports of committees and officers, and in receiving and referring resolutions and amendments to the constitution and by-laws. The final disposition of these matters occupied the balance of the week. Ignoring a flood of trifling amendments to the laws, such as are sure to be precipitated upon every convention of this kind, we will briefly review the more important measures sanctioned by the convention. Among the first recommendations made by the Committee on Laws was one for the adoption of the following amendment to the constitution, offered by Delegate Smith, of Washington:

> It shall be unlawful for any member of any subordinate union of the International Typographical Union to belong to any secret organization, oath-bound or otherwise, the intent or purpose of which shall be to influence or control the legislation or the business of such local union or of the International Typographical Union, the selection or election of officers of such local or international union, or the preferred or other situations under their jurisdiction. Any member convicted of a violation of this section shall be punished by a fine of not less than twenty-five ($25) dollars, or by suspension for not less than three months, or by both such fine and suspension, or by expulsion, in the discretion of the local union where such conviction is had, or the discretion of the International Typographical Union convention, if such conviction shall be had in such convention.

The standing of linotype machinists in composing rooms was one which provoked considerable discussion. James O'Connell, president of the International Association of Machinists, was in attendance at the convention, looking after the interests of the members of his organization, but the action of the convention was in effect that printers should substitute machinists in taking care of machines.

On Wednesday the nomination of officers took place, the election occurring Thursday, with the following result, which was attained after more than the usual excitement, quite a formidable array of names being put forward for some of the honors:

President — William B. Prescott, 63; James Griffon, 54.

Secretary-treasurer — J. Bramwood, 60; A. G. Wines, 57.

The other officers elected were: First vice-president, Theodore Perry, Nashville: second vice-president, George W. Williams, Boston; third vice-president, Hugo Miller, Indianapolis.

Delegates to American Federation of Labor — Ed Hirsh, Baltimore; Daniel J. Sullivan, New York; Frank Morrison, Chicago.

Trustees for the Childs-Drexel Home for Union Printers — L. C. Shepard, Grand Rapids; James J. Dailey, Philadelphia; Thomas McCaffery, Colorado Springs; James W. White, Kansas City.

Place of next convention, Syracuse, New York.

The question of a shorter workday received its full consideration at the hands of the convention. On Thursday

the committee of five to whom the question was referred, submitted the following report, which was adopted:

Your Committee on Shorter Workday would respectfully recommend: That an assessment of one per cent be levied on the wages of all members for such time as is deemed necessary by the Executive Council, to accumulate a fund to be known as the "shorter workday fund," to be used for the purpose of inaugurating and enforcing a nine-hour workday in the book and job trade. That on the accumulation of such fund the Executive Council is instructed to fix a date on which the said nine-hour workday shall be simultaneously and universally enforced throughout the jurisdiction of the International Typographical Union.

The fund so accumulated shall remain in the possession of the several local unions subject to such provisions as the Executive Council may determine.

It is further recommended that the question of the reduction of hours of labor on daily publications be deferred for the present.

The above was amended to the extent of placing the time for the inauguration of a shorter workday in the hands of a committee of five.

A change was made in the constitution whereby the convention will hereafter be held in June, instead of October, which has been the law during the past few years.

nition of the faithful work he has done for the organization. Mr. David P. Boyer, an ex-delegate, formerly chief organizer of the International Typographical Union — and by attending this convention, making the seventh at which he has been present — was presented by President Prescott, on behalf of Mr. and Mrs. Clark, with a beautiful golden locket containing a diamond in the center. The pictures of Mr. and Mrs. Clark were on the inside of the locket. Adrian Jones, of Chicago, on behalf of some friends, presented Mr. Boyer with an old-time Indian tomahawk. With the permission of the donor the tomahawk was in turn presented to President Prescott.

PLEASURES AT THE FORTY-THIRD SESSION OF THE I. T. U. CONVENTION.

ALTHOUGH business is the principal duty of delegates at conventions of the International Typographical Union, it has always been found possible to arrange entertainments in connection with them which serve to make



INTERNATIONAL TYPOGRAPHICAL UNION CONVENTION AT COLORADO SPRINGS.
Group at the Session on Pike's Peak, October 14, 1896. Altitude, 14,147 feet.

The convention closed on Saturday night, it being the opinion of many of the old-timers present that in the amount of legislation transacted a high record had been reached. The full amount of work done by the delegates cannot be seen until is shown the number of propositions, good, bad and indifferent, which were considered and finally rejected.

The closing hours of the convention were made pleasant by a number of presentations being made. To begin with, Mr. C. F. Whitmarsh, of THE INLAND PRINTER, was tendered a vote of thanks for courtesies extended. Then Delegate Ball took the platform for a few minutes and proceeded to make a number of donations. A beautiful tea set was given to Mr. McCaffery, of the local union. Mr. Martin, also of the local union, and who had served in the capacity of sergeant-at-arms during the convention, was presented with a handsome gold watch. Mr. Clark, of the Home, was given a fine carving set, and Mr. Donnelly, who has acted as messenger during the convention, was given a cash present. Mr. Ash, of the local union, was the recipient of a beautiful gold-headed cane.

Mr. Ball then, on behalf of the delegates, presented the ex-secretary, Mr. Wines, with a gold-headed cane in recog-

the work less burdensome than it would otherwise be. That delegates, ex-delegates and visitors to the forty-third session of the International Typographical Union, held at Colorado Springs, Colorado, October 12 to 17, 1896, were not only well taken care of, but entertained in princely style and shown every courtesy imaginable by the local union, no one in attendance will deny. It was more than once remarked by delegates that never had a convention been held in such a picturesquely grand city, more attention ever been shown them, or greater effort been put forth to make the visit a memorable one. In some ways it must be admitted that No. 82 had the advantage, for what city in the jurisdiction can present to expectant beholders a Cheyenne or a Williams Cañon, a Garden of the Gods, a Ute Pass, or a Pike's Peak? Some can supply the "Old Town" features, but even this part had novelties about it that were refreshing in other ways than in the usual acceptance of the term. From the time delegations began to arrive, until the departure of the last member of the organization, the committee was incessantly active in its endeavors to make everybody happy.

Messrs. Prescott and Wines, and some of the members who had been appointed on committees having work to do



INTERNATIONAL TYPOGRAPHICAL UNION CONVENTION—REMINDERS OF THE PIKE'S PEAK TRIP.

1. Break-down on the trolley line at Manitou.
2. Waiting for Pike's Peak train at terminus.
3. Departure of first train for the Peak.
4. The man with a winter overcoat and straw hat.
5. Effect of the atmosphere on one of the delegates.
6. Engine taking water above timber line.
7. The arrival of first train at the summit.
8. Group on steps at the Peak.
9. Taking the train for return trip.
10. The old observatory on the Peak.

11 and 12. The walk down after the accident.

13. Some of the walkers resting.
14. A reminder of "tourist" days.

prior to the opening session, arrived early, but the majority of delegates came in on Saturday and Sunday. The headquarters were at the Alamo, this hotel providing accommodations for many of the delegates, but some were located at other hotels and boarding houses. The registry book at headquarters showed that a number of delegates were accompanied by their wives, among the names being Mrs. Bramwood, of Denver; Mrs. Brown, of Toledo; Mrs. Butler, of Dallas; Mrs. Hynes, of Denver; Mrs. Murphy, of New York; Mrs. McCormick, of Washington; Mrs. Mensing, of St. Louis; Mrs. Viser, of Galveston, and Mrs. Williams, of Chicago. Among the other ladies of the party who helped to make the entertainments enjoyable were: Mrs. Leslie, of Denver; Mrs. Whitmarsh, of Chicago; Mrs. Slack, of Denver; and Mrs. McCaffery and Mrs. Wetmore, of Colorado Springs. The presence of ladies added much to the success of the social features of the convention.

On Sunday afternoon, October 11, the local committee invited delegates and visitors on a trip to Cheyenne Cañon. Cars were taken at headquarters, and after a short ride through delightful scenery, the cañon was reached. The ascent was made by the majority on foot, but several of the party mounted burros, thereby creating considerable mirth.



The Start up Cheyenne Cañon.

Some of the most incongruous combinations of rider and animal seemed to be secured — the greater the disproportion in size the more comical the effect. Our pictures present some of the party on this trip, the figures of Messrs. Williams, Murphy, O'Rourke and Heck being prominent. Ex-Delegate Kennedy, of Chicago, enjoyed the distinction of being the first man up the cañon on a burro, but owing to the swiftness of his steed the kodak failed to obtain his likeness. Delegate Walkup, of Galesburg, decided to walk up, but on invitation of Mrs. Hynes was enabled to ride down part way, her burro seeming well able to carry two. It is unfortunate that a picture of this — which would have shown the two riders faced in opposite directions, Mr. Walkup riding as one would in an observation car on the rear of a train — was not obtained. It was intended to take a group picture at the foot of the Seven Falls, but through misunderstanding the delegates scattered up the stairway, and but few are shown in our picture of this romantic spot. Many climbed only to the top of the stairways, but others went still farther, reaching the summit of Cheyenne Mountain, the location of the deserted grave of Helen Hunt Jackson, and bringing back souvenirs to add to their collections. The return to the city was made without incident of any kind to mar the pleasure of the trip.

Monday afternoon, October 12, carriages were taken in front of Durkee's hall, the meeting place of the convention, for a trip to the Garden of the Gods. Accommodations were provided for all, and this mode of locomotion seemed to be a pleasing change after the long railroad ride. The route was over the mesa, a nearly level plain, out through Glen Eyrie, and thence through the Gateway of the Garden to the beauties beyond. The drivers pointed out the various objects of interest, such as Balanced Rock, Seal and Bear, Kissing



Mr. Williams and His Silk Hat Ready for the Trip up the Cañon.

Camels, Cathedral Rocks, and many others. The return was made by way of Manitou and Colorado City.

Wednesday, October 14, was set for the trip to Pike's Peak, the party for this day including only the delegates and The Inland Printer representative, as the accommodations were limited. The tourists seemed fated to meet with a number of mishaps, and the reception which was to take place at "The Home" in the afternoon was somewhat interfered with, owing to the late return. To begin with, the electric cars conveying the party to the terminus of the cog railway had difficulty in making the run, on account of failure of the motors, and it was late before the ascent by the two trains began. The Peak was reached without mishap, stops being made at several points, which enabled the delegates to view the scenery to better advantage than in the train. Arrived at the Peak, a short session was held. The visitors then amused themselves in writing postal cards, buying souvenirs, viewing the scenery, getting lunch, etc.,



Mrs. Williams and Her Burro.

until time to return. Everybody seemed desirous of doing something to make the trip to Pike's Peak remembered, and many succeeded, for Delegates Butler and Mounce ordered coffee of the celestial in charge of the lunch counter, and either through failure to understand their order, or the fact

that the coffee had all been consumed, had set before them cups of bouillon, to which they proceeded to add sugar and milk, and drank for coffee, not knowing of their mistake until advised of it by one of the boys on the way down. Samuel J. Potter, manager of the Great Western Type Foundry, Omaha, sent an order for a Gordon press from the



Messrs. Murphy, O'Rourke and Heck in Cheyenne Cañon.

Peak, and The Inland Printer representative obtained a subscription from J. L. Riland, of Aspen, Colorado, in the same high altitude. On the downward trip the first train met with an accident which might have resulted disastrously had it not been for the cool-headedness of some of the party, and the trainmen in charge. The cylinder head of the engine blew out, enveloping the car in steam and entirely obstructing the view, making it impossible to see whether a leap for life would be advisable. Many contemplated jumping, but finally decided to remain in the car. Brakes were applied and the car stopped, fortunately, upon a reasonably level portion of the road. Some of the delegates managed to board the second train, but the majority walked to the



The Union Printers' Home.

bottom or waited part way down until the train was sent up after discharging the other load. At the foot of the Peak one of the electric cars became unmanageable and started down the hill, dashing into one ahead in which part of the party were returning, barely giving them time to escape with their lives. Three electric cars were badly wrecked, and it was a miracle that no one was seriously hurt. Some of the delegates went immediately to the hall, where an evening session was being held, but others reached the city early enough to spend an hour at the reception at the Home.

Superintendent Clark of the Home had made great preparations to entertain all the delegates and visitors, and the accident on Pike's Peak was the cause of regret in more ways than one. Mrs. Hynes, Mrs. Wetmore, Mrs. Whitmarsh, Mrs. Murphy and Mrs. Wortman assisted Mrs. Clark in receiving the guests, each caller and inmate being furnished with a boutonnière with the compliments of The Inland Printer. The dining room was handsomely decorated with evergreens and kinnikinick, the word "Welcome" being prominent upon one of the walls. After the guests were seated Mr. Clark welcomed the visitors to the Home in a few well-chosen words, and Adrian Jones on behalf of the president responded gracefully. The bounteous repast was served in most acceptable style, and was greatly enjoyed by all present. Several hundred were cared for during the evening. The inmates of the Home seemed particularly delighted with the entertainment, and the occasion will be a bright spot in the memory of each one of these people for a long time to come.

On Thursday the visitors enjoyed themselves in various ways, some attending convention, and others visiting in



Balanced Rock, Garden of the Gods.

town or at Manitou. At 4 o'clock of that day, by special request, the convention adjourned, and again visited the Home, where the picture which adorns this issue of The Inland Printer was taken. On Friday, delegates who had not taken the trip, ex-delegates and visitors, including many of the ladies, made the ascent of Pike's Peak, all returning safely.

Sunday morning the convention took trains for Denver, where the Denver Union had arranged to entertain guests. Headquarters were at the St. James from which point a trolley ride was taken, the cars making the trip over all lines, affording ample opportunity to view every part of the city, and returning to the hotel about dark. A reception was given at the St. James the following day, the Denver Union doing everything possible for the comfort of visitors.

Theodore F. Galoskowsky, president of the International Printing Pressmen's Union, was in attendance, having a proposition to submit to the convention regarding the use of the union label. It was favorably passed upon near the close of the session, and Mr. Galoskowsky went on to Denver with the delegates well pleased with the success of his mission.

George W. Harris, of the *Union Printer and American Craftsman*, circulated constantly during the convention

week, getting news for his paper, and accompanied the boys to Denver to round out the festivities. Mr. Browne, the editor of the paper, also kept close watch of all doings, and future issues of that paper will undoubtedly be scanned with interest by delegates.

The exchanging of cards at conventions has become a time-honored custom. Among the delegates having these evidences of attendance printed in a style somewhat out of



On Pike's Peak Avenue.

the ordinary, were William Mounce, of Camden, a mammoth card with a "Jersey skeeter" executed in brass rules; John J. Winders, of San Francisco, California, bear on corner; F. W. Miller, of Kansas City, Kansas, large sunflower in tint; C. G. Kizer, of Norfolk, oyster on corner; Ed Hirsh, of Baltimore, linotype matrix in half-tone, with portrait thereon; John Hill, of St. Louis, folding card, fastened by red sealing wax; John J. Flanigan, of Kalamazoo, bunch of celery in green, embossed; Jay H. Eaton, of Scranton, card representing an envelope with canceled stamp; F. C. Curran, of Philadelphia, name printed "Currants" with letters "ts" expunged with dele mark; David X. Coughlin, of Boston, Bunker Hill and Pike's Peak in tint, with line to indicate route connecting them; delegates Turner and Welsh, of Pittsburg, rulework design with stick and rule, neatly colored in three tints. Adrian M. Jones, ex-delegate from Chicago, had the smallest card; William G. Campbell, of St. Joseph, and Merritt B. Palmer, of Peoria, presented pasteboards of tasteful composition; Thomas F. Barry, of Philadelphia, carried cards in silver and gold bronze, that he might please members of either political party; and S. G. Gosnell, of Syracuse, offered small bags of salt in lieu of cards, which made him popular with souvenir collectors and aided materially in securing his city for the next convention. Many of the ladies also came well supplied with cards and seemed to experience as much delight in exchanging as did the men. Nearly all cards bore the union label in some way, and many were embellished with a cut of "The Home." A complete set of the cards will make a valuable reminder of the forty-third session.

Ex-delegates seem to form an extremely important factor at conventions, and the absence of these worthies would make the business and pleasures at these gatherings lack zest in many ways. The Inland Printer will leave for other publications the detail reports of the doings of the ex-delegates, so many incidents having taken place during the forty-third session that space will not permit even mention of them. Among the faces seen were Bailey, of Washington; Sheldon, Kennedy and Jones, of Chicago; Boyer, of Columbus; McCormack and Darnaby, of Indianapolis; Gavitt, of Colorado Springs; Hay, of Cincinnati; Heck, of Philadelphia; and Montgomery, of Denver. The latter gentleman acted as reading clerk at the sessions, his distinct calling of the roll and the clear enunciation of the various documents being highly appreciated by the delegates. Numbers of the regular delegates were also ex-delegates, and had served their unions in this capacity on several occasions before. Mr. Boyer had quarters in the Hughes block, opposite the Alamo, and kept "open house" during the entire week, and Mr. Hay had rooms on the parlor floor of the Alamo, where he proclaimed the merits of self-spacing type, and in other ways made himself agreeable.

The Inland Printer desires to tender its sincere thanks to the officers of the International, to the delegates, and to the local committees in Colorado Springs and Denver, for the many courtesies shown its representative in his endeavors to obtain a report of the convention and secure photographs. Thanks are especially due to Messrs. Ash, McCaffery, Martin and Wetmore, of Colorado Springs, and to Esterling, Hynes and Montgomery, of Denver, and to numbers of delegates whose names would occupy too much space in this condensed report.

Delegates and visitors wishing photographs of groups taken in the Cheyenne Cañon can obtain them of Charles E. Emery, 18 South Tejon street, Colorado Springs. The price is 75 cents each, or the set of three for $2. Pictures of the group at the Printers' Home can also be had of the same gentleman, the small size being 75 cents each, and the large $1.50.

A number of pictures intended for this issue are unavoidably held over for following numbers.

LIPPMAN'S INTERFERENCE COLOR PHOTOGRAPHY.

In a lecture before the Royal Institution, of London, on April 17, M. Lippman, as reported in *Photography*, stated that the essentials of his interference method of photography in colors required an emulsion almost transparent, with no visible grain, the film to be in contact during exposure with a mirror, for which a sheet of platinum could be used, but mercury was better. The rapidity of light was stated to be 186,000 miles per second, but by means of the mirror it was induced to stand still and have its portrait taken. The formation of the stagnant waves was shown by a very pretty experiment with an india-rubber tube suspended from the ceiling; and the explanation that at the nodal points there was no movement of light, and consequently no reduction of silver, led up to the explanation of the deposition of the silver in strata, of which there were about five hundred in the thickness of an ordinary sheet of note paper.

The reproduction of color by these negatives was explained from the analogy of the phonograph, which was able to set up vibrations similar to those which had caused the impression on the cylinder.—*Scientific American.*

WE CAN DO WITH SO LITTLE.

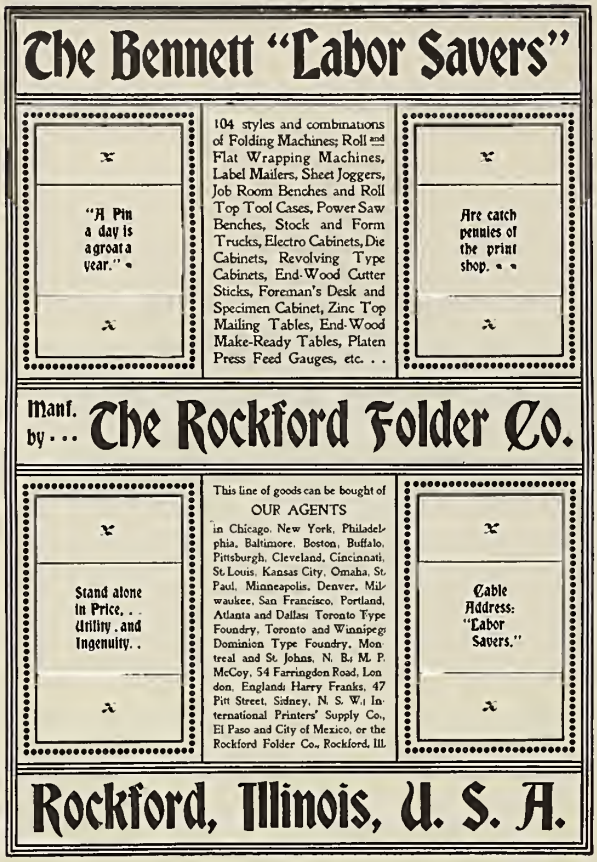
A little work, a little play
To keep us going—and so good day!

A little warmth, a little light
Of love's bestowing—and so good night!

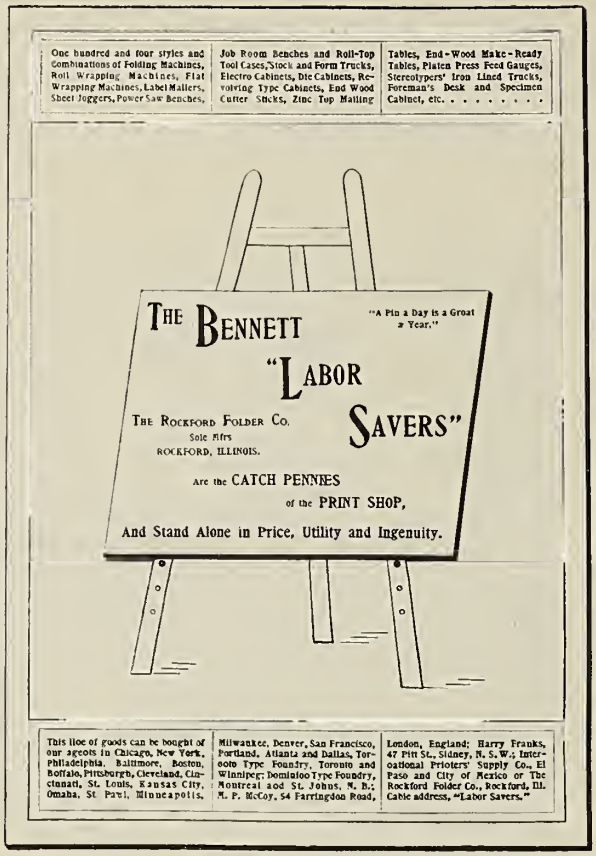
A little fun to match the sorrow
Of each day's growing—and so good morrow!

A little trust that when we die
We reap our sowing! And so—good-by!

George Du Maurier.



First Prize.—Frank S. Horner, Compositor.



Second Prize.—H. A. Lambert, Compositor.



O. F. Wilson, Compositor.



E. C. Bertsch, Compositor.

DESIGNS FOR ADVERTISEMENTS,

Submitted by members of the Printers' Technical Club, Rockford, Illinois.

BOSQUI ENGRAVING AND PRINTING COMPANY.

BY STYLUS.

GRADUAL and steady growth, always with high ideals, has marked the history of the Bosqui Engraving and Printing Company, 523 Clay street and 518 Commercial street, San Francisco, California. The business was begun by Edward Bosqui & Co. in 1863, and has been conducted ever since at the same premises. While it has steadily grown, the business has experienced the usual vicissitudes of such enterprises, as the fluctuations in general trade must necessarily affect all to a greater or less degree. The firm has never met with any reverses, except from the disastrous fire in 1893, when everything was practically destroyed. There is no business or stock which can be so effectually destroyed by fire as a printing or lithographing establishment. Type, cases, imposing stones and paper stock, if not completely burned, are ruined by water, while lithographic stones are invariably destroyed by a slight heat. After the fire, most of the machinery was overhauled and repaired, but all else had to be completely renewed.



EDWARD BOSQUI.

The business as now conducted was incorporated in 1881, when the Bosqui Engraving and Printing Company succeeded to the good will and business of Edward Bosqui & Co. The present officers of the corporation are: George W. Beaver, president; Edward Bosqui, vice-president and treasurer; John M. Mitchell, secretary. Mr. Bosqui has been from the first the manager of the business, and to his enterprise and ability are due its successful growth, while his artistic instincts have always insisted on the high standard of work for which the establishment has ever been noted.

Probably the best and most elaborate specimen of bookmaking ever attempted in San Francisco was issued by Edward Bosqui & Co., in 1878. This was "The Grapes and Grape Vines of California," an imperial folio, the full-page colored lithograph plates, and equally beautiful letterpress in old style type, calling forth unqualified praise from all quarters. The first part, when sent to the American representatives at the Paris Exposition in 1878, elicited most complimentary remarks from English and French alike. The drawings were made on the stone by William Harring, who had been identified with the early success of L. Prang & Co., Boston, after the water-color drawings made by famous artists. The work was watched and aided by such artists as Toby E. Rosenthal, William Keith, Jules Tavernier, William Bradford and Julian W. Rix. One illustration, the "Johannisberg Reissling," was produced by twenty-eight stones.

While at present the major portion of the work turned out is lithographed, there is also an immense amount of letterpress. Certainly the best single specimen of bookmaking ever produced in San Francisco was from the press of E. Bosqui & Co., in 1874, "Noticias de la Nueva California," being the journal of Father Paloú, one of the pioneer priests of the country, who visited the region about 1774. This work is an octavo in four volumes, printed for the California Historical Society, and for one hundred copies the printers received $2,000. Many other less pretentious volumes might be cited, all of the best quality of typographic excellence, but in consonance with the motto of the company, "Quality, not quantity."

The premises occupied by the Bosqui Engraving and Printing Company consist of the entire top floor of the building on the east side of Leidesdorff street, running through from Clay street to Commercial, and there is light both front and rear along one entire side, and from skylights toward the dead wall. It thus furnishes an ideal room for every branch of the business, one where employes can do justice to themselves and their employers. The lithographic and printing presses are exclusively of Hoe & Co's manufacture, while the platen presses are divided between Gordons and Colt's Armory. The plant includes a full equipment of cutters, bronzing machine, bookbinding machinery, and two improved ink mills. The general superintendent of the work is James E. Shean, who has been in the employ of the company for more than twenty years, a period of service which demonstrates his fitness for the position.

THE ROCKFORD FOLDER COMPANY ADVERTISEMENT COMPETITION.

Upon the opposite page we present reproductions of four of the seven designs submitted by members of the Printers' Technical Club, of Rockford, Illinois, in a competition arranged by Mr. Charles E. Bennett, of the Rockford Folder Company. The matter for the advertisement was furnished by Mr. Bennett, set in plain roman type, all in one paragraph, without any suggestion as to what particular points in the advertisement were to be brought out, and no special rules were laid down for the guidance of contestants, except that the advertisement was needed for an INLAND PRINTER page, and must be of such character as to appear to advantage in the pages of that magazine. Upon page 130 of this issue will be found the advertisement set by Charles Shorrock, with F. S. Horner Printing Company, of Rockford. The first prize was awarded to Frank S. Horner, and the second to H. A. Lambert, foreman of Mr. Horner's composing room. The other contestants were E. C. Bertsch, O. F. Wilson, E. F. Wilson and John R. Bertsch, all with the Monitor Publishing Company, of that city. The judges were three business men of Rockford who do considerable advertising, all well qualified to decide from an advertiser's standpoint on the merits of the several designs. Mr. Bennett offered THE INLAND PRINTER for one year as the first prize, and each contestant received a copy of the "Vest Pocket Manual of Printing." While the number of designs submitted in this competition was not large, the members of the club should be congratulated upon the talent displayed in the arrangement of the advertisements. Each design is a creditable piece of work, and all are worthy of praise. We hope to show the full-page designs of the other advertisements in future issues of this magazine.

AMERICAN INSTITUTE FAIR.

The sixty-fifth annual fair of the American Institute was held at the Madison Square Garden, in New York City, from September 28 to October 29, 1896. Among the exhibits were many of interest to the printing fraternity. That of the L. L. Brown Paper Company, of Adams, Massachusetts, consisted of an exposition of paper-making devices in active operation, with samples of their handmade, linen and ledger record papers. The Coloritype Company, New York, illustrated the three-color process on three Colt's Armory presses. F. A. Ringler & Co., New York, showed specimens of photo-engravings, photogravures, duplicates from steel and copper plates, steel facing and electrotyping, etc. R. Hoe & Co's exhibit contained a model of a sextuple printing press. The Harris Automatic Printing Press Company, Niles, Ohio, showed its own presses in active working order. The Otto Gas Engine Works, Philadelphia, Pennsylvania, exhibited Otto gas and gasoline engines. The Campbell Printing Press & Manufacturing Company, New York, had two sizes of the "Century" pony press running throughout the fair. On one, a record for

ten days' continual printing was made, but we go to press too soon to learn the result. The Mergenthaler Linotype Company, New York, had one typesetting machine going, and the Whitlock Machine Company, Derby, Connecticut, furnished a press to complete the printing plant on which the *Paper Digest* was issued during the fair. J. L. Shoemaker & Co., Philadelphia, Pennsylvania, showed their New Jersey wire-stitching machines, and Joseph Watson, Newark, New Jersey, his grippers for job presses. Power to run most of the different machines was derived from electric motors furnished by the Interior Conduit and Insulation Company, New York; General Electric Company, Schenectady, New York, and the Card Electric Company, Cincinnati, Ohio.

NOTES ON PUBLICITY.

BY F. PENN.

THE *International*, "the only literary magazine in Chicago," published by the Union Quoin Company, has issued a neat circular with the query, "Can Chicago support one magazine? New York has thirty-two!" in which an argument is made for western advertisers to support western mediums in preference to eastern mediums.

WHEN I say that every enterprise, every business, every institution must be advertised in order to be a success, I only voice the opinion of every thoughtful, sensible business man.— *Chauncey M. Depew.*

MESSRS. HOPKINS & JESSUP have started a small job office at No. 6 Cottage street, Poughkeepsie, New York. They issue a business card which is quite unique. Using their name as an acrostic, they describe the prominent places of interest in the city, and of course tell where one may get the best printing, etc.

A CORRESPONDENT writes: "One feature of modern advertising (if it may be classed as "modern") is botched billhead advertising. This class is operated by several firms who print their glowing ads. on the heading as well as under and even all over the sheet, leaving a very small corner for name of their poverty-stricken customers, who may be unable or unbusiness-like enough to supply themselves with suitable stationery. These they furnish at cost, or entirely gratis to users of their goods. It seems to me that the people thus reached would not be missed if newspaper advertising were indulged in. Besides, it cuts down the bill-head trade of almost every printer, whether he be doing business on a large scale or on a small scale. What do you think of it?" In the language of the immortal Lincoln, "For people who like that sort of thing, that is the sort of thing they like."

A VERY handsome catalogue entitled "The Catalogue Laureate"—a reflection from the Printer-Laureate contest organized by the Campbell Printing Press and Manufacturing Company—is announced for gratuitous distribution by the John Thomson Press Company. The little book announcing the catalogue is beautifully prepared, and is printed in old-style roman capitals entirely, in black ink on handmade paper, a rubricated rule border surrounding the letterpress. The cover is of Japan paper. The candidacy of Mr. Louis H. Orr, of Bartlett & Co. (The Orr Press), 23 Rose street, New York, is strongly advocated in the brochure which bears the imprint of Fleming, Schiller & Carnrick, of New York. It is a fine piece of work, and worthy of Mr. John Thomson's enterprise.

IN the class of postal card advertising an interesting idea comes from George H. Benedict & Co., 175-177 Clark street, Chicago, engravers by all methods, and electrotypers. A diagram is printed on the card, with the following wording: "A diagram illustrating the money in circulation in the United States from 1860 to 1896, showing the total coin and paper money, and the amount of coin, bullion and paper money in the treasury for each year; also the money per capita and circulation per capita. NOTE.—This diagram represents the circulation of the United States as shown by the revised statement of the Treasury Department for June 30 of each year. Study the diagram, vote for prosperity, and order what you require in our line of," etc.

"OUR REMINDER" is the title of the post-card two-column single-page trade advertiser of the Burnett Printing Company, Aqueduct building, Rochester, New York. Its motto is: "If Burnett does it, it's O. K." I subjoin two selections from the August "Our Reminder":

> One vague inflection spoils the whole with doubt;
> One trivial letter ruins all, left out;
> A knot can choke a felon into clay;
> A knot will save him spelled without the k;
> The smallest word has some unguarded spot,
> And danger lurks in i without a dot.
>
> —*O. W. Holmes.*

> "It is only necessary to repeat a thing often enough," says Goethe, "and everybody will end by believing it." Truth, facts, good things, will bear repetition, to the end that they may be believed. Our Printing is all right. By repeating this statement we hope to get you to believe it and become our customer.

THE Franklin Press, of Detroit, Michigan, has adopted a plan of advertising in the shape of a neat little quarto paper, "published as occasion may suggest." The subscription price is—the asking. It is appropriately entitled the *Franklin Press*, and is well edited and full of bright things. We subjoin a few of them:

> Small bills, however trifling when considered singly, in the aggregate form a sum so large that the withholding has often ruined an otherwise prosperous business.—*Benjamin Franklin.*
>
> An exchange thus enumerates the ten plagues of a newspaper office: "Bores, poets, cranks, rats, cockroaches, typographical errors, exchange fiends, book canvassers, delinquent subscribers, and the man who always knows how to run a paper better than the editor."
>
> The man who moves adown life's path And finds it strewn with sweet surprises, Is he who knows just how it's done, Who keeps a store and advertises.—*Lincoln Democrat.*

THE Lotus Press, 104 West Twenty-third street, New York, sent out to its customers early in August a miniature Chinese umbrella with the following circular:

> LI HUNG CHANG,
>
> Special Ambassador from the Emperor of China, will arrive in New York by the steamship St. Louis, on Friday, August 28, 1896. Keep this souvenir of the event as a reminder that the Lotus Press are the most enterprising printers in the United States, and that now is the time to prepare for the fall trade. Successful business men need a printer with ideas. We can't work as cheaply as they do in China, but we don't have to go abroad for our ideas.

I HAVE always been an admirer of the original advertising methods of the Binner Engraving Company, Chicago. Mr. Binner's success has been due largely to his shrewdness in this particular direction. The company's latest production is a poster, announcing the fact that it is located in the Fisher building, the design, by Mr. Lammers, being striking and original. A cupid bearing a palm in one hand and a palette and brushes in the other, rides astride a dolphin. The colors are brown, olive, red and gold. No one receiving this poster will fail to accord it a prominent position in his office. It certainly ought to be a "business puller."

OF UNTOLD VALUE TO US.

We find numerous hints in THE INLAND PRINTER that are of untold value to us. We wish your paper continued success.—*The Graham Printing Company, Graham, Texas.*

=VOGUE=SERIES=

A. D. Farmer & Son Type Founding Co., Beekman Street, New York.

New Brass Rule No. 83.

6 POINT. 40 a 30 A—$

8 POINT. 36 a 24 A—$

6 AND 8 POINT NEARLY READY.

10 POINT. 30 a 20 A—$2 75

NOW ALL THE VOGUE
Many Leaders of the Fashions
1234567890

12 POINT. 24 a 18 A—$3 00

LIBERTY HALL
Opposed to Type Trust
1234567890

18 POINT. 18 a 12 A—$3 75

CONTENTION
Political Meetings
1896-7

24 POINT. 12 a 8 A—$4 00

WINTER
Rain or Snow
2586

30 POINT. 10 a 6 A—$5 00

SMILE
Homeward
2683

WATCHMAN
What of the Night?
2345678

36 POINT. 8 a 5 A—$5 75

TRUSTING
The Bunco Men
23458

48 POINT. 6 a 4 A—$7 25

DIGEST
Modern Life
3829

60 POINT. 5 a 4 A—$10 25

A. D. FARMER & SON TYPE FOUNDING CO.

NOT IN THE TRUST. Branches: Chicago, Philadelphia, Detroit, San Francisco. ESTABLISHED 1804.

IN STOCK AND FOR SALE AT OUR CHICAGO HOUSE, 111 & 113 QUINCY ST., CHICAGO.

Mazarin Italic

WILLIAM SHAKSPEARE.

William Shakspeare, the great dramatic poet, not of England only, but of the world, was born at Stratford on the Avon, in the county of Warwick, April 23, 1564. Of his early life, of his education, of his personal appearance, manners and habits, we know scarcely anything. "No letter of his writing," says Hallam, "no record of his conversation, no character of him drawn with any fulness by a contemporary, can be produced." He was sent for a short period to the free-school at Stratford, where, in the language of Ben Jonson, "he acquired small Latin and less Greek." But that he was early a very earnest, though, it may be, an irregular student, no one can doubt; the numerous felicitous allusions, throughout his dramas, to the history and mythology of the ancients, prove that, if not a critical scholar, he was deeply imbued with the true spirit of classical literature, and possessed a most discriminating taste to seize upon their beauties, and make them his own. In 1582, when but eighteen years of age, he married Anne Hathaway, a farmer's daughter, who was seven years older than himself, and who resided near Stratford. In

Western Company

Manufacturers of Fine

Stationery

Superior Copper-Mixed Type

Orders taken for all kinds of FINE PRINTING

Seven Hundred and Twelve Broadway

Fine Wedding Stationery A Specialty.

ROBERT BURNS.

Robert Burns, the celebrated Scottish poet, was born in Ayrshire, one of the western counties of Scotland, January 25, 1759. His father was a small farmer, and Robert had no advantages of early education beyond what the parish schools afforded. But he made the most of what he had; and in the possession of discreet, virtuous, and most pious parents, he had the best of all education, the education of the heart; and in the "Cotter's Saturday Night," we see what was the foundation of the whole—the Bible. He early showed a strong taste for reading; and to the common rudiments of education he added some knowledge of mensuration, and a smattering of Latin and French. But poetry was his first delight, as it was his chief solace through life. A little before his sixteenth year, as he tells us himself, he had "first committed the sin of rhyme." His verses soon acquired him considerable village fame, to which, as he made acquaintances in Ayr and other neighboring

The Recorder Company

Printers and Book Publishers

Estimates furnished on Book and Job Work.

365 Century Building
CHICAGO

Mazarin Italic.

6 Point,	30 A	60 a	$2 50	18 Point,	12 A	25 a	$3 90
8 Point,	24 A	50 a	2 75	24 Point,	9 A	18 a	4 25
10 Point,	20 A	40 a	2 95	36 Point,	5 A	10 a	5 50
12 Point,	18 A	36 a	3 10	48 Point,	4 A	8 a	7 75

Manufactured by BARNHART BROS. & SPINDLER, Chicago, Ill.

FOR SALE BY MINNESOTA TYPE FOUNDRY, ST. PAUL; GREAT WESTERN TYPE FOUNDRY, KANSAS CITY; ST. LOUIS PRINTERS SUPPLY CO., ST. LOUIS; GREAT WESTERN TYPE FOUNDRY, OMAHA, AND DEALERS IN PRINTING MATERIAL IN GENERAL.

DIPLOMA SERIES

PATENT APPLIED FOR

8 A, $3.45 10 a, $2.55 — 24 Point Diploma — $6.00

Original and Artistic Type Designing
Letter-Press Printing Imitating
Lithography. Stock $482 per Share
FIRST NATIONAL BANK

5 A, $4.75 8 a, $3.70 — 36 Point Diploma — $8.45

California Type Foundry
San Francisco
Copper-Alloyed Metal
ROYAL SAVINGS FUND

4 A, $5.45 5 a, $3.85 — 48 Point Diploma — $9.30

Life Insurance Co.
Agriculture
Board of Trade

18 POINT IN PREPARATION

In Stock and For Sale by
KEYSTONE TYPE FOUNDRY, Philadelphia
CRESCENT TYPE FOUNDRY, Chicago
GREAT WESTERN TYPE FOUNDRY, Kansas City

CALIFORNIA TYPE FOUNDRY
San Francisco, California

54 POINT 3 A 5 a $7 80

Caxton Black Series

18 POINT 6 A 18 a $2 75

This Series was originally designed by William Caxton, who introduced printing in England, at Westminster, in the year 1477. He was endowed with erudition and a sound judgment; and was persevering, active, zealous and liberal in his devices for that important art, laboring not only as a printer, but as translator and author

8 POINT 12 A 40 a $2 15

Caxton Black is made complete in eight sizes, now in stock and for sale by all Branches and Agencies. The finest printed magazines and papers in the country use our Type. We carry a large stock, and can ship a whole Printing Office in a day.

6 POINT 14 A 45 a $1 75

The American Type Founders' Company received Five Diplomas and Medals of Award at the World's Columbian Exposition for the finest Type-Punch Cutting Machine, Type Casting Machine, Space and Quad Casting Machine, and Best Assortment of original Type Faces. Why buy the second-best Printing Material when the best costs you no more?

30 POINT 4 A 12 a $3 80

This Series of Letter is especially Suitable for all Occasions of Ceremony and High-class Typography

9 POINT 10 A 30 a $2 15

As largest Dealers in Cylinder and Platen Presses, we can quote the lowest prices on:

Cottrell's Triumph Country Press, for printing Newspapers, Folders, Posters, and Commercial Work

Gally Universal Press, for 25 years the Leading Platen Press of the World. Send for our Catalogue

Chandler & Price Old Style Gordon Presses, the best of their kind on the market. Send for Price List.

12 POINT 10 A 30 a $2 35

When placing Orders for Type, Machinery, and other Printing Material, printers should send to the Branch nearest their place of business, thereby saving much time and freight expense. All Branches are well stocked with the productions of our Manufacturing Branches, and are in a position to furnish Everything for Printers on very short notice. This Company is the largest concern of its kind in the world, having Branches in the principal cities of the United States, and Agencies in Canada, Europe, Australia and India. Its productions set the Fashions in Type Styles over the entire Continent

42 POINT 3 A 9 a $5 10

..American Type Founders Company..

Leaders in Type Fashions and Dealers in Printing Machinery



Saint John Outline Series

Patent Pending

5a 3A, $9.50 — 60-Point Saint John Outline — L. C. $4.10; C. $5.40

HAPPY TIMES

Expected Holidays 96

7a 3A, $7.25 — 48-Point Saint John Outline — L. C. $3.70; C. $3.55

STYLISH PROVISION

Requires Model Designs 18

9a 4A $5.00 — 36-Point Saint John Outline — L. C. $2.60; C $2 40

HANDSOME TYPOGRAPHY

Elegant Letter for Festival Occasions 50

12a 5A, $3.50 — 24-Point Saint John Outline — L. C. $2.00; C. $1.50

CHARMING DESIGN

Decidedly Pleasing Mode 28

16a 6A, $3.20 — 18-Point Saint John Outline — L. C. $1.80; C. $1.40

SUPERIOR HOLIDAY WORK

Useful Cuts Supplied for Jobbing 14

The Saint John and Saint John Outline Series are cast to the same widths, and one will register accurately over the other for use in two-color work.

Cast on Standard Line by the

INLAND TYPE FOUNDRY

217-219 Olive St., Saint Louis

For Sale by CRESCENT TYPE FOUNDRY, Chicago; GRANT C. SNYDER & CO., Denver; PACIFIC STATES TYPE FOUNDRY, San Francisco; CALIFORNIA TYPE FOUNDRY, San Francisco; GOLDING & CO., Boston, Philadelphia, New York and Chicago; FREEMAN, WOODLEY & CO., Boston; HARRIS PAPER HOUSE, Grand Rapids; P. S. PEASE & CO., Detroit; PALMER'S PRINTING MACHINERY DEPOT, Buffalo; PRESTON FIDDIS COMPANY, Baltimore; MORGANS & WILCOX MFG. CO., Middleton, N. Y.; DOMINION PRINTERS' SUPPLY CO., Toronto, Canada; W. E. LOY, San Francisco.

Prices of fonts of Saint John and Saint John Outline are the same. Send for specimens and prices of small sizes of the Saint John Series.

12-Point Border No. 1281—Fonts of 30 inches, each, $1.25



A CHRISTMAS REVERIE

The stocking dear, the fireplace dim,
That in my dreams I see,
Stand out on memory's roseate rim
As bright as they can be.

O Time, turn back, and I'll forgive
Thy whips and scorns of pain,
Once more on Christmas eve to live,
And be a boy again. Tom Masson.



INLAND HOLIDAY CUTS

Made by the INLAND TYPE FOUNDRY, Saint Louis

Patent Pending


72101—30c.



72102—30c.



72103—30c.


72104—30c.



72105—30c.


72106—30c.


72107—30c.


72108—30c.


72109—30c.


72110—30c.


72111—30c.


72112—30c.


72113—30c.


72114—30c.


72115—30c.


48101—30c


72116—30c.


72117—30c.


72118—30c.


60101—30c.


72119—30c.


72120—30c.


72121—30c.


72122—30c.



84101—50c



84102—50c.


72123—30c.


84103—50c.


96101—50c.


108101—50c.


108102—50c.


72124—30c.


108103—50c.


96102—50c.

Send Orders direct to INLAND TYPE FOUNDRY, 217-219 Olive St., Saint Louis, or any of our Agents.

THREE-COLOR WORK.

From Mr. C. G. Zander, manager of the color department of A. B. Fleming & Co., Limited, London, England, and author of "Photo-Trichromatic Printing," the following copy of a letter to the *Printing Times and Lithographer* has been received:

To the Editor of the Printing Times and Lithographer:

Sir,—As you have opened your columns for discussion of the letter sent by Mr. Sigmund Ullman, of New York, to THE INLAND PRINTER, about three-color work, I take the liberty of trespassing on your valuable space and the indulgence of your readers.

Considering that some of the finest examples of three-color work, which amply testify that the three primary pigment colors are perfectly sufficient to reproduce any number of colors contained in the original, are of American origin, I am somewhat surprised that an American should wish to use a gray key-plate, and thus go a step back in chromo-typography.

The idea of adding a gray key-block is a comparatively old one, and was carried out originally by E. Ulrich and his partner, Doctor Vogel, who found afterward that if the color filters and the inks are made on strictly scientific principles it is unnecessary to add a gray key-block. Gray can be resolved into its three component parts of yellow, red and blue, all of which the author of the article in question owns to using in making up the gray he recommends as an improvement. In practice, it will be found that the addition of gray (no matter whether made up of the three primary pigment colors or of carbon black reduced with transparent white) has a degrading influence on the coloring of the whole picture, and will make the shades look unnatural and incorrect compared with the middle tints, particularly the high lights of various objects, as, for instance, drapery. It gives the picture a dirty appearance. I am referring to a gray block covering the whole of the picture. If, however, those parts of the picture which contain the brightest and purest colors are cut out in the block, we are in the same position which Boussod, Valadon & Cie, in Paris, held ten years ago, and are working what is generally called the "stopping-out-process."

To use gray means practically to go over the same ground again and to repeat the printing of the yellow, red and blue which ought to have been printed in the right places and of sufficient strength in their respective first workings.

As to the idea, which Mr. Ullman claims, that there are no certain three colors which are correct for every set of plates, but each of the three colors should be a mixture of various colors and in accordance with the set of plates which are to be printed—it shows that he has not grasped the science and philosophy of three-color work, the principle of which is based upon fixed laws of nature which cannot be tampered with or altered according to the pleasure of either the block maker, printing-ink maker or printer without landing them in a hopeless muddle. If the hues of the inks are to be altered, it is necessary to alter the color filters also, and vice versa; but as the screens, if they are to record the natural colors of the object, have to be made in accordance with the laws defined by the Young-Helmholtz theory of color vision, it follows that the pigments themselves have also to be of certain fixed hues. Owing to the introduction of color-sensitive plates, alterations in the hue of the color screens are permissible; however, the color record, i. e., the analyses which the combination of color-filters and color-sensitive plates produce, of the red, green and violet rays of light reflected by the objects photographed, must, however, be the same as if red, violet and green filters were used with ordinary plates.

Apart from these considerations, the printing-ink maker who is supposed to make a special set of inks for each set of blocks, and the printer who is supposed to discriminate which set of inks he is to use when he receives a set of blocks, are objects worthy of commiseration.

If a block maker and printer proceed according to the suggestions of Mr. Ullman, the block maker will be bound to keep dozens of sets of filters in stock, while the printer will be obliged to have an enormous stock of inks on hand and thus will entirely lose the benefits which the three-color process confers of, firstly, the use of always the same filters, and, secondly, always the same three colors.

Mr. Ullman, I believe, was only led to his conclusions by the complaints of a block maker who had not so far advanced in the three-color process that he could produce a satisfactory set of blocks from every picture, and by complaints of a printer who failed to make a satisfactory print from these blocks.

Three-color printing is only in its infancy and a long way from perfection, but the way is well defined by scientific laws. The progress in photography, in the manufacture of pigments, and in printing machines, is bound to bring this new and scientific way of printing to a perfection undreamed of at present. I remain, dear sir,

Yours respectfully, (Signed) C. G. ZANDER.

BOOKS, BROCHURES AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of publisher, places on sale, and prices should be inclosed in all publications sent for review.

THE art of lithography was discovered one hundred years ago, and in M. H. Spielmann's paper on "The Renaissance of Lithography," in the November *Scribner's*, illustrated by reproductions from the works of famous artists, an interesting and adequate review is presented of the progress of the art up to the present time.

A NOTABLE feature of the November *McClure's* will be the interesting story of the introduction and development of the daguerreotype in America, illustrated with beautiful original daguerreotype portraits of Webster, Edward Everett, Jenny Lind and others, from the rare collections of Peter Gilsey, of New York, and Josiah J. Hawes, of Boston.

THE list of books announced in the *Dial*, of Chicago, for fall issue by American publishers, which has become an important annual feature of that valuable paper, is this year the largest ever given. It contains about nine hundred titles, against seven hundred last year; and represents fifty-one publishers, nine more than last year. The average of books to a publisher is also increased—eighteen this year, and seventeen last year. The greatest number of entries for one house (that of the Macmillan Company) is an even hundred titles. The classification of the books into departments adds greatly to the interest of the list. All the books in the list are presumably *new* books—new editions not being included unless having new form or matter.

THE summer number of *Modern Art* is, as usual, a thing of beauty. The editor, Mr. J. M. Bowles, has introduced a novelty in this number by printing in red at the close of several articles wherein art and literature are more or less commended as things to be desired, as many savage strictures on the same subjects, gleaned from the writings of the versatile Mohammed. The *pièce de résistance* is, undoubtedly, Mr. Arthur Dow's charming color print entitled "Sundown, Ipswich River." One is tempted to "lift" this print from the magazine and frame it. It is always grateful to the senses, and cannot meet the eye too often. The green sward in the foreground is relieved by some shrubbery and a cottage, while in the middle distance

the gentle stream is seen winding its way through hills and meadows to be lost in the mellow glow of sunset. Mr. Dow's article in the same number tells us how he obtained the results in reproduction. Other articles are as follows: "Artist's Little Games," by Philip Hale; "The Club Bindery of New York," by William Loring Andrews; "Lithography," by Louis Prang; "The New German Publication, *Pan*," by Edith Coues; and notes on a visit to the Kelmscott Press, and Miss Moe's lullaby — "The New Movement in Holland."

THE pictures of "Child Life in France," in the October *Century*, by Boutet de Monvel, and the poster by the same artist from one of the pictures, are the most interesting contributions of the many valuable and interesting things which appear in that magazine. Mr. F. W. Hoyt says in a recent letter: "It would seem as if the work of few French artists was more in the spirit of the highest poster art than de Monvel's. His simple, but strong and individualistic drawing, and his delicate coloring in flat tones, are the qualities that one finds in the best posters, and that have given this branch of art an interest and importance beyond those of a mere passing craze. And yet, strangely enough, so far as we are aware, de Monvel has never actually drawn a single poster, nor has any of his work heretofore been adapted to a poster."



GEORGE DU MAURIER, the artist-author, died in London, England, October 8. He was for years a contributor to *Punch*, and his drawings and cartoons were in great repute. His first work, "Peter Ibbetson," was only moderately successful; but his second effort, "Trilby," partly by its intrinsic merits and partly by the circumstances which required a revision of part of the book at the instance of the celebrated Whistler, after it had been published serially by the Harpers, had a phenomenal sale. Mr. Du Maurier's new book, "The Martian," is being published as a serial in Harper's.

BOSTONIAN CULTURE.

There is no end to the anecdotes that are told to prove the superior culture of the Bostonians. A friend writes me that he was riding on the front platform of a street car in that city, and, as there was no one out there but himself and the driver, he, in a fit of absent-mindedness, repeated a few lines of Virgil in an undertone. To his surprise, the driver of the car took up the lines where he left off, and carried them on to the end, and in Latin. And yet, in cultured Boston, there hangs a sign board on which is printed this legend: "Veterinary Surgeon. Horses Clipped Satisfactorily in the Rear." Perhaps this is a Boston way of clipping horses, and not a case of faulty construction. French poodles, as we know, and sometimes St. Bernards, are so clipped, and why not horses? — *The Critic.*

REVIEW OF SPECIMENS RECEIVED.

The purpose of this department is to candidly and briefly criticise specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made.

LAST month there was commenced in this magazine a department of criticism of specimens of jobwork under a plan which it is believed has hitherto been untried by any publication, and the practical and direct character of which is calculated to render it of great value to the student of display. So far the appreciation of the value of the department is shown in the numbers of letters received commendatory of the effort to give direct advice on the best means to obtain artistic effects in job display at the least waste of time and material. That the department will be one of the most popular in these columns is a foregone conclusion, but its usefulness can only be advanced by the coöperation of those who send their specimens for review. These specimens have to be made by the zinc-etching process, and it is therefore necessary that all the specimens which it is the purpose of the senders to have reviewed in the department must be in the form of plain proofs in black ink printed on good white paper and mailed flat. Otherwise the specimens will be briefly noticed in this column. The large number of specimens being sent to the department and the limited space at our disposal makes it necessary that this rule should be rigidly enforced, and it is earnestly urged that contributors meet these simple requirements and send their specimens in good order for reproduction.

W. F. ROBERTS, Washington, D. C., a monthly blotter handsomely printed in colors.

FROM the Thurston Print, Portland, Maine: Advertising blotter of neat design and well printed.

SOME neat samples of work from George A. Smith, Lyme, Connecticut: Composition tasty; presswork good.

THE Delavan (Wis.) *Republican* sends some samples of commercial jobwork, which are very creditable, both composition and presswork being good.

FROM the Hinton (W. Va.) *Republican:* A blotter, neatly designed and printed in four colors. A creditable production in both composition and presswork.

THE Maverick-Clarke Litho Company, San Antonio, Texas, submits cards and blotter — neat samples of typographical work, but devoid of originality in design.

W. P. MCCAMMON, Miamiville, Ohio, sends some samples of fine commercial printing. The composition is good; the presswork and arrangement of colors excellent.

H. S. TURNER, Ayer, Massachusetts, knows how to display type to advantage and print it in two or more colors. The samples of work sent by him are very neat.

GEORGE W. RUNYAN, New London, Ohio: Samples of note-heads, etc., neat and effective. See second note at head of this column, if you would like some of your work reproduced.

THE Advance Job Printing Works, North Adams, Massachusetts, submits a few samples of everyday work which are neatly designed and well executed, and the presswork is excellent.

RECORDER PRINTING COMPANY, Toledo, Ohio: Samples of up-to-date printing in black and colors; excellently well done. The company's slogan is: "Poor Printing is Worse Than None," which is true.

ELMER H. BROWN, Waverly, Tennessee: Telephone directory card. A creditable piece of composition for one who "has been only two years at the business," and gives promise of better things in the future.

A CIRCULAR in black and red, from E. W. Powter, Montreal, P. Q., is a good sample of up-to-date composition and presswork, the red being brilliant and register perfect. The circular is very attractive in appearance.

CARDS, envelopes, programmes, etc., comprise the samples of work sent by W. A. Donnelly, with the Burnett Printing Company, Rochester, New York. The composition is very artistic, and the presswork of a high class. The commercial work is very good.

THE News Printing and Publishing Company, Greenfield, Ohio: Specimen of letter-head and advertising card, both in colors. The composition and presswork are good, but we do not believe that it is a good plan to run the cut of a printing press in a tint or otherwise in a printer's advertising.

JOHN H. MATTHEWS, Philadelphia, Pennsylvania, sends two or three samples of his work, which show that he has the true artistic ability to handle types. He has an admirable conception of display, and the neat appearance of his work is most attractive. The presswork is also deserving of commendation.

WILLIAM N. HAAS, Denver, Colorado: Specimen of his own letter-head, and of advertising blotter and business card of the Haas Printing Company. The business card would be much more effective if less in the way of ornaments had been used. The composition of the others is better and the presswork is fair.

A UNIQUE card reaches us from Plymouth Montgomery, publisher of the *Lake Breeze*, Chicago. It is printed in chocolate ink, with red underscore rules, the shading on the word "Printing" — which is the principal

line on the card — being in orange. The name "Plymouth Montgomery" is printed diagonally across the card in black ink from an autograph cut. The whole is neat and very attractive.

FROM Alfred B. Rice, Philadelphia, Pennsylvania, we have received two specimens of initial letters which are cleanly executed. Mr. Rice has had no art education, he informs us, and the specimens are in no way remarkable in the quality of their design, but they are promising evidences of considerable natural talent.

AS FINE a lot of samples of "everyday printing" as one might wish to see has been sent to us by Hatch, Delano & Co., Galveston, Texas. It comprises business cards, bill-heads, letter-heads, etc., and we are pleased to be able to extend our unqualified commendation to each of the thirty or more specimens submitted.

FROM W. H. Wright, Jr., Buffalo, New York: Advertising blotter and folder setting forth in current political phraseology the advantages to be derived from a liberal use of Wright's printing. Mr. Wright's emblem, a four-leaved clover, is also used with good effect, one of them being pasted on an inside page of the folder.

W. H. WAGNER & SONS, Freeport, Illinois, have forwarded a copy of "Stella," the annual of the Freeport High School. It is a well-printed book of 132 pages, neatly bound in stiff board covers, gold embossed. The composition, presswork and binding are all good, giving evidence of skilled workmanship in all departments.

THE *Courier*, Coloma, Michigan: A specimen blotter on which appears the half-tone reproduction of a photograph of the office force. The composition of the type matter is not bad, and it contains promise enough to warrant the prediction that if he works hard, Mr. Stevie will "get there" by the time he is old enough to raise a mustache.

OLIVER C. GARDNER, North Adams, Massachusetts, forwards a large package of samples of printing, embracing a varied assortment of letterpress work, plain and in colors. The composition is exceedingly artistic and the presswork of the highest class. Up-to-date type and up-to-date ideas are happily combined to produce a superior class of work.

FROM D. E. Stubbs, Eaton, Ohio: Some samples of advertising cards. The composition is not particularly good and the presswork is anything but good. We doubt the wisdom of using wood type of the size (twelve-line) which appears on the railroad time table Mr. Stubbs submits, in conjunction with what are practically light-faced types. Sufficient ink to make the wood type print well would be too much for the remainder of the form.

FROM S. N. Kemp, East Los Angeles, California: A card, neat style, but capable of improvement. The word "The" might have been set smaller, and the words "East Side News" all in one line, making it the principal feature on the card. The name of the proprietor should be in a line by itself next below, and "Editor and Proprietor" moved farther to the right. This, we think, would greatly improve the appearance of the card.

A SPECIMEN book showing examples of the lithogravure process of printing has reached us from Balch Brothers & West, Utica, New York. The designs shown are neat and very artistic, and will prove of great benefit to printers who aim to do high-class work. By use of the lithogravure backgrounds very close imitations of lithographed bill-heads, letter-heads, cards, etc., are produced. The book is handsomely gotten up and the presswork is very good.

F. C. KING, Marshall, Wisconsin, sends a few samples of work for criticism. His attempts at display are ambitious, but fall far short of the mark. The advertisements on the programme are too crowded. There should be a nonpareil at least between the type and the dividing rule — not set one close on to the other. There is also too much attempt at ornamentation. The note-heads, letter-heads and cards are susceptible of improvement in display, and the presswork can be greatly improved.

FROM Barr & Livingston, Johnstown, New York: A booklet of eight pages and cover. It is printed in three colors — red, blue and green — on white paper. The cover is of rough stock and it is embellished with an embossed head of what appears to be a cross between an Indian warrior and a Circassian beauty. The cover is artistic and pleasing to the eye, but the reading pages present a too vivid contrast of colors. Type composition and presswork both admit of improvement. It is a well written booklet.

FROM Van Leyen & Hensler, Detroit, Michigan, a souvenir programme of the celebration of the eighth anniversary of the Deutsch-American Catholics. It is a work of 116 octavo pages, freely illustrated with half-tones, which are of good quality, but would look better if printed on a finer grade of stock. Advertisements are well displayed and presswork uniformly good. The cover design is embossed and printed in silver, gold and green bronze — an original conception which proved victorious in competition with others — and is delicate and artistic in treatment. The work is meritorious.

"OUR CYCLE BOOK FOR '97" is the title of an extremely handsome little booklet which has been sent to us for review. It is "written by Arthur N. Jervis, illustrated by Will L. Hudson, engraved by Carroll J. Post, Jr., printed by Robert L. Stillson," all of New York City. Of Mr. Stillson's work we have had occasion to say something before. That of the others is somewhat new to us, but if this is a fair sample we shall be pleased to see more. The booklet is printed on yellow tinted paper in green and maroon and inclosed in a cover of dark brown illuminated in silver and light blue, on the whole a very pleasing combination.

Printers and others who desire specimens of their own business advertising reviewed and criticised are requested to send this class of specimens to the New York office of The Inland Printer, American Tract Society building, 150 Nassau street. All other specimens should be sent to the Chicago office as heretofore.

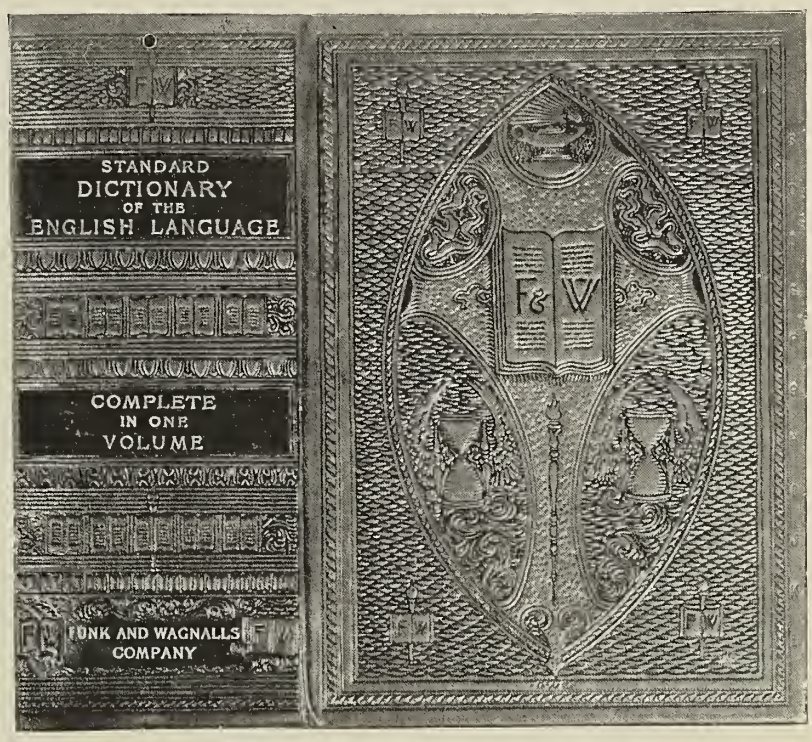
CHICAGO NOTES.

A NEW sheet-delivery device, the invention of Robert Miehle, has recently been put on some of the latest of the Miehle presses turned out.

W. H. WHITE, who has been for a long time connected with the advertising department of Lyon & Healy, the well-known music firm, has taken the management of the advertising of Swift & Co., meat packers.

THE Chicago Society of Proofreaders, at its annual election on October 8, chose the following officers: President, Robert D. Watts, of THE INLAND PRINTER; secretary, W. J. Byrnes, of the *Eight-Hour Herald*.

A NEW organization, under the laws of the International Printing Pressmen's Union, has been formed in Chicago, entitled the Web Press Assistants' and Helpers' Union. It has already a membership of over 220. The initiation fee is $5.



COVER DESIGN BY GEORGE WHARTON EDWARDS.

THE regular meeting of the Chicago Trade Press Association was held October 12, among the subjects discussed being "The Proper Placing of Engravings," "Shall We Tell the Truth About Our Circulations?" and "Railroad Advertising and the Attitude of the Railroads to Trade Papers."

THE Old-Time Printers, at their quarterly meeting at the Sherman House, October 11, decided to commemorate Franklin's birthday, January 17, with a banquet. Committees were appointed to take charge of the arrangements.

The meeting was addressed by ex-Congressman Farquhar, of Buffalo, who was president of the Chicago Typographical Union a generation ago, and W. W. Maloney, of Washington, another old-time printer, formerly of Chicago.

THE enterprise of the Chicago *Record* was well indicated in its postal card canvass of the Central West to forecast the presidential election. The spirit, method and vigor with which the work was conducted was commensurate with the size of the undertaking.

MR. I. LOYD and Mr. A. M. Hay, the editor and manager respectively of the London *Statist*, one of the leading European financial papers, are visitors in Chicago, studying the economic conditions and informing themselves generally on American matters, political and otherwise.

THE *Trade Press* has changed its name and character and is now under the name *Advertising Experience*, and is a "monthly magazine devoted to actual facts in advertising." Mr. Irving G. McColl continues as editor, and the paper will add some interesting and valuable features to the discussion of advertising methods and means.

OBITUARY.

CHARLES E. LEONARD, one of the most favorably known printers of Chicago, and father of Lillian Russell, the actress, died at the home of his brother, in Detroit, Michigan, on Saturday, October 10. August 25 last, Mr. Leonard was stricken with paralysis, and although it was thought he would recover to enjoy moderate health, he failed to rally. A more extended notice of his life and character will appear in our next issue.

E. TOWNER ROOT, senior member of the music publishing house of E. T. Root & Sons, died Saturday morning, October 10, at his home in Chicago, where for forty years Mr. Root was a well-known resident. He was seventy-four years of age, and, for a year, had been unable to take active part in the business of his house. During the last months of his life he was confined to his home. Mr. Root was a brother of the composer, George F. Root. He came to the West from Boston in 1857, and after short stays in several other places decided to locate permanently in Chicago. He soon after formed a partnership with the late S. M. Cady in publishing music. All the war songs of George F. Root were given to the public through the agency of this firm. The first one published, "Tramp, Tramp, Tramp, the Boys Are Marching," gained immediate popularity and established the fortunes of both the author and the firm. George F. Root was afterward made a member of the firm, which, in 1882, was changed to E. T. Root & Sons. Mr. Root was a member of several clubs and societies. Besides his wife, who was a Miss Kimball, of New York, three sons and three daughters survive him. The funeral services were held on Sunday, from New Church Temple, in Hyde Park.

IN a brave attempt to stop a runaway horse on Saturday, October 10, Frank Dailey, third son of James J. Dailey, foreman of the Philadelphia *Public Ledger* composing room, was knocked down and fatally injured, the wheels of the wagon passing over his body. The young man was removed at once to the German Hospital, but died ten minutes after his admission. The horse that he tried to stop was harnessed to a heavy delivery wagon, and had been tied to a post at a street corner. The horse broke the strap and started at a gallop up the street, just at the time Frank Dailey was returning from getting a $5 bill changed for a friend. He saw the runaway, and he also saw a number of children farther along the street who were in imminent danger of being run over. He made a rush for the horse, but it is supposed that when reaching for the bridle the animal's knees struck him in the chest and knocked him over. His first thought when carried from the street was to tell that the change he received could be found in one of his pockets. He had been a student at the State College, at Bellefonte. The sympathy of the entire printing trade is with Mr. and Mrs. Dailey in their great bereavement.

TRADE NOTES.

THE firm of Capron & Steen, job printers, Poughkeepsie, New York, has been dissolved, Mr. Capron remaining in charge.

THE National Machine Company, of Hartford, Connecticut, has removed its plant to 133 Sheldon street, in that city, where it has better facilities for the building of printing presses and special machinery than in its old quarters.

MARR BROS. are making extensive improvements in their printery, at Poughkeepsie, New York, and Sague & Cundy, of the same place, have bought in the presses and other material used in printing the Imperial Fashion Company's publications.

FRANK A. JONES, 167 and 169 Wooster street, New York, has under construction a 92-inch "undercut" paper cutter. This is the largest machine of this kind ever built in the world, and it will repay anyone interested to call at his factory, where it will be on exhibition, and inspect it.

THE Smyth Automatic Machine Company is the title of a company recently organized at Los Angeles, California, with a capital stock of $300,000, for the manufacture of gathering machines for bookbinders, a recent invention of David M. Smyth, the inventor of the well-known Smyth Book-Sewing Machine. The officers of the company are: Horace J. Evans, president; David M. Smyth, vice-president; Joseph E. Smyth, secretary.

THE *London Chronicle* expresses itself as follows on the subject of trades unionism: "Trades unions stand for the claims of humanity all along the line of the advance of great industry. They keep alive in the workers—nay, they create—the sense of civic power and responsibility, without which the mere individual vote is of small account. Their members are fronting the world in the intense and exhausting battle of competition, and the state stands in need of their advice, as it owes its continued existence to their strong arms and skill."

MR. J. F. EARHART, the publisher of the well-known "Color Printer," is now engaged in getting out a limited edition of a new and important book, which will be of great practical value to every printer in this land. In printing on colored stock, nearly all printers waste a great deal of valuable time in trying inks, of different shades or colors, before one is selected that produces a good effect. Under these conditions it sometimes takes more than double the time that should be necessary to turn out a satisfactory job. The "Harmonizer" will completely overcome this difficulty. It will contain an average of eight pages, each, of about thirty different tints, colors and shades of paper, each page showing a different color effect, making, in all, over 250 pages, half of which will be in one color, and the other half in two colors. All the effects shown will be the best that can be produced on the different tints and colors of stock used. The different pages will be printed with twelve original and twenty-four mixed colors, which will be shown in the front part of the book, printed on white plate paper, with all the necessary explanatory matter. With this book before him, the printer will never be at a loss as to what ink he should use to produce the best effect on any tinted or colored stock he may have in hand. The work will be about 5 by 7½ inches in size, handsomely bound in cloth, with title stamped in two colors.



VIEW OF NEW YORK BAY.

Photo made with Cramer Dry Plates by S. P. Wells.

NEWSPAPER GOSSIP.

THE *Evening Enterprise*, Poughkeepsie, New York, has fallen into line, and purchased a Mergenthaler Linotype machine.

A NEW weekly paper, called the *Dover Review*, has just been started at Dover Plains, New York. It is a folio, and very neat in appearance.

ORREN KENNEDY is the representative of the Utica *Saturday Globe* at Kingston, New York. He makes a very successful newspaper man.

THE *Evening Gazette*, Yonkers, New York, has been sold by J. G. P. Holden to the Yonkers Gazette Company. Frank H. Cole is the business manager.



HIS FIRST STORE CLOTHES.

THE *Daily Journal*, Fishkill, New York, was eleven years old on September 14. It has always been an excellent paper, which speaks well for its publisher, Mr. Owens.

School and Home, "a journal designed for pupils, teachers and parents," is published at St. Louis, Missouri. It is well printed and contains much interesting information.

CHARLES D. DAVIS, editor of the *Kinderhook Rough Notes*, has been nominated by the Democrats of Columbia county, New York, for member of Assembly. He is a vigorous worker, somewhat given to humor, and will no doubt grace that honorable body if elected.

THE *Dutchess Wheelman* is a new monthly magazine publication, issued by the Dutchess Publishing Company (Lucas & Brown), Poughkeepsie, New York. It is twenty-four pages, 7½ by 9¾, with cover, on which is engraved in antique style the bicycle girl of the period. It is devoted almost exclusively to wheelmen's news.

THE Philadelphia *Recorder*, which was first published in 1891, suspended publication with its issue of October 12, after six years of almost heroic efforts to make it pay. It is said that a million dollars was sunk in the enterprise. Its subscription list has been purchased by the *Tribune*, which will adopt some of its more attractive features.

THE Hosterman Publishing Company, of Springfield, Ohio, has purchased *Fireside Reveries*, of Rochester, New York, and consolidated it with their monthly publication, *Womankind*, thereby increasing *Womankind's* circulation by 12,000. The October number appeared in a handsome new cover of two colors, which greatly improved the appearance of this sprightly home monthly.

THE *Farm News*, of Springfield, Ohio, created somewhat of a sensation in its October issue, by coming out flatly for McKinley and the gold standard, one of the few agricultural papers in the country to take this stand during the campaign. It has heretofore been strictly non-partisan in politics, and says editorially that it will take this position again after McKinley is elected.

BUSINESS NOTICES.

This column is designed exclusively for the business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

THE DEXTER FOLDERS.

The Dexter Folder Company has lately issued a new and very complete descriptive catalogue of its book-folding machines. The company's list of machines is so large that it has decided to issue separate catalogues of the various classes of machines. The catalogue above mentioned describes fully its various types of book-folding machines. We understand that another catalogue is in preparation, to be devoted entirely to a description of newspaper, periodical and circular folding machines. The catalogue just issued is from the press of Theodore L. De Vinne & Co., of New York. The Dexter Folder Company will be pleased to send one of these catalogues to those requesting them. Donohue & Henneberry, Chicago, now have in use at their bindery three Dexter quadruple-sixteen folding machines, also one Rapid Drop Roll Double-Sixteen, and have recently placed an order with the same company for another Double-Sixteen Rapid Marginal machine. All of these folders are equipped with the Dexter Automatic Pointing Attachment. The Dexter Folder Company is now constructing two very large double-sixteen folding machines that were especially designed to meet the requirements of the Amundson Printing Company, Chicago, Illinois. These machines, we believe, are intended to cover the greatest variety of work ever undertaken to be done by one machine.

FREE TO PRINTERS AND ALL INTERESTED IN PRINTING.

The October issue of the *Typographic Advertiser* may be procured on application at any of the branches of the American Type Founders' Company. It is a printers' paper, full of interesting information, with three special papers by leading members of the Typothetæ, and exhibits four entirely new series of type and seven pages of calendars for 1897. Typographically it is worthy of the study of the most critical. See list of branches in Business Directory pages of THE INLAND PRINTER.

"MICRO-GROUND" PAPER KNIVES.

The trade in the line of paper-cutting machines will be glad to know that Loring Coes & Co., of Worcester, Massachusetts, have just completed an extensive addition to their works, and that by the addition of new tools are able to furnish any reasonable demand at short notice. They report that there seems to be among the makers in the line a universal turning to improvements, and the run on experimental knives has been unusual. If the tools all turn out a success, there are in store for the printer many surprises. They have just issued a new folder and sample sheet, which will be gladly sent on request. All papermakers will find

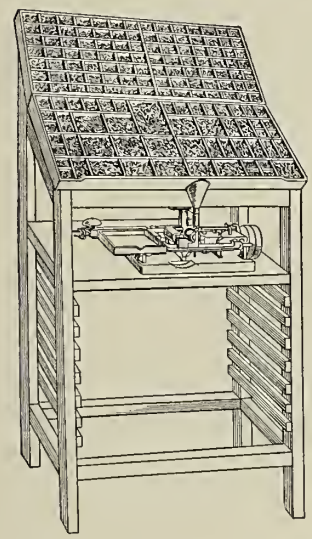
it to their interest to inquire concerning the new stop and diagonal cutter blades, that are ground by the "Micro-Ground" process. They are the only firm in the world that sends a written, numbered warrant with a knife, and they will be glad to send all information to any country.

ENGLAND ON AMERICAN TYPE.

A very prominent firm of printers in England purchased some months ago from Barnhart Brothers & Spindler a large invoice of type. The manager has just written as follows: "We have now tested your type, and you may expect to receive a larger order before long." The experience of the English firm is the experience of all printers.

THE CHADWICK TYPESETTER.

The printer who would put in typesetting machines if it were not for the fact that he is told in most instances that he must not only expend a large sum of money for the machines themselves, but must revolutionize his office to the extent of refitting it with specially nicked type—this printer will be interested in the subject of this article, the "Chadwick Typesetter." It is a machine which sets type dropped into the funnel right side up or upside down, with the nick in any direction in which it happens to fall. A lower case i following a capital W, or a thin space after an em quad will all be found lined up in their proper place in the galley. When a line has been set the machine pushes it along and makes way for a new one without a second's intermission for the operation. A line of brevier may be followed by one of nonpareil or long primer, suiting the convenience or necessity of the operator, without a change of mechanism. It sets any length of line. It requires almost no practice to enable the compositor to become a skilled operator. It requires no machinist. Expensive repairs or supplies are an impossibility. It increases the production of the compositor at least fifty per cent. The Chadwick Typesetter is so simply constructed and so unpretentious in appearance that its worth cannot be properly appreciated save by a careful inquiry into its possibilities. A thorough investigation is invited. The advertisement appears on page 140 of this number.



MAKE-READY MADE EASY.

The use of Hercules Liquid Overlay instead of tissue and other paper for making-ready saves time and gives the best obtainable results. The prices are: 4-ounce bottle, $1.25; 8-ounce, $2 net. Buy it at any branch of the American Type Founders' Company, and if you emboss send there also for Burbank's Embossing Composition, price 75 cents net, with full directions about embossing by the easy method.

A SUPERBLY APPOINTED TRAIN.

Undoubtedly the handsomest train between Chicago and St. Paul, Minneapolis, the Superiors and Duluth is the "North-Western Limited," which leaves Chicago at 6:30 P.M. daily via the North-Western Line (Chicago & North-Western Railway). Its equipment, which is entirely new throughout and embraces compartment sleeping cars, buffet, smoking and library cars, standard sleeping cars, dining cars and ladies' coaches, has every luxury which imagination can conceive or mind invent for the comfort and convenience of passengers. All agents sell tickets via the Chicago & North-Western Railway. For full information apply to agents of connecting lines, or address W. B. Kniskern, general passenger and ticket agent, Chicago.

INCREASE EFFICIENCY OF PLANT: BETTER TIMES AHEAD.

"The wise husbandman planteth trees of which he may never eat a berry." The far-sighted printer improves his facilities when business is dull in anticipation of better times in prospect. There is no investment that will be more permanently profitable and satisfying than up-to-date, rapid machinery. Whoever desires to possess some of the very latest job presses and labor-saving tools, let him write to Golding & Co., Boston, New York, Philadelphia or Chicago.

A JOB PRESS IN USE NINETEEN YEARS.

On page 138 we print a picture, reproduced from a photograph taken last summer, of a job printing press that has been in continuous use over nineteen years and is now turning out the finest register color printing steadily ten hours every day. Durability is claimed for many presses which have been in the market only a few years. Here is a veteran that has seen the rise and fall of many styles and makes of presses and will see the fall of many more. Many much-lauded presses cannot even attempt the quality of the work done on the veteran. This record, and many similar to it, testify to the great success of the principles of construction employed in his invention of the Universal Press by Mr. M. Gally.

COPPER THIN SPACES.

Barnhart Brothers & Spindler have purchased the patents, machinery and good will of the Rockford Copper Space Company, and will henceforth supply the trade. Copper thin spaces have become almost a necessity in well-regulated printing offices.

REDUCED PRICE OF CARDBOARDS.

The new reduced price list of the Union Card and Paper Company is well worth having. It is especially strong in cardboards, of which it carries a complete line. Its line of coated blanks is large, and its Translucent Pasted and Wedding Bristols are unsurpassed. It carries a full line of miscellaneous boards, regularly used for printing and lithography, and in papers its Deer Lake Mills, Saranac Linen and Old Vermont Bond are specially worth mentioning. The Union Card and Paper Company is a progressive, up-to-date concern, thoroughly reliable, and working under the principle of "your money back if not as represented." Its trade is rapidly increasing.

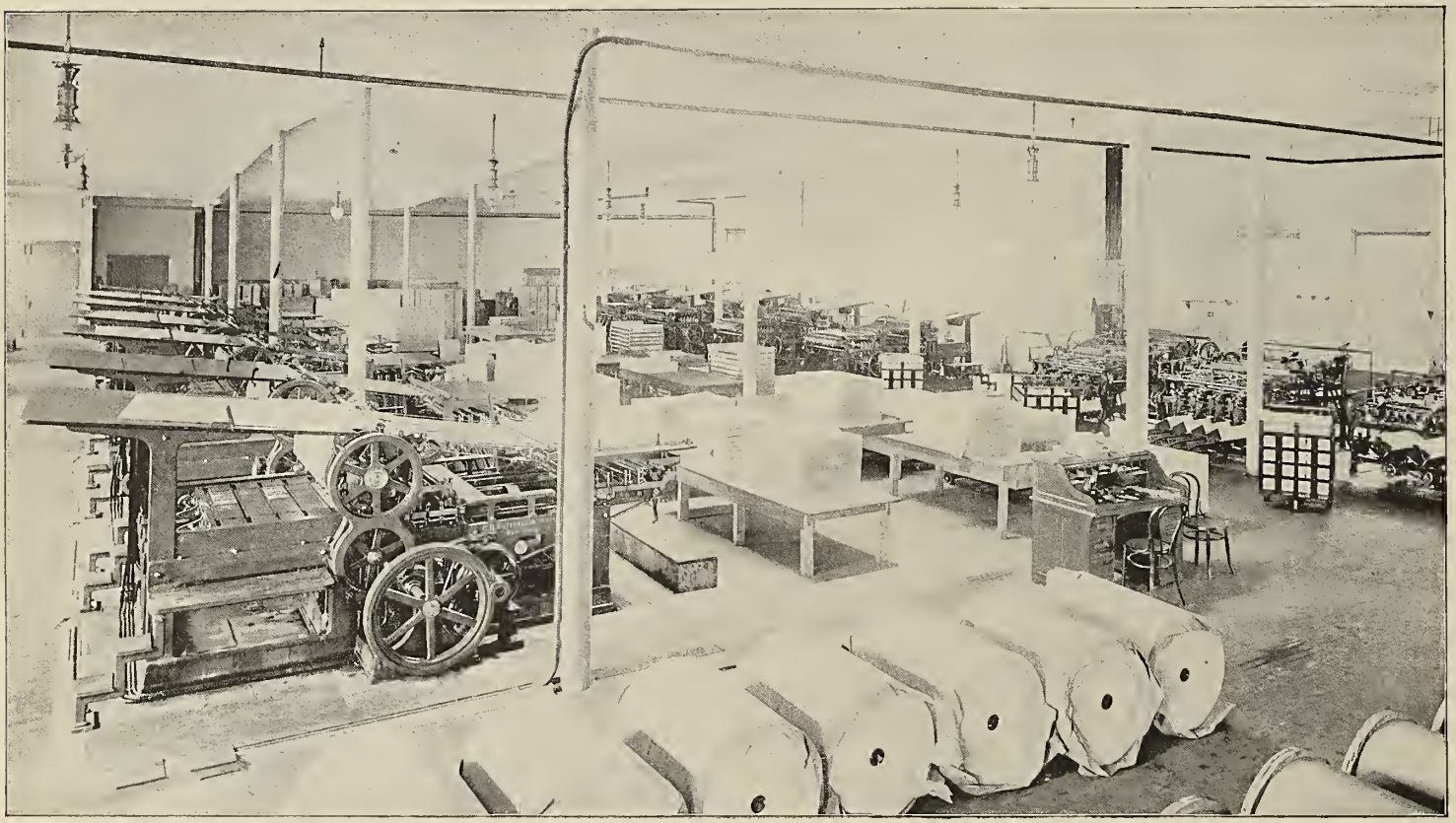
THE AULT & WIBORG CHROMATIC PUZZLE.

Readers will find in this issue the answer to the chromatic puzzle of the Ault & Wiborg Company, mention of which was first made in the August number. Sixty-nine partial answers were received from printers in different parts of the country, but no one sent an absolutely correct solution. Herbert S. Bridge, of the Crane & Breed Manufacturing Company, of Cincinnati, gave ten correct colors out of the thirteen; R. E. Cook, Department of Public Printing, Ottawa, Canada, gave nine correct colors; and Gill H. Kyle, of York, Pennsylvania, was the first of a number of printers to give a total of eight colors properly placed. The

answer to the puzzle seemed at first glance very simple, but when one tried to properly place the colors, it proved more difficult. All will be much interested in reading the answer, with the colors printed in the inks made by this company. It is one of the most attractive inserts ever shown in the pages of this magazine.

THE LUNDELL MOTOR.

Photographs of many pressrooms have been shown in THE INLAND PRINTER in times past, and in each of them the feature which first claims the attention is the belting and shafting. It is the earmark which distinguishes a pressroom from a composing room. On this page we show a view of a modern pressroom, fully equipped, in which not a bit of belting or shafting is in sight. Each one of



these presses is operated by a Lundell motor, one of which may be seen just behind and to the right of the lower wheel on the press in the foreground. At the extreme right of the picture are three folding machines which are similarly equipped, and in the bindery there are possibly wire-stitching and cutting machines also provided with Lundell motors. The writer does not know that this is the case in the particular establishment in which this view was taken, but is aware that it is in many others. Even the composing room has been invaded by the motor, the power for operating typesetting and casting machines being derived from this source. The electric motor is self-regulating and consumes power only in direct proportion to the work to be done, and this power is most simply and accurately measured. Accordingly, by passing the current through a meter, an exact register of the amount of energy consumed may be recorded — an almost impossible statement to apply to a belt, for the tightness of the belt, the arc of contact and the smoothness of the face of the pulleys are variable quantities and may be one thing this week and another next, and no simple dynamometer to register continuously these variations has yet been devised. The electric motor can be applied directly to each press or machine which it is to drive, obviating the use of intermediary power-consuming transmission devices. The moment that the operator breaks the current and the motor stops, all expense for power immediately ceases. This is an extremely important point with job printers, for a large percentage of time is taken up in making ready. In addition, one main feature of this application of power is that each press or machine is independent of all others, so that if carelessness or accident should cause a stoppage of one machine, no other will be affected. On the contrary, when a main belt breaks the whole shop remains idle until the damage is repaired. Another advantage is the entire absence of ill-smelling odors and of heat, which places the electric motor in strong contrast with the gas or petroleum engine; no large, unsightly water tank is needed and a resulting small floor space is required. Another view of the Lundell motor is shown in the advertisement of the Interior Conduit and Insulation Company, on page 211 of this issue.

TYPE USED IN 1474.

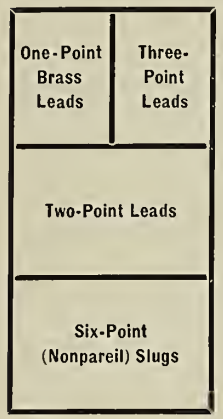
The type used by William Caxton, England's first printer, has been reproduced by the American Type Founders' Company, and complete specimens of all sizes are shown on page 192. This type is peculiarly adapted for Christmas and church printing.

HALF FARE TO THE CITY OF MEXICO.

On November 6 and 9, agents of the Cincinnati, Hamilton & Dayton Railway will sell tickets to the city of Mexico and return at one fare for the round trip. These tickets will be good to return until December 31, and will be good for stop-overs in Mexico. Full information on application to ticket agents of the C. H. & D. R'y.

COTT'S "HAPPY THOUGHT" LEADS AND SLUGS.

These time and labor savers have been called by some the "missing link" in the point system. They are fonts of either leads or slugs cut accurately in four thicknesses and furnished in boxes as shown in diagram herewith. Each piece is suitably nicked to distinguish it from odd lengths. In these days of close competition, it is the little things that count in the printing business, and those adopting the various labor-saving devices which are offered from time to time will be the ones best suited for doing work at a profit. A few fonts of this description put into a busy office will save their cost in a month's time. They are for sale by type founders and printers' supply houses, or can be secured from the makers direct, Messrs. Cott & Evans, 35 West Spring street, Columbus, Ohio. Circulars more fully describing these will be cheerfully forwarded by the manufacturers.



VOGUE.

The latest display face brought out by the A. D. Farmer & Son Type Founding Company is one of those up-to-date designs with which printers and the public are just now so fascinated. It is not in the line of a "fad," but has artistic ornamentation and real merit combined, which gives it a field of usefulness not possessed by most of the recent type productions.

Vogue is sure to meet with a reception by the printing world similar to the one had by the Abbey Text Series brought out some months ago by the same firm. Its features are all pronounced and definite, giving it a new style rarely found in modern type designs.

BARGAINS IN PAPER CUTTERS.

On page 139, a bargain in a new lever paper cutter is offered. Those who want a paper cutter are offered more than the usual money's worth.

COTTRELL PRESSES AND THE MAGAZINES.

The regular circulation of *Munsey's Magazine* is 700,000 per month, and is entirely the product of Cottrell presses; there being twenty-two two-revolution and two rotary web perfecting presses used in their plant. The advertising and text forms are printed, from a roll, on the rotary machines. The covers and coated paper forms are worked on four-roller, two-revolution machines, supplied by the Cottrell Company, which makes a specialty of furnishing large outfits for magazines and illustrated papers. It has recently furnished the McClure Company thirteen two-revolution and two rotary web perfecting presses for printing *McClure's Magazine*. A Cottrell rotary press is also used by the *Cosmopolitan Magazine* and the printers of *Scribner's* and *Godey's* monthlies. The *Youth's Companion*, of Boston, a weekly publication of 500,000 circulation, has six rotary and seven two-revolution Cottrell presses. The *Ladies' Home Journal*, of Philadelphia, a monthly publication with 700,000 circulation, uses two rotary and twelve two-revolution presses. The *Ladies' Home Companion*, of Springfield, Ohio, and the *Home Guest*, of New York, each has a rotary.

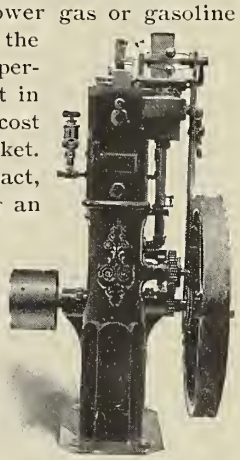
In the flat-bed perfecting press the Cottrells have incorporated the shifting tympan device, consisting of a roll of thin manila paper located just inside one of the openings of the cylinder. The paper comes out through this opening, passes across the impression surface of the cylinder, and goes in through another opening in the cylinder onto another roll. It winds itself automatically from one roll to the other, across the impression surface of the cylinder in one quick movement between impressions, giving an entirely new fresh tympan each time. The tympan can be set to shift in this way once every 10, 20, 30 (and up to 150) impressions, as the form may require. These presses are fast coming into use among the largest publishers and book printers, Harper & Brothers, D. Appleton & Co., the American Book Company, the American Lithographic Company, the Methodist Book Concern, the Trow Directory Printing and Bookbinding Company, of New York; the Curtis Publishing Company, the Baptist Board of Publication, the Balfour Printing Company and Hayes Brothers, of Philadelphia, being among the users of this style of press.

MAZARIN ITALIC.

Barnhart Brothers & Spindler have just issued a neat folder showing their new series of Mazarin Italic. It is a handsome and useful face, and in our opinion will, like their Mazarin, meet with large sales.

AN ENGINE FOR PRINTERS.

The Hercules Gas Engine Works, of San Francisco, the largest builders of this line west of the Mississippi, has placed on the market a 2½ horse-power gas or gasoline engine, particularly designed for the printing trade, and at a price which permits of their delivering it to any point in the United States or Canada for less cost than any other good engine in the market. First, being *cheap*, and second, compact, strong, noiseless, simple, and having an absolutely positive and automatic governing device which not only keeps the engine at an invariable speed, but controls the amount of gas consumed in exact proportion to the amount of work being done. This engine found very ready favor throughout the West, and has proved a great money-saver and a complete success. As shown in cut, all working parts needing adjustment are external and can be regulated while engine is running. All wearing parts are made of bronze or hardened steel, the oilers are large, insuring long runs without any attention. A better made, simpler or more satisfactory power for printers' use at as low a price or small cost for operating is not on the market. See advertisement, page 217.



WANT ADVERTISEMENTS.

We will receive special want advertisements for THE INLAND PRINTER at a uniform price of 25 cents per line, ten words to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 1st of each month, and no want advertisements for any issue can be received later than the 23d of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge. No advertisement of less than two lines accepted.

BOOKS.



ALL LIVE PRINTERS should have H. G. Bishop's "Practical Printer," 200 pages, price $1. Also his "Job Printers' List of Prices and Estimate Guide," price $1; the "Specimens of Job Work," price $2; the "Printers' Book," price $3; the "Printers' Order Book," price $3; the "Printers' Ready Reckoner" and "Diagrams of Imposition," price 50 cents each. Sold by H. G. Bishop, 165 Pearl street, Boston, Mass., and all type founders. Handiest and most useful works published for printers. All who are starting in business need these books.

A TYPICAL AMERICAN, BENJAMIN FRANKLIN—By Joseph Medill, 25 cents. BEN FRANKLIN COMPANY, 232 Irving avenue, Chicago.

BOOKS.

AGENTS WANTED — For "The People's Bible History," the latest and most popular work on Biblical topics. Prepared in the light of most recent investigations by some of the foremost thinkers in Europe and America. Copiously illustrated. Edited by Rev. George C. Lorimer, LL.D., with an introduction by Right Honorable William Ewart Gladstone, M. P. The best selling book extant. Write for circular and information to THE HENRY O. SHEPARD COMPANY, Publishers, 212-214 Monroe street, Chicago.

AGENTS WANTED FOR THE OFFICIAL MEMORIAL of the World's Columbian Exposition, by the Joint Committee on Ceremonies, a handsome, gilt-edged book of 320 pages, 8 by 11 inches in size, printed on the best of enameled paper in the highest style of the art, and containing the full reports of the dedicatory and opening ceremonies, and other matter of equal interest concerning the grandest fair ever held. It is copiously illustrated with fine full-page half-tone engravings of all the World's Fair buildings, views on "Midway," and with portraits of the officials and others connected with the Fair. It is not merely a picture book, but contains facts and figures which will prove more valuable and interesting as time goes on. Agents can make large profits in handling this book. Write us for prices and information. THE HENRY O. SHEPARD COMPANY, Publishers, 212-214 Monroe street, Chicago.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographic matters for the use of printers, authors, teachers and scholars. By Marshall T. Bigelow, Corrector at University Press. 112 pages; cloth bound; 60 cents. Inland Printer Co., 212-214 Monroe street, Chicago; 150 Nassau street, New York.

COMPLETE SET of "The American Art Printer," 6 vols., $3; original price, $13.50. J. D. WHITE, 40 W. 12th st., New York.

DO YOU WISH TO INTRODUCE OR EXTEND YOUR business in Mexico? Advertise in *La Revista Tipografica*, the only journal in that country devoted to the printing art. Subscription, $1 (American currency); sample copy, 15 cents (in stamps). Published bimonthly by ED M. VARGAS & CO., P. O. Box 34, Yrapuato, Gto., Mex.

ENAMEL PROCESS for etching half-tones on copper. Pamphlet containing formulæ and full instructions, by a practical etcher, by mail 50 cents. Address "L 31," care INLAND PRINTER.

FROM MANASSAS TO APPOMATTOX — Memoirs of the Civil War in America. By Lieut.-Gen. James Longstreet, C. S. A. With fifteen maps in colors and twenty-nine portraits and other illustrations. About 700 octavo pages. Cloth, plain edges, $4; sheep, sprinkled edges, $5; half morocco, marbled edges, $5.50; full morocco, gilt edges, $7. The last and most important contribution to the history of the Civil War of 1861-65, by Lieut.-Gen. James Longstreet, senior living commander of the Confederate armies. This work is having a large sale. Agents wanted. Send for circulars and information. THE HENRY O. SHEPARD COMPANY, General Agents, 212-214 Monroe street, Chicago.

OLD CATO — The best written and most interesting book ever issued relating to that noble animal, the dog. Anyone having the care of or any affection for canines will find it of absorbing interest. The autobiography of a Newfoundland dog, designed to show a dog's view of dogs' life, and with it many views of human life. 664 pages. Handsomely illustrated. Elegantly bound. A book of value to young or old readers, and one an agent can do well with, as it appeals to all classes. Solicitor's outfit free. Sample copy $1. Exclusive territory given. Write for particulars. THE HENRY O. SHEPARD COMPANY, Publishers, 212-214 Monroe street, Chicago.

PRINTERS — Mail $5 money order and receive book "How to Manufacture all kinds of Printing and Lithographic Inks and their Varnishes." You need it in your business. GEORGE W. SMALL & CO. 1921 Kinney avenue, Cincinnati, Ohio.

WANTED — One copy of the October, 1893, INLAND PRINTER, good condition. Address INLAND PRINTER CO., 212-214 Monroe street, Chicago, Ill.

WE WISH to exchange our monthly calendar blotter with printers issuing blotters. JACKSON QUICK PRINTING CO., Waterbury, Conn.

FOR SALE.

A COX PRESS BARGAIN. Almost good as new. Prints 4-page paper, both sides, from roll, at 2,500 an hour. Can insert two or four additional pages. $1,200 will buy it. Just the press for big country weekly, or daily of moderate circulation. Address "L 12," care INLAND PRINTER.

DO you want new or secondhand lever or job presses, type, cases, inks, pulleys, belting, shafting, etc.? Send for catalogue and large discount, with list of supplies wanted, to ALEX McKILLIPS, 421 South street, Harrisburg, Pa.

FOR SALE — Johnston Steel Die Power Stamper, with wipers, chest and two fountains, for less than half cost. Address "L 11," care INLAND PRINTER.

FOR SALE — One Emmerich & Vonderlehr Bronzing Machine for cards and photo-mounts; one-third original price. Address B. W. FAY, 27 South Clinton street, Chicago.

FOR SALE — Strictly high-grade new 17 by 17 Steinheil lens at a bargain. Address "GEORGE," care Buffalo Electrotype & Engraving Co., Buffalo, N. Y.

FOR SALE — 14½ by 22 Peerless Job Press, secondhand, in fine order, for sale cheap; also new 10 by 15 O. S. Gordon. FRANK BARHYDT, 171 La Salle street, Chicago.

HELP WANTED.

WANTED — A first-class half-tone etcher. ROPKEY-MASON ENGRAVING CO., Indianapolis, Ind.

WANTED — Job compositor as foreman; in the South; $15 week; permanent; references; send samples. Address "L 32," care INLAND PRINTER, Chicago.

SITUATIONS WANTED.

A PRACTICAL PRINTER wishes a situation; capable of assuming charge of a small office; understands newspaper work. Address "L 16," New York office THE INLAND PRINTER.

A PRESSMAN wants situation; good, careful, steady, industrious, up-to-date workman; can take charge. Address "L 22," care INLAND PRINTER.

ALL-ROUND PRINTER desires situation in first-class office; ten years' experience; A 1 pressman; good job and ad. compositor; have had success as ad. writer, job and ad. solicitor; want to identify myself with a live, hustling concern which will appreciate good, clean, accurate work and systematic methods; single, strictly sober and thoroughly competent; non-union. Address "L 15," care INLAND PRINTER.

ARTIST — Experienced on newspaper work, first-class on portraits, buildings and original designs. Address "L 19," care INLAND PRINTER.

EXPERIENCED HALF-TONE ETCHER, at present in charge of plant, would like a change. Address "L 24," care INLAND PRINTER.

HALF-TONE ETCHER desires permanent position with responsible firm. Reasonable salary. Address "L 21," care INLAND PRINTER.

JOB PRINTER desires steady position with reliable firm. Good workman and reliable. State wages. Address "L 29," care INLAND PRINTER.

JOB PRINTER — Young man; 14 years' experience; Christian character; swift, artistic and up-to-date. Best references. Address "L 28," care INLAND PRINTER.

POSITION WANTED — Forwarder, finisher and ruler. Understands estimating; can take charge of bindery. Sixteen years' experience. Address "L 26," care INLAND PRINTER.

PRESSMAN — Cylinder and job presses; on all classes of work. Take charge. HENRY LEHMANN, 222 Ellery street, Brooklyn, N. Y.

RELIABLE YOUNG MAN wants position as job hand, or will take charge of country newspaper; five years' experience; moderate wages. Address "L 18," care INLAND PRINTER.

MAILING — EXPERIENCED CREW, competent to take entire charge of subscription and mailing departments, wishes to correspond with first-class publishers of daily or other papers, who may desire skilled workmen in this line. Address "L 23," care INLAND PRINTER.

WANTED — Situation as stereotyper. Six years with last firm. Splendid recommendations. Address "E. M. W.," 55 East Town street, Columbus, Ohio.

BUSINESS OPPORTUNITIES.

BUSINESS IN MEXICO IS PROFITABLE. Printing is making rapid progress, and printers wish to buy American machinery and new material. A well-established printers' supply house wishes to extend this business in Mexico and wants a partner with $5,000 (or less) to be invested in the trade. Good success and profits guaranteed and the best mercantile references given. Address SOCIO MEXICANO, care *La Revista Tipografica* (Box 34), Yrapuato, Gto., Mex.

AN ILLUSTRATED MONTHLY MAGAZINE contemplates putting in an 8 by 10 process engraving plant. Cash will be paid for necessary outfit. Secondhand router, saw, beveler, etc., if in good condition and cheap will fill the bill. When this business is established it will provide excellent situations for an up-to-date illustrator and a first-class process engraver. Address W. S. CARTER, Peoria, Ill.

BIDS WANTED — Forced sheriff's sale of a complete daily newspaper plant purchased new fifteen months ago. Babcock Dispatch press No. 7, Lewis gas engine, 500 pounds minion, 130 pounds nonpareil, 135 pounds pica; about 50 fonts latest advertising type; borders, rules, slugs, chases, imposing stones, etc. Bids for whole or part. Sale November 10, 1896, 10 A.M. Address JOHN FRANCIS, Sheriff, Joliet, Ill.

FOR SALE — A complete book and job office, fine stereotyping outfit, ruling machine, etc.; everything up to date; old established business, in a live manufacturing city of 30,000; will sell very cheap. Death of proprietor the reason for selling. Address "L 27," care INLAND PRINTER.

FOR SALE — Job office, pony cylinder, jobber, cutter, etc. $2,500. Have weekly to look after. Address "L 20," care INLAND PRINTER.

FOR SALE — Printing office, 4-roller Campbell 36 by 41; pony Scott; eighth and quarter Gordons; paper cutter, 300 fonts job and 600 pounds body type; shafting; all in good condition; $3,000 takes it. A. J. DANIELS, 37 South Clark street, Chicago, Ill.

FOR SALE — Well-equipped, nearly new printing office near Philadelphia, doing a good business; inventory over $5,500. Will sell at a sacrifice; good reasons for selling; terms to suit purchaser; good chance for a good man. Address "L 30," care INLAND PRINTER.

BUSINESS OPPORTUNITIES.

JOB OFFICE—Profits $2,000 yearly. Price $3,000 cash. Address "L 17," care INLAND PRINTER.

WILL sell interest, or lease a paying newspaper and job plant in West Virginia city. T. F. SUTHERS, Graham, Va.

MISCELLANEOUS.

ADVERTISING NOVELTIES—Messrs. Hudson & Kearns, manufacturing stationers, 83-87 Southwark street, London, England (established 1833), would be glad to see patterns, with prices, of any advertising novelties, calendars, etc., suitable for sale to brewers, wine merchants and others.

ALL-COPIED EFFECT assimilated typewriter letters are produced by the Adamson process. Exclusive city rights backed by all the patents. On the lease or royalty plan. Send for circulars and samples of the work. ADAMSON TYPEWRITER PRESS CO., Muncie, Ind.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process. Nice cuts, from prints, drawings or photos, are easily and quickly made by the unskillful, on common sheet zinc. Cost very trifling. Price of process $1. Nothing held back to pull more money from you. All material costs, at any drug store, about 75 cents. It is no fake. I have a barrel of unsolicited testimonial letters; intelligent boys make good cuts right in the beginning. Circulars for stamps. Simple and costless embossing process included free. THOS. M. DAY & SON, Centerville, Ind.

BURBANK'S EMBOSSING COMPOSITION is sold by all branches AMERICAN TYPE FOUNDERS' CO.

CHALK ENGRAVING PLATES. We make standard new plates. Old plates recoated, half cent an inch. HIRD MANUFACTURING CO., Cleveland, Ohio.

CHALK PLATES RECOATED, ½ cent an inch. Write for circular. BYRON POPE & CO., Cleveland, Ohio.

DO you sell types, presses, paper-cutting machines, paper, inks and all the fixtures and materials used by printers, bookbinders, lithographers, rubber-stamp makers and paper-box makers? If so, you ought to have our up-to-date mailing lists. THE INLAND PRINTER and several other houses use them every month. Better than a city directory. Circulars for the asking. BEN FRANKLIN COMPANY, 232 Irving avenue, Chicago.

ENGRAVING MADE EASY AND STEREOTYPING SIMPLIFIED, is the title of a new book, just out, which gives full instructions how to make **White-on-Black** and **Granotype.** Engraved plates (instantaneous engraving) and stereotype plates by the papier-maché and **Simplex** methods, the latter a new one; also how to make **Embossing Plates.** The easiest, quickest and cheapest methods ever devised; book has samples of work done by all of them. Plates are of type metal; no etching. I will send a copy of this book, postpaid, on receipt of price, $1; no stamps. HENRY KAHRS, 240 East Thirty-third street, New York.

HALF-TONES for calendars and general illustrating. Handsome catalogue printed in twelve art colors mailed on receipt of 25 cents. C. J. PETERS & SON, 145 High street, Boston.

I. WHITESON, 298 Dearborn street, Chicago, makes embossing composition, the best now on the market. Where other embossing compositions take half an hour or more to harden ready for use, his composition requires but from three to five minutes. Time is money. All dealers have it for sale at $1 per cake, or it can be ordered direct from the manufacturer.

PHOTO-ENGRAVER'S contact frames. Simple, durable, exact; all sizes; perfect workmanship guaranteed. Reasonable prices. JOSEPH HOFFMAN'S SON, 95 East Fourth street, New York city.

PACIFIC COAST printers can obtain Burbank's Embossing Composition from PALMER & REY FOUNDRY, San Francisco.

THE TYPEWRITER PRESS—A money-making specialty in reach of all printers. ADAMSON TYPEWRITER PRESS CO., Muncie, Ind.

Printers—Do you wish to please patrons and increase trade? You can accomplish both by the use of our Superior Embossing Composition and Plates. Send us a trial order. Pamphlet, 2c. **Sup. Emb. Compo. Co., 328 Franklin St., Phila.**

EMBOSSING. HOW TO MAKE YOUR own metal dies for embossing to match any type in your office. No hand work. Done by offsetting and etching. Zinc or old brass rule and 50 cents in chemicals are all that is needed. Full instructions $1. Satisfaction guaranteed. Samples for stamp. BERTO WILSON, Box 192, Lincoln, Nebraska.

Calendars and Calendar Pads 1897

SEND FOR CATALOGUE AND PRICE LIST.

JAS. BATCHELAR, 49-51 Ann St., New York.

CARDBOARD AND CUT CARDS

in all desirable grades, shades and weights, regularly used by the trade, always in stock. Special grades, sizes and weights made at short notice. Quality and assortment equal to the best and superior to most. Prices as low as the lowest—mostly lower.

Price List on application. Full set of Samples on receipt of 50 cents, rebated on your first order of $5 and over.

UNION CARD & PAPER CO., 198 William St., New York.

PATENTS.

Patents procured in the United States and in all Foreign Countries. Opinions furnished as to scope and validity of Patents. Careful attention given to examinations as to patentability of inventions. Patents relating to the Printing interests a specialty. Address,

FRANKLIN H. HOUGH, Attorney-at-Law and Solicitor of Patents,

925 F STREET, WASHINGTON, D. C.



JAPANESE PRINTING AND COPYING PAPERS
JAPANESE PAPER NAPKINS.
CHINESE PRINTING AND COLORED PAPERS, GOLD, RED, ETC.

SAMPLES ON APPLICATION.

LIONEL MOSES, IMPORTER,
25-27 South William Street, NEW YORK.

ST. LOUIS PHOTO-ENGRAVING CO.
COR. 4TH & PINE STS. ST. LOUIS, MO

DIXON'S ELECTROTYPERS' GRAPHITE FOR MOLDING AND POLISHING,

AND

DIXON'S BELT DRESSING....WHICH PREVENTS SLIPPING AND PRESERVES THE LEATHER,

Are two Indispensable Articles for Printers and Publishers.

Send for Circulars. **JOS. DIXON CRUCIBLE CO., Jersey City, N. J.**



A. W. Koenig

Illustrating,
Designing,
Engraving and
Electrotyping.

Send 25 cents for 160-page **Catalogue of Stock Engravings.** This amount will be credited on your first order amounting to $1.00 or over.

722 Courtlandt Ave., NEW YORK CITY.
LOCK BOX 2374.

Auction Sale of Patent Stitchers, etc.

There will be sold at public auction, at the office of Thomas H. Wakefield, the Assistant Clerk of the Elliott Machine Company, room 18, No. 82 Devonshire street, Boston, Mass., on **Thursday, November 12, 1896,** at twelve o'clock, noon, all the property and assets, then undisposed of, belonging to the Elliott Machine Company, a corporation organized under the laws of the State of Maine.

These assets include 12 Elliott Patent Pamphlet Stitching Machines, 5 of which are new; 3 experimental machines of the same class; also one complete set of iron and brass patterns for said machines, jigs, dies and cutters; 1 cam cutter and 1 small shaper; trade catalogues and plates, together with the two United States Letters Patent granted to Sterling Elliott, under which said machines are manufactured, and United States Letters Patent to said Elliott for Wood Turning Machine and Process.

These machines can be examined at shop of Wm. Haddow, Galen street, Watertown, Mass.

For further particulars, inquire of Thomas H. Wakefield, 82 Devonshire street, Boston, Mass.

Terms: 25 per cent of bid in cash at time of sale; balance in ten days and before property is delivered.

Per order of Directors.
Boston, Oct. 15, 1896.

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Challenge-Gordon Job Press,
Ideal Hand Cylinder Press,
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McFatrich Mailing Machine,
Challenge Army Press,
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The Challenge Machinery Company

PRINTERS' MACHINERY

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WE SELL TO TYPEFOUNDERS AND DEALERS ONLY.

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That's what our Advance Lever Cutter is — an advance over others.

It's taking its place in the most progressive establishments, because it does better work, and does it easier than most Cutters.

The Advance Lever Cutter has the following good points: Set-screws and gibs for taking up wear of knife-bar; lever shaft and all studs and screws of steel; no cams or gears to get out of order; counter-balanced knife-bar and lever; accuracy of gauge; extra long back gauge, permitting cut to width of ¾-inch, etc., etc.

Your establishment isn't complete without one.

Other important advantages. See Circular—send for one.

POWER

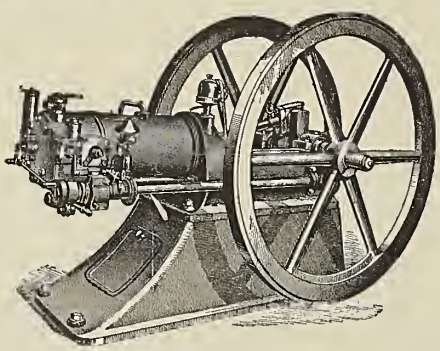
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Can be Used Everywhere!

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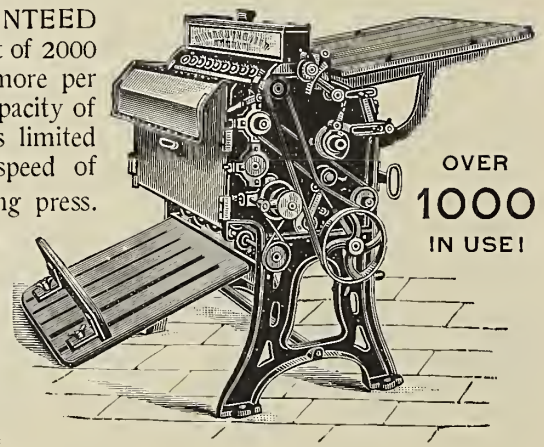
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GUARANTEED output of 2000 sheets or more per hour. Capacity of large sizes limited only by speed of the printing press.

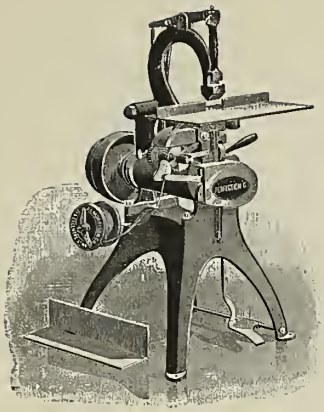
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12 x 20
14 x 25
16 x 30
25 x 40
28 x 44
34 x 50
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40 x 60



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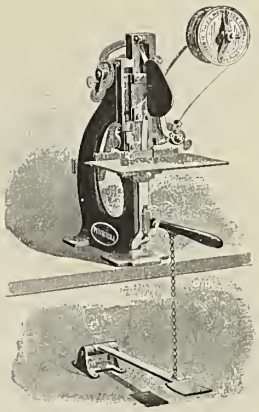
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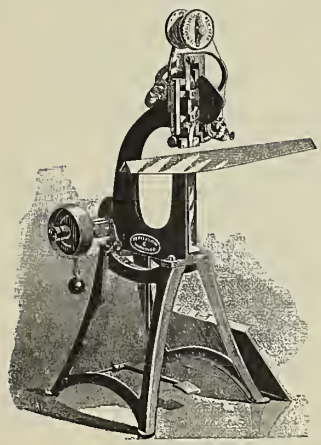
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HANDSOME IN DESIGN,
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All furnished with ROTARY ROLL-FEED Device in improved form.



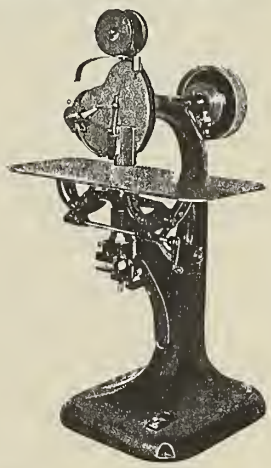
The J. L. MORRISON CO. 60 DUANE STREET... New York



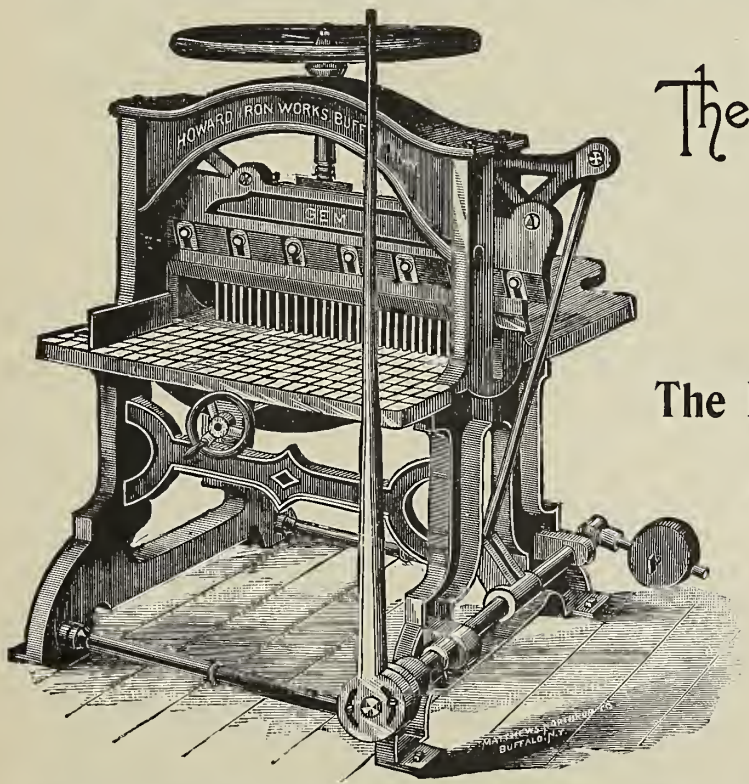
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AUTOMATIC
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HOWARD IRON WORKS, Buffalo, N. Y.



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With IMPROVED FINGER GAUGE.

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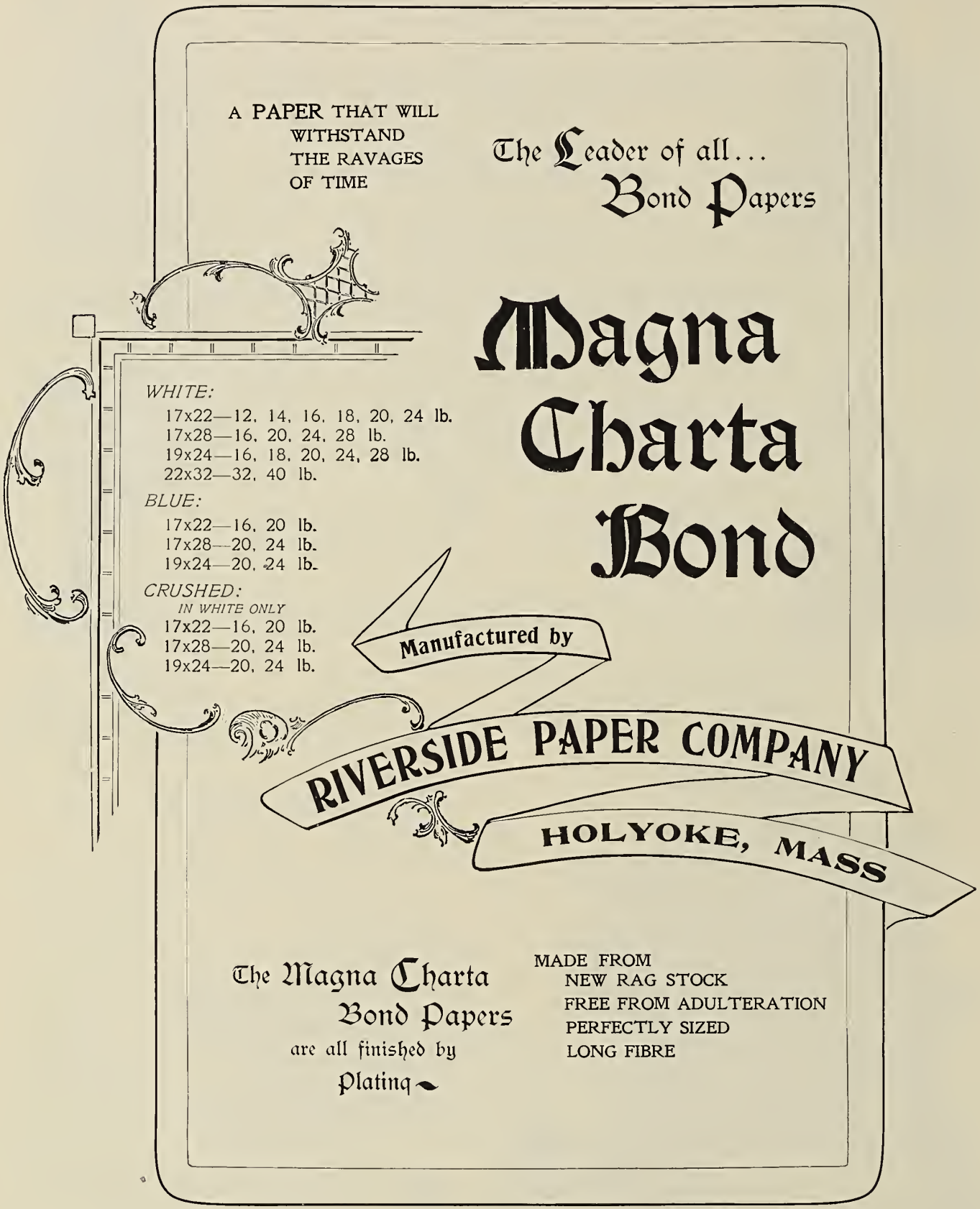
The Best Lever Paper Cutter Made.

ALSO MANUFACTURERS OF

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SEND FOR PRICES.

Barnhart Bros. & Spindler, Typefounders, General Western Agents, 183 TO 187 MONROE ST., Chicago.



Design submitted by W. L. Warner, with George E. Cole & Co., Chicago, in the Riverside Paper Company's advertisement competition, conducted by The Inland Printer Company, Chicago.

A handsome pamphlet containing the 148 complete full-size designs, with embossed cover, will be sent, express prepaid, by The Inland Printer Company, on receipt of 50 cents. This book presents a wonderful display of ingenuity in advertisement typesetting, and should be in the hands of all in any way interested in advertising.


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DEARBORN
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OF A STRICTLY
UP-TO-DATE
CHARACTER
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ESTIMATES AND
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PROMPTLY
FURNISHED...



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Makers of All Grades of **Printing Inks**

FOR USE ON LETTERPRESS OR LITHOGRAPHIC WORK.

OLDEST AND LARGEST
PRINTING INK WORKS
IN THE WEST

Our Inks are Used in Many HUNDREDS OF NEWSPAPER Offices in the United States

PLEASE NOTE THAT IT IS

A Fact

That we are the only manufacturers of H. D. Book Ink.
That it is the Best Ink in the world for general use.
That we sold over 100,000 pounds in 1895.
That it is used with great success in the best and largest offices all over the country, and that more of it is used every year.
That for general work, such as catalogues, illustrations, etc., it has no equal.
That on application we will send you specimens of half-tone work done with it which cannot be surpassed.
That we will be pleased to have your order for some of it.
That after giving it a trial you will wonder how you ever got along without it.

Queen City Printing Ink Co.

Chicago:
347 Dearborn Street.

Cincinnati, Ohio.

We get all our ink from the Queen City Printing Ink Company, and are well pleased with it.—*The Picayune*, THOS. G. RAPIER, Manager.

F. E. OKIE COMPANY'S

Forty-Cent Cut Black



HERE IS A SPECIMEN OF IT—IT SPEAKS FOR ITSELF

F. E. OKIE COMPANY

KENTON PLACE
PHILADELPHIA

Write for one of our new

SPECIMEN BOOKS

It isn't very large, but the work will show what the ink will do



You have no doubt heard of the superiority of

"OKIE INKS"

Have you ever tried them?

WE manufacture every ink used in the Art. We call them High Grade Inks and they are High Grade Inks, and at low prices. We are making the most striking Colors for Posters. Our three shades of Red are unequaled for brilliancy and working qualities. All other shades are as good. : : : :

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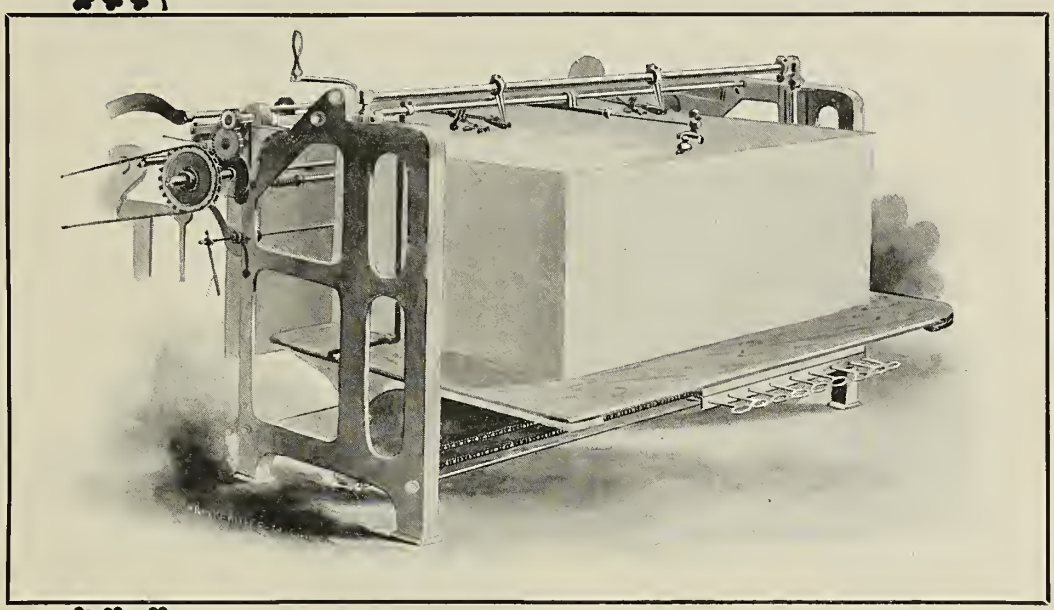
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"OKIE INKS"

The "Sheridan" Feeder.

FOR USE ON
RULING MACHINES,
FOLDING MACHINES AND
PRINTING PRESSES.

THIS machine is the most accurate and reliable Automatic Self-feeding machine ever produced. It has only about half the number of working parts of other machines of this class, and is so simple that anyone can run it.



NO electricity or air pumps to get out of order, but a POSITIVE Mechanical PAPER SEPARATOR that insures the delivery of but one sheet at a time, every sheet being brought to absolute register before it is delivered to folder or press.

A SURE MONEY-MAKER AND WORTHY OF THE CLOSEST INVESTIGATION.

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2–7

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Gareful Attention
devoted to Mill Orders for Special Sizes or Qualities.

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Lowest Market Prices
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WHOLESALE DEALERS IN
Paper and Authorized Agents for Leading Manufacturers.

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MEGILL'S PATENT SCREW ADJUSTING Gauge Pins

are adapted to the job press and are fastened to the top sheet by inserting the prong sufficiently below the feeding line to leave room for the adjustment of the gauge in getting register. The position may be changed from a hair's breadth to half an inch without disturbing the pin in the paper by simply turning the little nut in the rear of the gauge. A brass tongue projects from the gauge to keep the sheet down, and is adjustable to any margin.

SCREW ADJUSTING GAUGE PINS



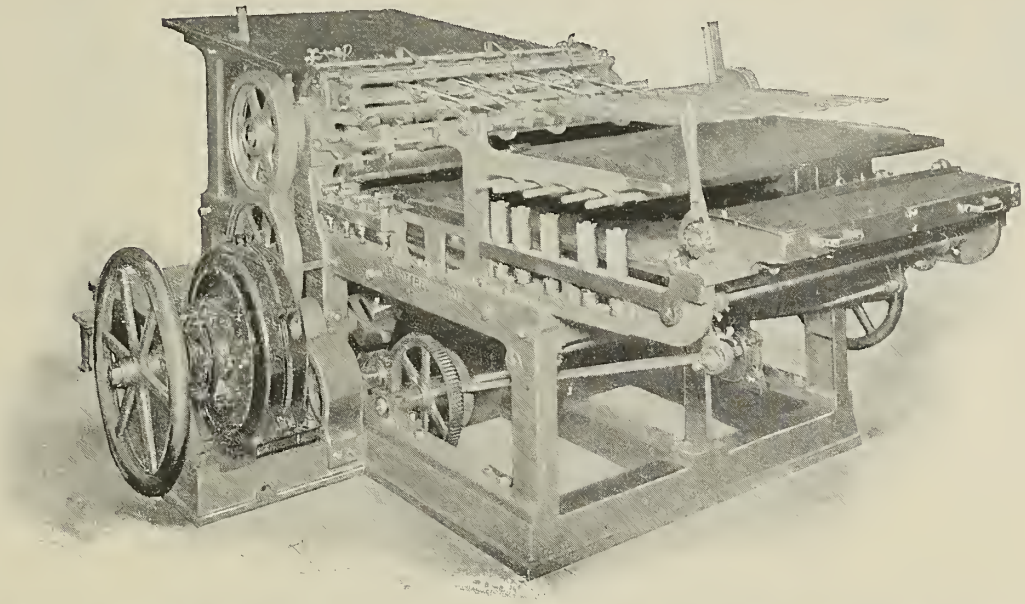
$1.00 per set of three, including two dozen extra Tongues.

Order of your type founder, or send amount named to the manufacturer of this and other styles.

EDW. L. MEGILL,
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Lundell Motors

For Direct Connection to any Type of Printing Press or Machine



Entire Printing and Bookbinding Establishments equipped with Lundell Motors and Controllers.
Enormous losses and inconvenience of shafting and belting obviated.
Most compact, efficient and reliable motors on the market.
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It will give you a chance to use more of that wonderful trouble-saver for pressmen called

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There are Printing Inks and
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But when you get through
experimenting,
come back,
as everybody does, to
the old reliable
goods of
Geo. Mather's Sons,
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THE FINEST WORK OF THE KIND IN THE WORLD.

The Color Printer

BY J. F. EARHART.

. CAN now be purchased by the craft at a considerable reduction from its original price. The enormous expense of producing this work at first precluded the possibility of its being sold at less than $15.00, the original price, but owing to the dull times it has been decided to sacrifice the work in order to dispose of the copies yet remaining unsold. It is probable that no second edition of *The Color Printer* will ever be attempted, and no book of the kind will for a long time, at least, be planned and carried to completion. Therefore this is a rare opportunity for those wishing to purchase one of these works on color printing. It is a veritable work of art, size being 8¼ by 10½ inches, 137 pages of type matter, 90 color plates in two to twenty colors each, handsomely bound in cloth, stamped in gold and four colors. To produce a limited edition of this work required 625 different forms and 1,625,000 impressions. The book contains 166 colors, hues, tints and shades, produced by mixtures of two colors each, with proportions printed below each. To use colors intelligently and effectively every printer and pressman should have one of these books. Price, postpaid, **$10.00.** Address all orders to

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Send 6 cents for a 15-page book of specimen sheets of this work of art.

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Manufacturers of "CHILLED FACE"

Printers' Rollers

AND COMPOSITIONS,

Telephone, Harrison 435....

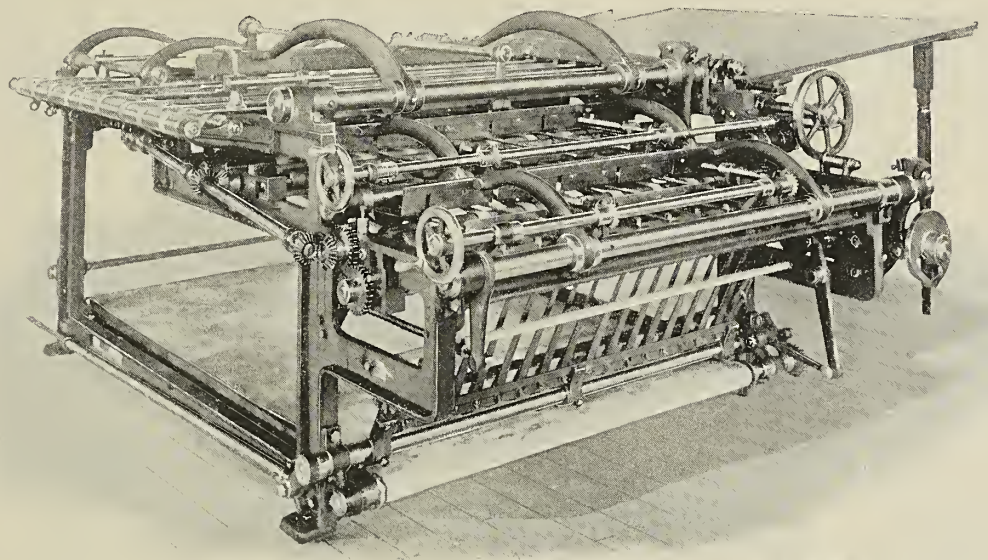
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TRY our Rollers and be convinced of their Superiority.
If you want GOOD ROLLERS, order from US.

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NEW

Two and Three Fold Parallel Folder.



MADE BY

Brown Folding Machine Co.

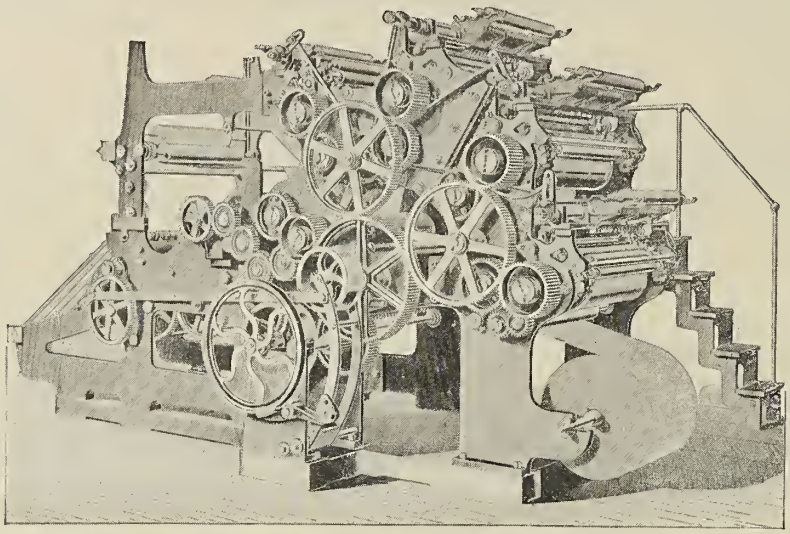
ERIE, PA.



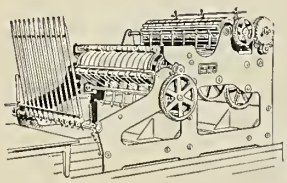
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This expression has become well known among pressmen who use "Buffalo" Inks, and it *means all it says*. There is no question about it. Blacks or colors, half-tone or poster, it matters not—they *all* work. Why? Because made by people who know how, and who use only the best ingredients. Write us.

Buffalo Printing Ink Works, Buffalo, N. Y.

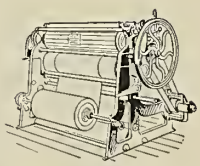


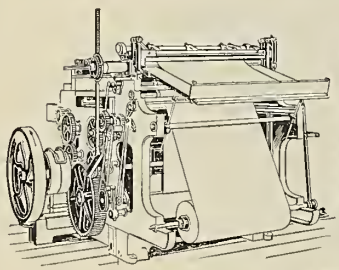
Meisel's new Rotary Perfecting Press, for fine Half-tone printing at 3,000 to 5,000 per hour; one color on each side, or from one to five colors on one side, and one or two on reverse side.



ROTARY WRAPPING PAPER PRESS

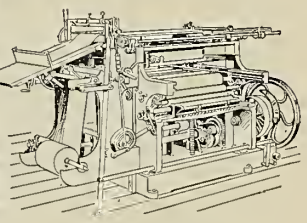
This outfit prints and delivers rewound and slit into rolls of any width, or into sheets, from rolls any width up to 48 inches.





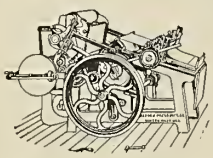
BED AND PLATEN SELF FEEDING PRESS, No. 1

Prints any size form up to 26 x 36 inches; receives paper any width up to 40 inches, and is adjustable to cut sheets by eighths of inches up to 36 inches long; can be built to order to print two colors any size of form up to 12 1-2 x 36 inches.



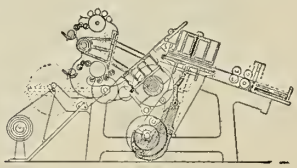
BED AND PLATEN SELF FEEDING PRESS, No. 3

Prints a form any size up to 13 x 27 inches; takes paper any width up to 19 inches, and is adjustable by eighths of inches to cut sheets up to 30 inches long. By dividing fountain several colors can be printed at a time.



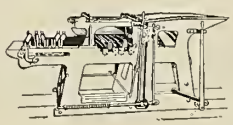
DOUBLE QUARTO SELF FEEDING PRESS

The Double Quarto and Quarto are built on the same principle; also Double Quarto and Quarto printing on both sides. Attachments fitted to either for slitting, perforating, numbering, bronzing, etc..



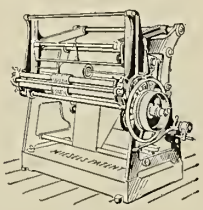
PRINTING, CUTTING AND SCORING

Designed especially for Folding Paper Box Makers; will do the work automatically of four ordinary presses now in general use, built in several sizes.



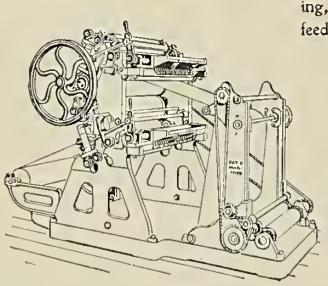
PONY CYLINDER PRESS

Simplest machine on the market, combining all the latest improved features, with fewest parts. Will do finest grade of printing, and ordinary work, at capacity of feeder. Always ready for any kind of a job.



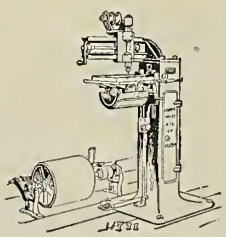
ROLL SLITTING AND REWINDING MACHINE

For slitting and rewinding all grades of paper material, into rolls of varying width and diameter, from the thinnest tissue to box board. Different kinds of machines to suit material and class of work.



SPECIAL ROTARY PRESS

Prints both sides of web and rewinds. Size, 30 x 30. Any size built to order. Attachment to cut printed web into sheets of fixed sizes may be added.



IMPROVED ROUTING MACHINE

Handiest combination machine for routing flat and curved electro and stereotype plates. Built to fit any diameter of printing press cylinder

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If you are looking for Printing Machinery for some specialty, write to us.

SUFFOLK ENG. CO. BOSTON

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Office of ***The Fairfield Paper Company,***
Fairfield, Mass.

Gentlemen:

We are making and placing on the market a first-class

"Linen Ledger and Record Paper."

These papers will be designated by a watermark in each sheet, facsimile of said watermark herewith shown:

FAIRFIELD PAPER CO FAIRFIELD
1895
LINEN LEDGER MASS.U.S.A.

Our facilities for producing first-class Ledger Papers are not excelled. Our spring water is of remarkable purity. We ask a comparison with any brands made, and your testing will prove our skill and satisfy your judgment.

Our second-grade Ledger is watermarked:

WORONOCO LINEN LEDGER 1895

It has a strong fiber and a desirable writing surface.

The above brands of Paper are on sale at the principal Paper Warehouses in the cities of the United States and Canada.

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JOHN F. SARLE, 58 John Street, New York, N. Y.
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ARABOL.

Arabol Manufacturing Company,

MANUFACTURERS OF
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GLUES,
SIZES AND FINISHES,
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MUCILAGES,

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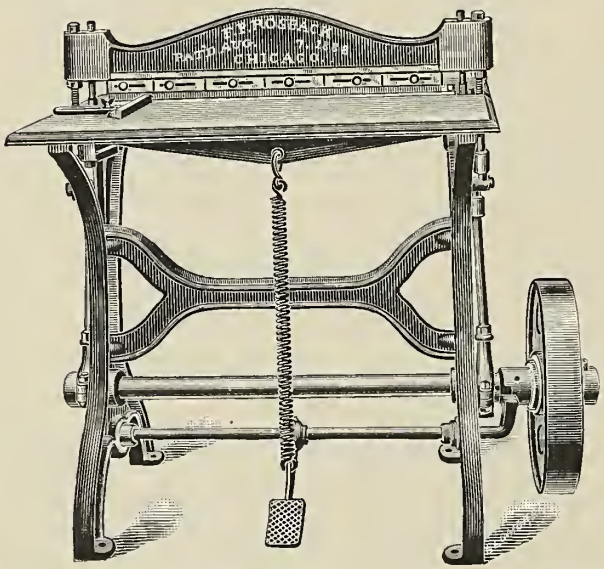
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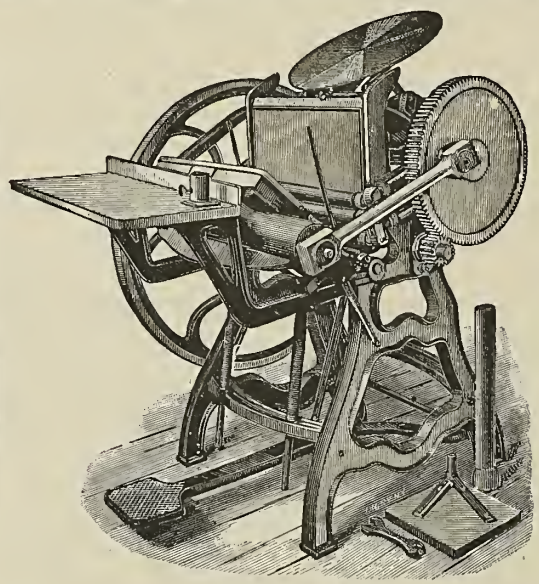
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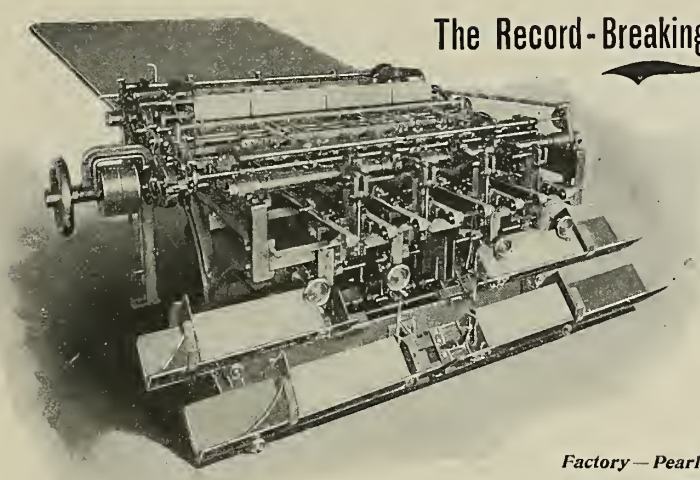
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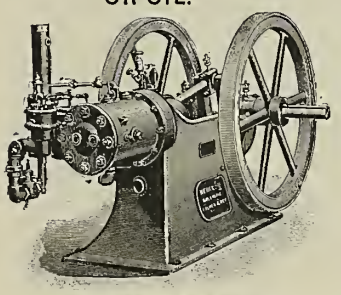
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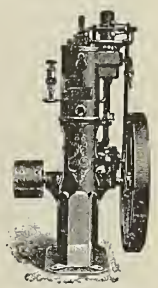
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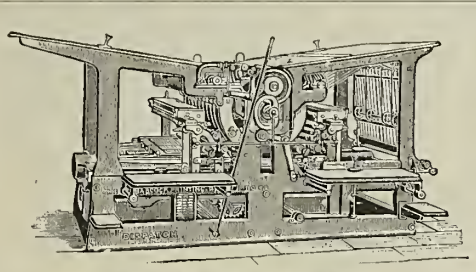
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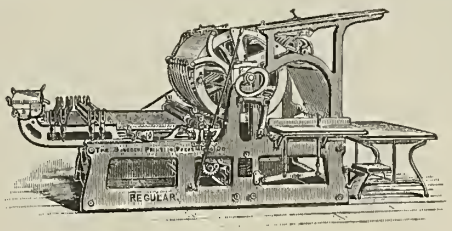
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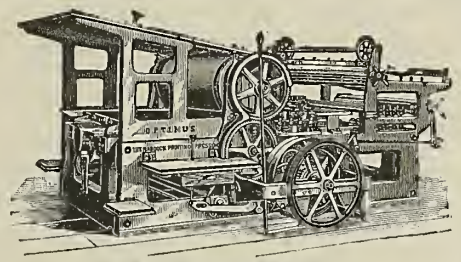
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Gentlemen:—We are glad to respond to your request for our opinion of the Optimus press which we bought of you February, '95. We have so far found that it is all you claimed for it. It has been in constant use since we put it in, on fine book and cut work. The past three months it has been running from ten to fifteen hours per day on a fine hardware catalogue, containing three or more cuts on each page, and it has done the work in a highly satisfactory manner. We have no trouble whatever in operating and have spent nothing for repairs. This gives the press a pretty good record.

Yours very truly,

MARSHALL & BRUCE CO.



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Fast as the fastest, more rigid, more good points. Best delivery ever made. Perfect Register.

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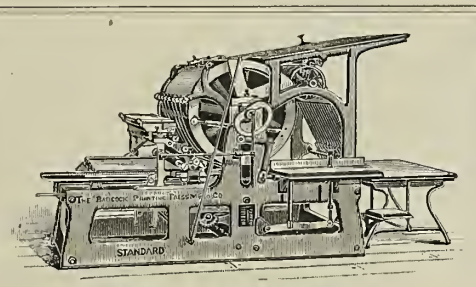
BARNHART BROS. & SPINDLER,

Gentlemen:—We have your letter of the 12th inst., and very cheerfully testify to the good qualities of the Babcock Dispatch Press. It has given us the most perfect satisfaction and has qualities that are not found in any other flat bed press. We have never had a moment's trouble with it from the time it was set up in our office, and it does its work well on all occasions. There is no press that I can think of that so well answers the purpose of a daily newspaper in a city of 20,000 people.

I make this statement freely and cheerfully.

Yours respectfully,

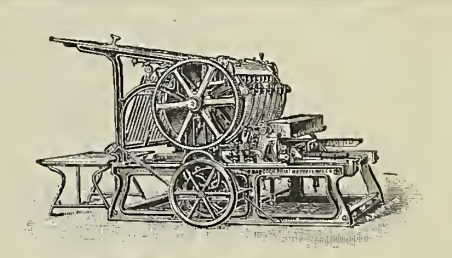
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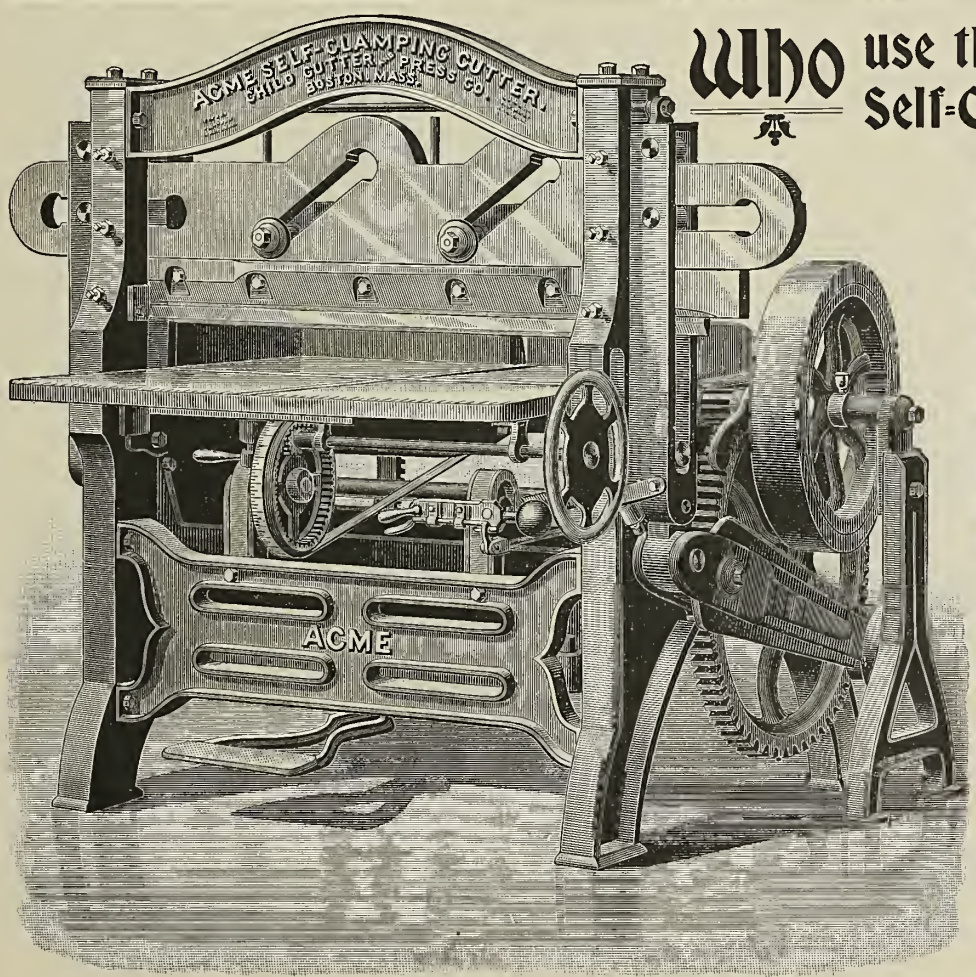
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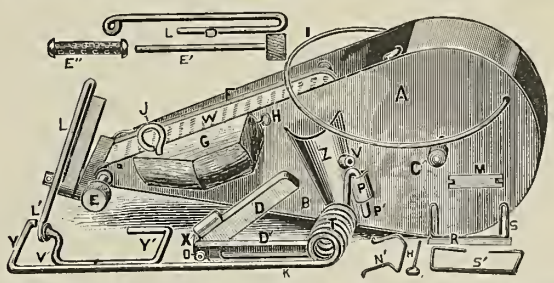
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2600 20 x 25 Campbell, complete, tape.
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2651 19 x 24 R. Hoe.
2657 21 x 26 Guernsey.
2691 29 x 46 Campbell Oscillator.
2696 23 x 28 Campbell, tapeless delivery, table distribution.
2709 25 x 35, 2-roller, rack and screw, spiral springs, tapeless delivery.
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2724 32 x 46 Potter Job and News, tapeless delivery.
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2752 Three-revolution Taylor, six-column quarto.
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2784 22 x 28 Campbell, tape.
2785 22 x 28 Cincinnati, rack and screw, tapeless.
2790 22 x 28 R. Hoe, rack and screw, tape.
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2758 30-inch Sanborn.
2777 30-inch Gage.
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2818 23-inch Peerless.
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2661 36-inch Dooley.
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2656 13 x 19 O. S. Gordon.
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2772 10 x 15 Peerless, throwoff.
2773 10 x 15 Peerless, throwoff.
2775 10 x 16 Improved Globe, steam fixtures.

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1114 7¼ x 11 Briggs Label Press.
2605 6 x 9 Columbian.
2725 7 x 11 Gordon, with steam.
2728 7 x 11 Gordon.
2774 8 x 12 Peerless, throwoff.
2803 6 x 10 Prouty.
2804 6 x 10 Nonpareil.
2815 9 x 13 N. S. Peerless.
2816 8 x 12 Baltimore Jobber.
2820 7 x 11 Gordon.
2824 7 x 11 Gordon.
2837 4½ x 3 Ruggles Rotary.
2853 8 x 12 Gordon, with throwoff.

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2655 8-column Hoe Washington.
2688 6-column folio Army Press.

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971 11¼-inch Sanborn Roller Backer.
2523 28-inch Rosback Perforator.
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2552 Hickok Stabber, foot power.
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2645 28-inch Donnell Perforator.
2649 24-inch B. & C. Perforator.
2653 28-inch Steam Power Perforator.
2704 One Donnell Stub Folder.
2705 Marshall Foot Saw.
2713 18 x 24 Standing Press.
2715 24-inch Rosback Perforator.
2743 24-inch Rosback Perforator.
2749 Semple Book Trimmer.
2755 28-inch B. & C. Perforator.
2759 Rosback Perforator.
2760 Black & Clawson Perforator.
2768 15-inch foot-power Sterling Perforator.
2788 28-inch Rosback Perforator.
2800 20-inch Black & Clawson Perforator.
2801 24-inch Rosback Perforator.
2807 28-inch Rosback Perforator.
2808 28-inch Rosback foot-power Perforator.
2809 28-inch Black & Clawson foot-power Perforator.
2823 28 inch Rosback foot-power Perforator.
2834 28-inch Perforator.
2835 28-inch Perforator.
2839 Edition Book Sawing Machine.
2848 28-inch Victor E. Morgan Perforator.
2849 28-inch Stimpson Perforator.
2850 28-inch Stimpson Perforator.
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1882 36-inch Hickok Ruling Machine, feint line.
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2643 36-inch Hickok, with Springfield striker.
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2621 No. 4 Donnell.
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2717 No. 11 Thompson, late improved.
2718 No. 11 Thompson, late improved.
2730 Bremer, to stitch ⅝ of an inch.
2731 No. 3 Donnell.
2734 Stapling Machine, flat table.
2737 Bremer, to stitch one inch.
2738 No. 12 Thompson, nearly new.
2745 Bremer, to stitch ⅝ inch.
2756 Foot Power Stapler.
2761 Double-head Thompson, nearly new.
2764 No. 33 Bremer.
2766 No. 3 Donnell.
2767 ½-inch Bremer, foot power.
2779 No. 3 Donnell.
2780 No. 2 Donnell.
2791 Bremer, foot power.
2793 Bremer, hand power.
2794 No. 3 Donnell.
2802 Acme Binder.
2805 No. 3 Donnell.
2806 No. 2 New Jersey.
2810 No. 3 Donnell.
2811 No. 3 Donnell.
2814 No. 2 Lightning Binder.
2819 No. 3 Donnell.
2822 No. 5 Thompson, steam power.
2826 Perfection.
2827 No. 4 Donnell.
2828 No. 1 Donnell.
2829 No. 11 Thompson.
2832 Saddle Back Stapler.
2833 Perfection C.
2836 No. 12 Thompson.
2838 Perfection G.
2841 No. 11 Thompson.
2842 No. 11 Thompson.
2843 Double-head Thompson.
2844 Double-head Thompson.
2845 No. 4 Donnell.
2846 No. 4 Donnell.
2847 No. 11 Thompson.
2854 Perfection C.

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1332 Seybold Numbering Machine, 4 and 6 wheel steel head.
1455 Hoole, 4-wheel, brass head.
1456 Culver, Page & Hoyne, 4-wheel, brass head.
1691 Cooper Paging Machine, 4-wheel head.
1914 Hoole Paging Machine, 4-wheel head.
2641 White Numbering Machine, steam and foot power, 6-wheel head.
2721 Hoole Num. Machine, 6-wheel, brass head.

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—— 32 x 46 Stonemetz Folder; 3 and 4 folds, 8-page paster and trimmer.
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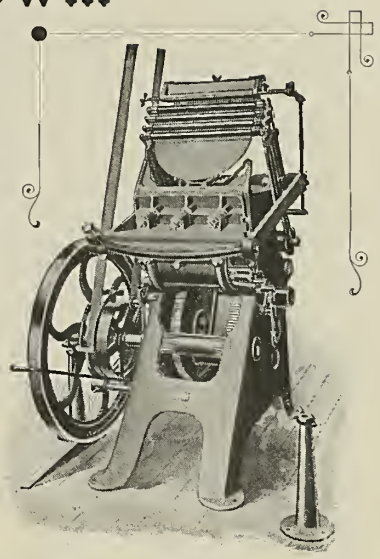
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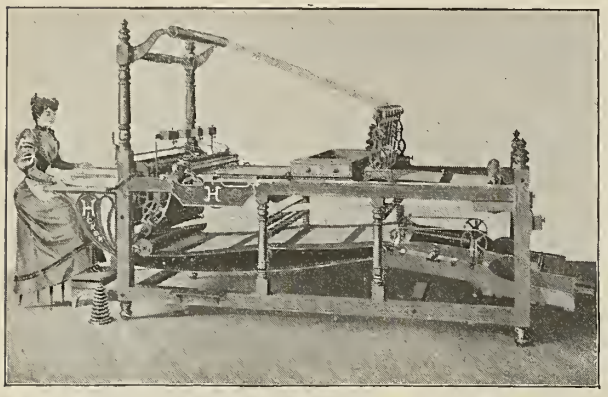
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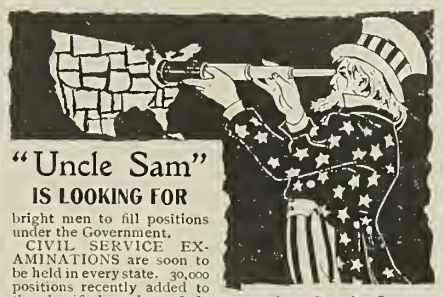
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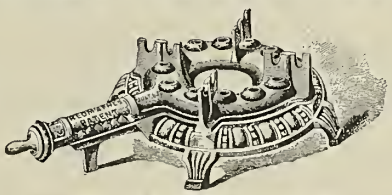
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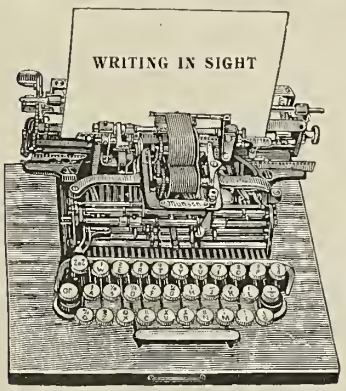
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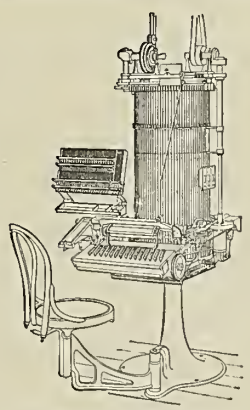
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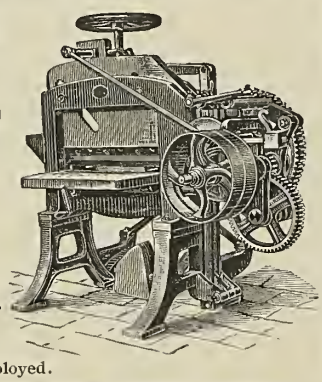
PAPER-BOX MACHINERY.

American Type Founders' Co., general selling agents for Gally Universal paper-box cutting and creasing presses.

PAPER-CUTTING MACHINES.

SPECIALTY SINCE
....1855....

Machinery for the whole Paper Industry...



Seven hundred hands employed.
Yearly production about 3,700 machines. Discount to retailers.

No.	Length of Cut.		Price for Hand power.		Price for Steam power.		Self clamp.		Cut Indicator.		Rapid Gauge.	
	Cm.	Inch.	Mk.	$	Mk.	$	Mk.	$	Mk.	$	Mk.	$
AB	50	19¾	425	101.20	550	131.00	150	35.70	100	23.80	80	19.10
ABa	55	21½	485	115.50	610	145.50	160	38.10	105	25.00	80	19.10
AC	60	23½	575	136.90	700	166.90	175	41.70	110	26.20	85	20.25
ACa	65	25½	650	154.75	775	184.75	185	44.00	115	27.40	85	20.25
AD	71	28	740	176.20	865	206.20	200	47.60	120	28.60	90	21.45
ADa	76	30	825	196.45	950	226.50	220	52.40	125	29.80	90	21.45
AE	83	32½	950	226.20	1075	256.20	240	57.15	125	29.80	95	22.55
AEa	91	35¾	1050	250.00	1175	280.00	250	59.50	130	31.00	95	22.55
AF	95	37½	1150	273.80	1275	303.80	260	61.90	135	32.20	100	23.80
AFa	100	39¼	1250	297.60	1375	327.60	280	66.65	140	33.35	100	23.80
AG	108	42	1400	333.35	1525	363.35	315	75.00	145	34.50	105	25.00
AGa	113	44½	1500	357.15	1625	387.15	325	77.50	150	35.70	105	25.00
AH	120	47¼	1600	381.00	1725	411.00	340	81.00	155	37.00	110	26.20
AHa	140	55	1950	464.20	2075	494.20	365	86.90	160	38.10	115	27.40
AI	160	60	2275	541.65	2400	571.65	390	92.90	160	38.10	120	28.60
AJ	210	82½			4700	1,119.20	500	119.00	200	47.60	...	

Including two of the best knives, two cutting sticks, screw key and oil cup.

KARL KRAUSE, Manufacturer of Machinery, Leipzig, Germany.

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

PAPER CUTTERS.

American Type Founders' Co., cutters of all standard makes on sale at all branches.

Wesel, F., Mfg. Co., 82 Fulton st., New York.

PAPER-CUTTER KNIVES.

Coes, Loring, & Co., Worcester, Mass. Makers of paper-cutter knives. Best temper, unequaled finish.

Simonds, A. A., & Son, Dayton, Ohio, mfrs. of paper-cutter knives. Scientific tempering.

Simonds Mfg. Co., Chicago. Paper knives, superior cutting qualities. Pyrometer temper.

PAPER DEALERS AND MAKERS.

Butler, J. W., Paper Co., 212 to 218 Monroe street, Chicago.

Chicago Paper Co., 120 and 122 Franklin st., Chicago. Headquarters for printers' supplies.

Elliot, A. G., & Co., 30 to 34 South Sixth street, Philadelphia. Paper of every description.

Illinois Paper Co., 181 Monroe street, Chicago. Book, Cover, Document Manila papers, etc.

Kastner & Williams Paper Co., writing, ledger and bond papers, Holyoke, Mass.

Southworth Company, manufacturers of writing and ledger papers, Bankers' Linen, Vellum Bond, Mittineague, Mass.

Taylor, Geo. H., & Co., 207 and 209 Monroe st., Chicago. Everything in paper for the stationer, lithographer, printer and publisher.

PAPER RULING MACHINERY.

Piper, E. J., 44 Hampden st., Springfield, Mass. Improved ruling machines.

PHOTO-ENGRAVING.

Blomgren Bros. & Co., 175 Monroe street, Chicago. Photo, half-tone and wood engraving.

Crosscup & West Engraving Co., The, 911 Filbert street, Philadelphia. Engraving of a high order.

Illinois Engraving Co., 350 Dearborn st., Chicago. Engraving by all processes.

Maurice Joyce Engraving Co., 414 Eleventh street, N.-W., Washington, D. C., unexcelled half-tone and line engraving.

Post-Express Printing Co., Rochester, N. Y. Superior half-tones and zinc etching.

Sanders Engraving Co., 314 N. Broadway, St. Louis, Mo. Photo and half-tone engravers.

Zeese, A., & Sons, half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearhorn street, Chicago.

PHOTO-ENGRAVERS' ELECTRIC LAMPS.

Colt, J. B., & Co., 115-117 Nassau st., New York. Mfrs. of self-focusing arc electric lamps. Acknowledged by well-known firms to he the best.

PHOTO-ENGRAVERS' AND ELECTROTYPERS' MACHINERY.

New York Steel & Copper Plate Co., 171 Wallahout st., Brooklyn, N.Y. Copper for half-tone.

Royle, John, & Sons, Essex and Straight streets, Paterson, N. J. Routing machines, routing cutters, saw tables, shoot planes, etc.

PRINTERS' MATERIALS.

American Type Founders' Co., "everything for the printer."

Bronson Printers' Machinery and Warehouse Co., new and secondhand machinery and supplies, 48 and 50 N. Clinton street, Chicago.

PRINTERS' MATERIALS.

Dodson Printers' Supply Company, Atlanta, Ga. Largest stock in the South. Lowest prices.

Gehlert, Louis, printers' and stereotypers' blankets, 204 E. Eighteenth street, New York.

Graham, E. K., & Co., 516 Commerce street, Philadelphia. New and secondhand machinery and supplies.

Hamilton Mfg. Co., Two Rivers, Wis. Mfrs. of cases, stands, cabinets and all printers' wood goods.

Mexican Printers' Supply Agency, Ed. M. Vargas & Co., proprietors, P. O. box 34, Yrapuato, Gto., Mexico. Importers of all kinds of printers' machinery and materials. American manufacturers who want first-class representation in Mexico are requested to send us their catalogues, special price lists with discounts, etc.

Morgans & Wilcox Mfg. Co., Middletown, N. Y. Printers' woodwork of all kinds—cabinets, cases, wood type, patent steel furniture, etc. Dealers in metal type and machinery.

Rowell, Robert, Third avenue and Market st., Louisville, Ky. Outfits furnished complete.

Simons, S., & Co., 13-27 N. Elizabeth st., Chicago. Make cabinets, cases, galleys, and everything of wood used in a printing office. Make hookbinders' boards and engravers' wood. Send for our illustrated catalogue.

Washington Type Foundry, N. Bunch, proprietor, 314-316 8th st., N. W., Washington, D. C.

Wells, Heber, 157 William street, New York. "Strong slat" cases, cabinets and stands.

Wesel, F., Mfg. Co., 82 Fulton street, New York. Manufacturers of patent stereotype blocks, patent composing sticks, brass and steel rule, galleys, etc.

PRINTERS' ROLLERS AND ROLLER COMPOSITION.

Andrew van Bibber & Co., Sixth and Vine sts., Cincinnati, Ohio.

Bendernagel & Co., 521 Minor st., Philadelphia. Gelatin and lithographers' rollers.

Bingham Brothers Company, 49-51 Rose street, New York. Also padding glues.

Bingham & Runge, 12 to 18 Frankfort st., Cleveland, Ohio. Printers' rollers and composition.

Birchard, C. H., & Co., 634 Filbert st., Philadelphia, Pa. Out of town orders promptly attended to.

Godfrey & Co., printers' rollers and roller composition, Philadelphia, Pa. Established 1865.

Hart & Zugelder, 117 N. Water street, Rochester, N. Y. Padding glue.

Norman, J. E., & Co., 421 Exchange Place, Baltimore, Md. Established 1840. Samples forwarded free of charge.

Osgood, J. H., & Co., 100 Milk st., Boston, Mass. Best "Patent" and "Old Style" composition.

Stahlbrodt, Edw. A., 18 Mill street, Rochester, N. Y. Roller composition and flour paste.

Wild & Stevens, 148 Congress street, Boston, Mass. Improved Standard and Anglo-American compositions.

PRINTERS' WAREHOUSES.

Graham, L., & Son, 44-46 Baronne street, New Orleans, La. Southern Printers' Warehouse.

Heybach-Bush Co., Fifth and Main sts., Louisville, Ky. Everything for printers.

STEREOTYPERS' MACHINERY.

Lloyd, Geo. E., & Company (Incorporated), electrotype, stereotype and electrical machinery of all kinds. Telephone, 403. Corner Canal and Jackson streets, Chicago. Send for catalogue.

TYPE FOUNDERS.

American Type Founders' Co., sole makers in United States of copper alloy type, self-spacing type, music type, Greek type. Greatest output, completest selection, most original designs. For sale at following branches:
Boston, 150 Congress st.
New York, Rose and Duane sts.
Philadelphia, 606-614 Sansom st.
Baltimore, Frederick and Water sts.
Buffalo, 83 Ellicott st.
Pittsburgh, 323 Third ave.
Cleveland, 239 St. Clair st.
Cincinnati, 7 Longworth st.
Chicago, 139-141 Monroe st.
Milwaukee, 89 Huron st.
St. Louis, Fourth and Elm sts.
Minneapolis, 24-26 First st., South
Kansas City, 533 Delaware st.
Omaha, 1118 Howard st.
Denver, 1616 Blake st.
Portland, Second and Stark sts.
San Francisco, 405 Sansome st.

Barnhart Bros. & Spindler, 183 to 187 Monroe st., Chicago. Superior copper-mixed type on the point system. All kinds of printing materials.

Bruce's, Geo., Son & Co., 13 Chambers street, New York.

Crescent Type Foundry, 349 and 351 Dearhorn street, Chicago, type founders and dealers in printers' supplies. Brass rules a specialty. Everything on "standard line."

Dominion Type Founding Co., 780 Craig street, Montreal, Canada. Manufacturers of the celebrated Excelsior Hard Metal Type, and dealers in presses, supplies, and everything for the printer.

Farmer, A. D., & Son Type Founding Co., 63 and 65 Beekman street, New York; 111-113 Quincy street, Chicago.

Graham, John, type founder, 451 Belden avenue, Chicago. Send for specimen sheet.

Hansen, H. C., type founder and printers' supplies, 24-26 Hawley street, Boston, Mass.

Inland Type Foundry, 217-219 Olive st., St. Louis, Mo. Inventors of standard line type.

Newton Copper-faced Type Co., 14 Frankfort st., New York. Estimating cost deduct quads.

Pacific States Type Foundry, San Francisco, Cal. All printers' supplies.

Standard Type Foundry, 200 Clark st., Chicago. Agents Inland and Keystone Typefoundries.

WOOD TYPE.

American Type Founders' Co. carry in stock most complete stock of wood type in the world.

American Wood Type Co., South Windham Conn. Send for catalogue.

Hamilton Mfg. Co., Two Rivers, Wis. Manufacturers of wood type, borders, ornaments, wood rule, etc.

Morgans & Wilcox Mfg. Co., Middletown, N. Y. Wood type unexcelled for finish. Wood rule, borders, reglet, furniture and all wood goods.

Wells, Heber, 157 William street, New York. New specimen book of beautiful faces.



Byron Weston Co....

has for many years made a specialty of

LINEN LEDGER and
RECORD PAPER

It has no superior, and is used by all first-class stationers.

.... Mills at Dalton, Mass.

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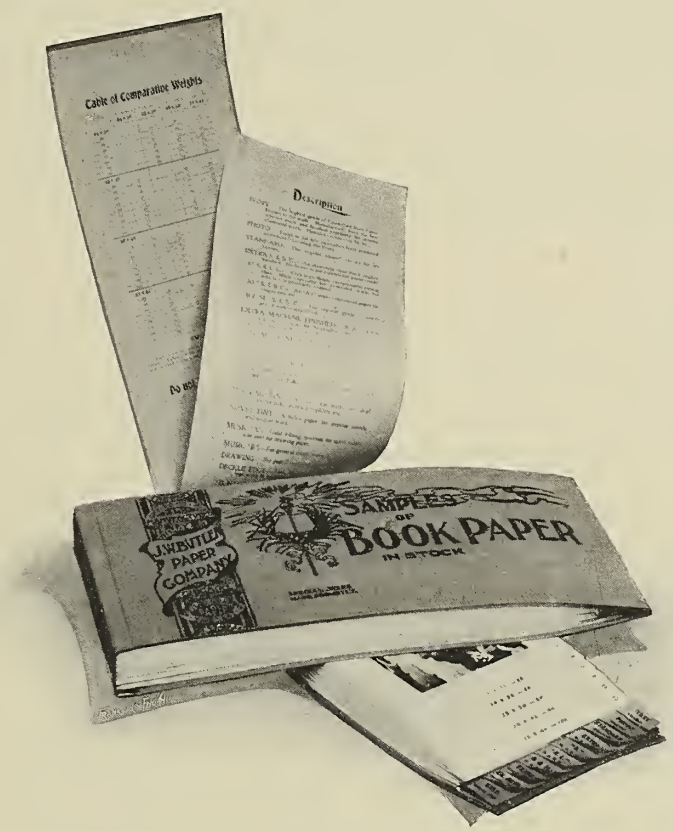
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B. KAY LEACH



J. W. BUTLER PAPER CO.
CHICAGO.

The "Century" Press makes the World's Record.

WE SUBMIT HEREWITH a full account of the recent performance of a printing machine — the "Century," which is a new type of press — at the Madison Square Garden, New York City.

The remarkable feats which were so easily accomplished by this machine are of special moment, as they indicate a great advance — a revolution, possibly — which is about to occur in certain branches of the industry of Printing.

In view of the unqualified success that has attended this, our effort to raise the Two-Revolution press to a sphere of usefulness never heretofore occupied by any single machine, we feel justified in asking your earnest and thoughtful attention to the following pages. In return, we pledge you a frank and unembellished record of fact, which will be vouched for by many prominent printers who were present.

MANY YEARS AGO, when Printerdom was comfortably settled to the use of the "Isaac Adams," the Stop-Cylinder and the Drum, and men had become accustomed to the existing state of things, Andrew Campbell arose upon the horizon. By two innovations — the introduction of the Two-Revolution press and the use of Hard Packing — he completely revolutionized the Art of Printing.

Preconceived ideas as to the limitations of quality and quantity of output were brushed aside, old-time practices gave place to new, the Campbell doctrines of Two-Revolution and Hard Packing became universally accepted throughout America, the first cost of printing rapidly declined, and in a little while printers found themselves in the enjoyment of a larger and more profitable business than ever before. With the simplification and quickening of the process of printing had come greatly reduced cost of production, and upon this a largely increased volume of business naturally followed.

AFTER THE ART ADJUSTED ITSELF to the new type of press, and hard packing went into general use upon the Stop-Cylinder and the Drum, the field of each machine became clearly defined.

That of the Two-Revolution was much the larger, for it comprised most of what may be termed general commercial work. The capacity of this machine

was far greater than that of the Stop-Cylinder, and its clean delivery, convenience, and the small amount of power which it required, all combined to give it a well deserved popularity. It became, despite many defects, the greatest earner of the printing office, and as such has continued till the present time.

The Stop-Cylinder, however, while unable to compete with the Two-Revolution in point of quantity, yet retained its supremacy in point of quality of product. Upon the finer grades of illustrated work, where an absolute register of the overlay with the form is required; or in color work, where perfect register of the sheet is necessary; or in obtaining the best results of inking, which an unyielding impression alone can give, the Stop-Cylinder was — as it remained until the advent of the "Century" — without a rival. In other respects, also, has this press been superior to the Two-Revolution. Plates and type when used upon it do not suffer severe wear, nor are the page edges battered by marginal gutterings of the cylinder, or rounded off by the slipping of the cylinder upon its bearers — features of great value, particularly to those who own valuable plates.

The Drum Cylinder, by reason of its simplicity, its durability and its low cost, was long a favorite for many kinds of ordinary work, but its ungainly proportions and its lack of speed at length caused its disuse, and it now is seldom seen in city offices.

SINCE THE DAY OF CAMPBELL many improvements have been made upon the Two-Revolution press, but all such were directed toward increased speed, or the conveniences, and not until the invention of the devices of the "Century" was the slightest attempt made to embody in the Two-Revolution machine the advantages possessed by the Stop-Cylinder; nor, in fact, were any radical features added with a view to the improvement of its *printing* powers.

In undertaking the "Century" we set ourselves a difficult task, for from the outset we were determined that the new machine should embody all that was best in the most modern Two-Revolution and Stop-Cylinder presses, with none of their limitations and defects, and should greatly excel both in the quantity and quality of its products. Patiently and with perseverance we applied ourselves to the study of existing conditions and the machines which were employed to satisfy them. Point by point we dissected the latter and gradually assimilated from the field at large whatever of mechanical value there was in it, and to this, in order to meet the more recent requirements of the time, we added many original devices. As a result we have in the "Century" not simply a press, but *a machine*, in the highest meaning of the word — a saver of labor, a reducer of time, a multiplier and an improver of product.

THE RECORD.

BELIEVING THE "CENTURY" to be upon a plane of excellence and efficiency which is above that of any other press of the present day, and that, as such, it is the representative machine of America, we take pleasure in presenting the records which it made in the month of October at the American Institute Fair, Madison Square Garden, and which, so far as we have been able to ascertain, were never before equaled.

In the running a **No. 0, 43 x 56 inch bed, Four-Roller "Century"** was employed. We selected so large a size in order that the demonstration might be the more striking. The press was erected upon an ordinary thin cement floor, which rested upon earth, and beneath which no preparation whatever had been made. During the intervals when regular work was not upon it the press was placed in the hands of visiting printers, in order that they might familiarize themselves with its remarkable properties.

THE FOLLOWING WORK WAS RUN:

Form A. Letterpress, 32 pages, worked and turned upon a sheet 33½ x 46 inches, 65 pounds to ream. Job run to exhibit press and to train feeder. Press operating at 1,800, 2,100 and 2,280 impressions per hour, consecutively, as the feeder became accustomed to the work.

Furnished by "The Winthrop Press," New York City.

Form B. Letterpress, 32 pages, worked and turned upon a sheet 35½ x 47 inches. Paper, machine-finished, 74 pounds to ream. Speed of press, 2,280 impressions per hour; 55,030 impressions run in 29 hours and 39 minutes (all stoppage for lifts, washing, etc., included), a daily (10-hour) output of 18,560 impressions actually delivered.

Form furnished by "The Winthrop Press," New York City, who in securing the work figured to run it at 10,000 impressions per day upon their regular machines. Market price of presswork, $1.60 per thousand impressions.

Note.—Upon the completion of the above work "The Winthrop Press" ordered an O "Century."

Form C. Half-tone, upon wood-cut paper, 32 pages (20 of them half-tones) worked and turned upon a sheet 25 x 38 inches, 80 pounds to ream. Ink, blue-black, $1.00 per pound; 24,576 impressions run in 14 hours and 30 minutes (all stoppages for lifts, washing, etc., included), a daily (10-hour) output of 16,944 impressions actually delivered. (Had duplicate plates been furnished, form could have been worked double at same speed.)

This form furnished by Mr. Charles Francis, New York City, who lifted it from a regular two-revolution press upon which it was being worked at 8,000 impressions per day. Market price of presswork, $2.75 per thousand impressions.

Throughout this run a press speed of 2,100 per hour was maintained until within four hours of its completion, when it was increased to 2,400 per hour, at which

speed it completed its work, actually delivering in the last hour 2,310 perfectly printed sheets.

Note.—After Form C was run Mr. Francis purchased the press, and also a "Century" Pony.

As a final demonstration of the reserved strength possessed by the "Century," the press was placed upon the highest speed obtainable and there run with ease at the rate of 2,760 impressions per hour; upon observing which Mr. C. B. Woodward, of St. Louis, handed us the following:

> *"Will wonders ever cease? I saw a live boy at the American Institute Fair feed a "Century" press, 43 x 56 inches,* ***to register,*** *running at 2,400 impressions an hour, and afterwards saw the press run at the rate of 2,760 impressions an hour. The press is a modern wonder and prints beautifully at the above remarkable speed. The form running was one of half-tones on coated paper.*
>
> *C. B. WOODWARD.*
>
> *"New York, Oct. 29, 1896."*

Among the frequent and close observers of the "Century" at work was Mr. Theodore L. De Vinne, with whose permission we publish the following:

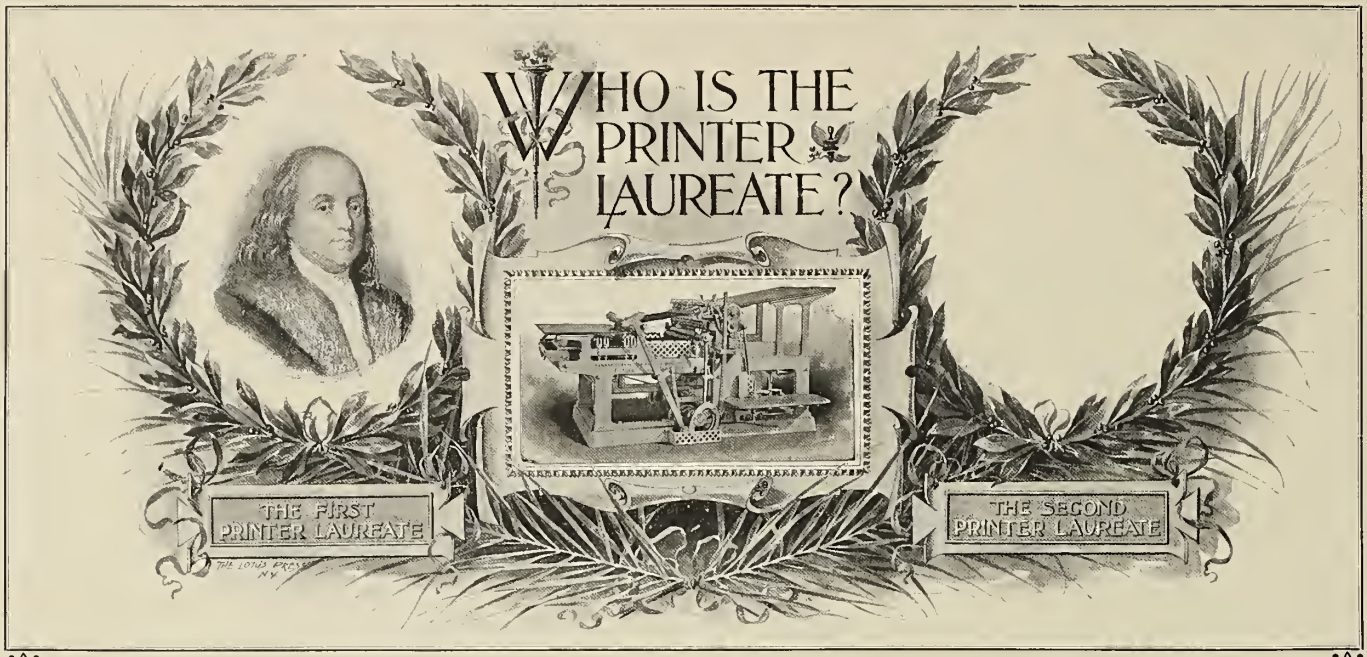
> *"You are doing good half-tone work at a high rate of speed upon a machine which contains many remarkable and valuable features. It operates with smoothness and without strain, and is a well-constructed press."*

In conclusion we present the official report of the Judges to the Board of Managers of the American Institute Fair:

> ***On account of Speed, Accurate Registry, Smoothness of Motion (thereby reducing vibration to a minimum), Time and Labor-saving Devices, we recommend the Medal of Superiority.***
>
> ***J. J. LITTLE,***
> *J. J. Little & Co., Printers.*
> ***M. S. BULKLEY,***
> *With John H. Walker, Paper Mfrs.*
> ***L. B. GARFIELD,***
> *Paper Digest.*
>
> ***Judges.***

We believe that the limit of the "Century's" capability has not yet been found, although its performance in all directions has far surpassed the limits which printers and builders alike had long since set to the bounds of possibility.

Campbell Printing Press & Mfg. Co.



2,635 Votes

registered since the last announcement in THE INLAND PRINTER. Of these Mr. Johnston has received 197; Mr. Orr, 349; Mr. Herbert, 515, and Mr. Shepard, 1,574.

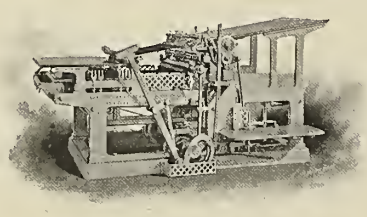
With their well-known "get there" qualities, the Western Printers seem to have aroused themselves and are apparently out-voting the Eastern Printers three to one.

There is yet time for the Eastern Printers to get out their full vote, however. The Committee has set no date for closing the contest; every employing printer and publisher will be given an opportunity to vote.

Mr. W. W. Pasko, Chairman of the Committee, reports votes registered to November 20, 1896:

	No. of Votes.
B. B. HERBERT (National Journalist), Chicago,	2,717
HENRY O. SHEPARD, Chicago,	1,905
LOUIS H. ORR (Bartlett & Co.), New York,	903
WM. JOHNSTON (Printers' Ink Press), New York,	712
PAUL NATHAN (Lotus Press), New York,	487
THEO. L. De VINNE (De Vinne Press), New York,	261
J. F. EARHART, Cincinnati,	190
ANDREW McNALLY, Chicago,	57
THOMAS MacKELLAR, Philadelphia,	53
H. T. ROCKWELL, Boston,	47
W. H. WOODWARD, St. Louis,	22
A. V. HAIGHT, Poughkeepsie, N. Y.,	9
A. O. BUNNELL, Dansville, N. Y.,	7
DAVID RAMALEY, St. Paul,	7
ROBERT WHITTET, Richmond, Va.,	6
R. R. DONNELLEY, Chicago,	5
C. A. DANA, New York,	4
THOMAS TODD, Boston,	4

Scattering Votes, 129. Total Vote registered, 7,526.
New vote registered for Benjamin W. Pearce, Newport, R. I.



Our Gift to the Printer Laureate.

CAMPBELL PRINTING PRESS & MFG. CO.

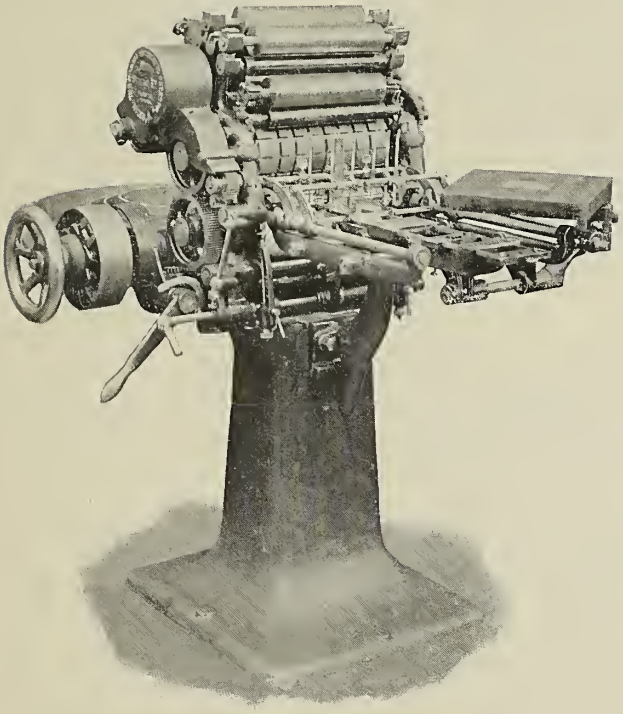
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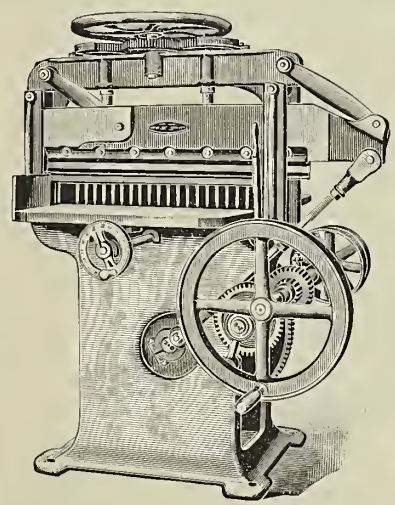
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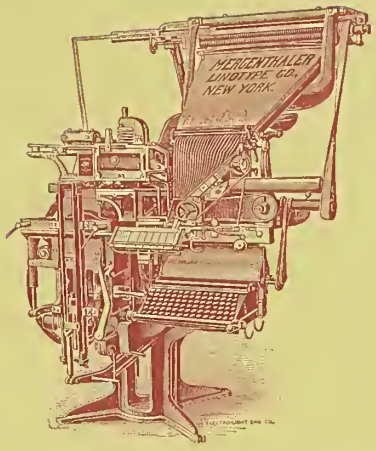
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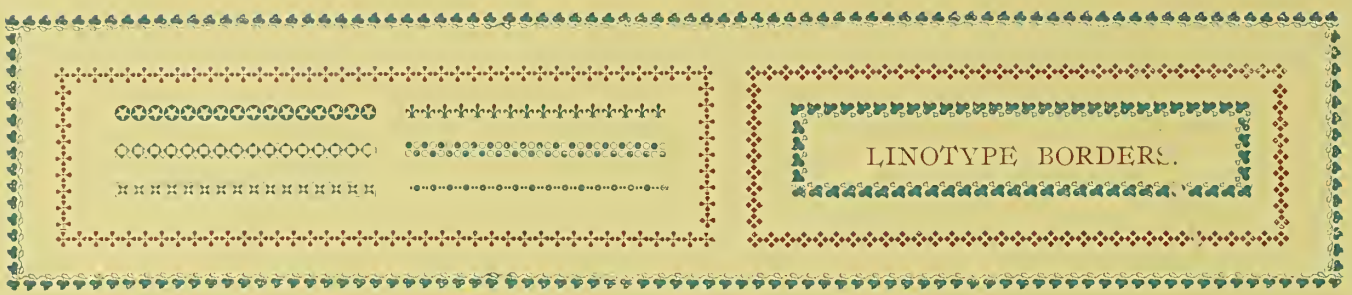
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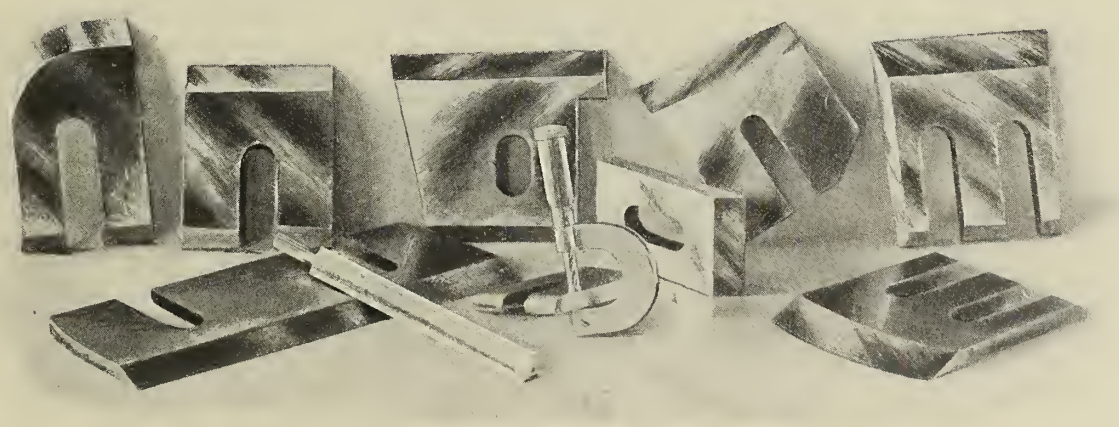
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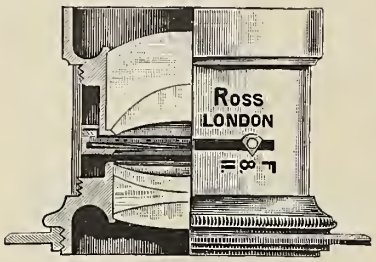
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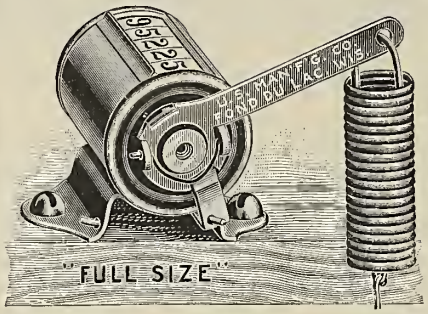
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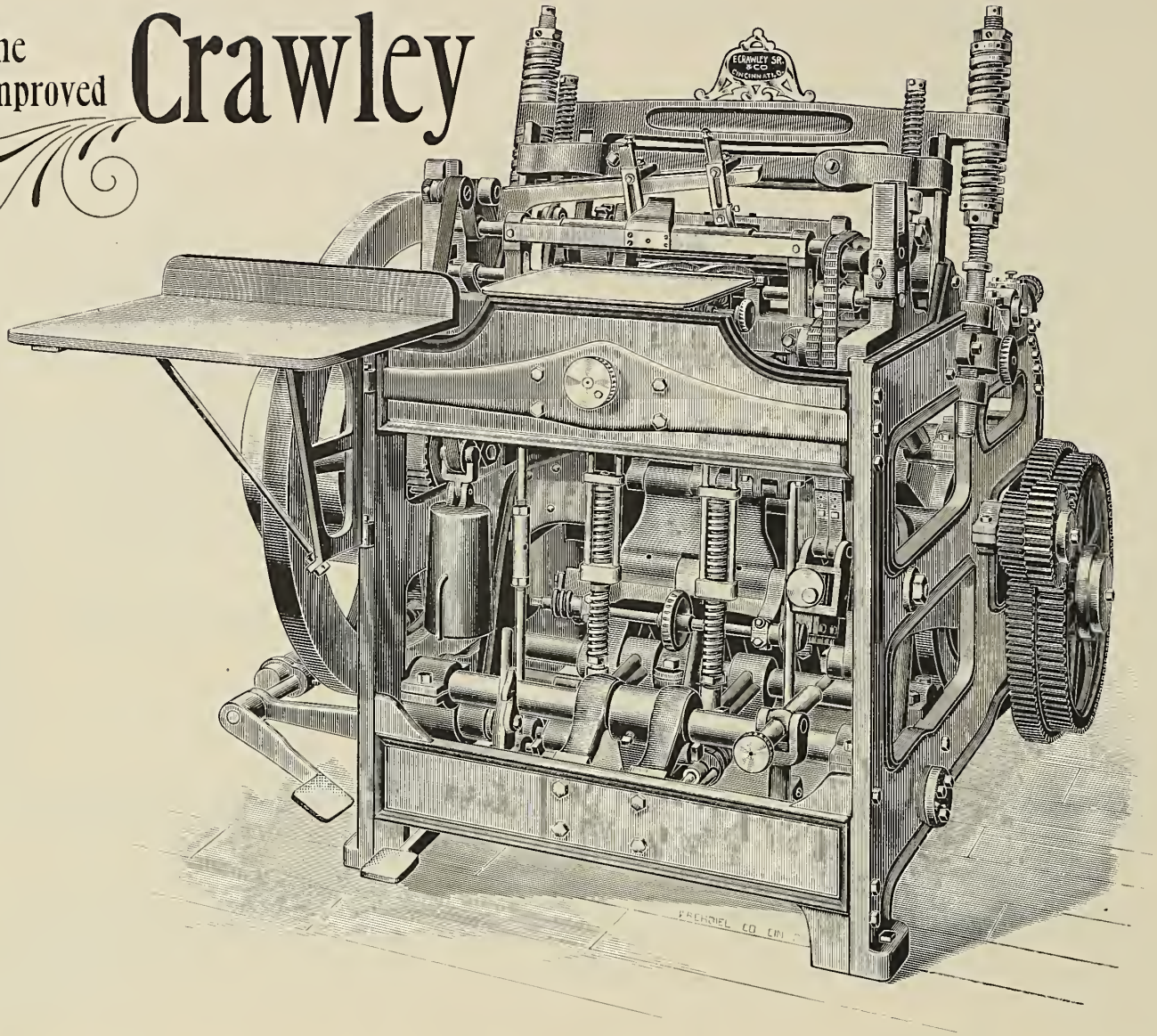
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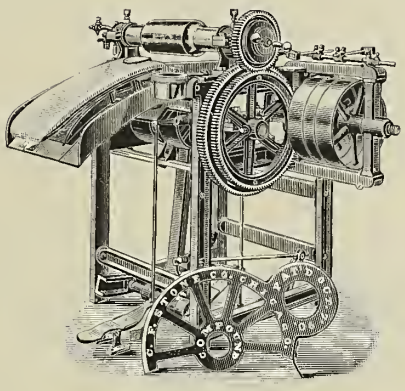


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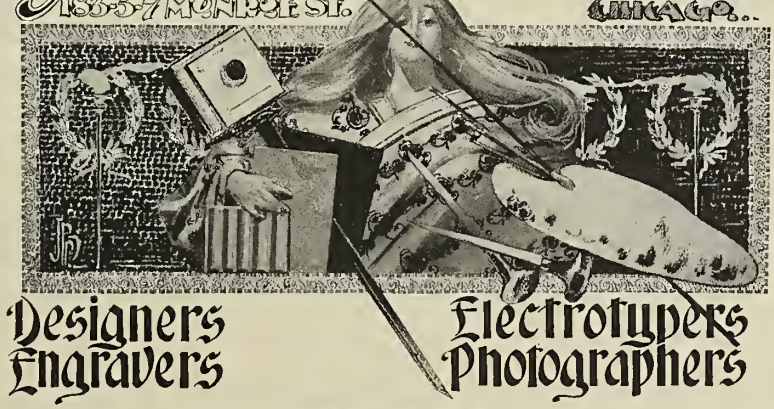
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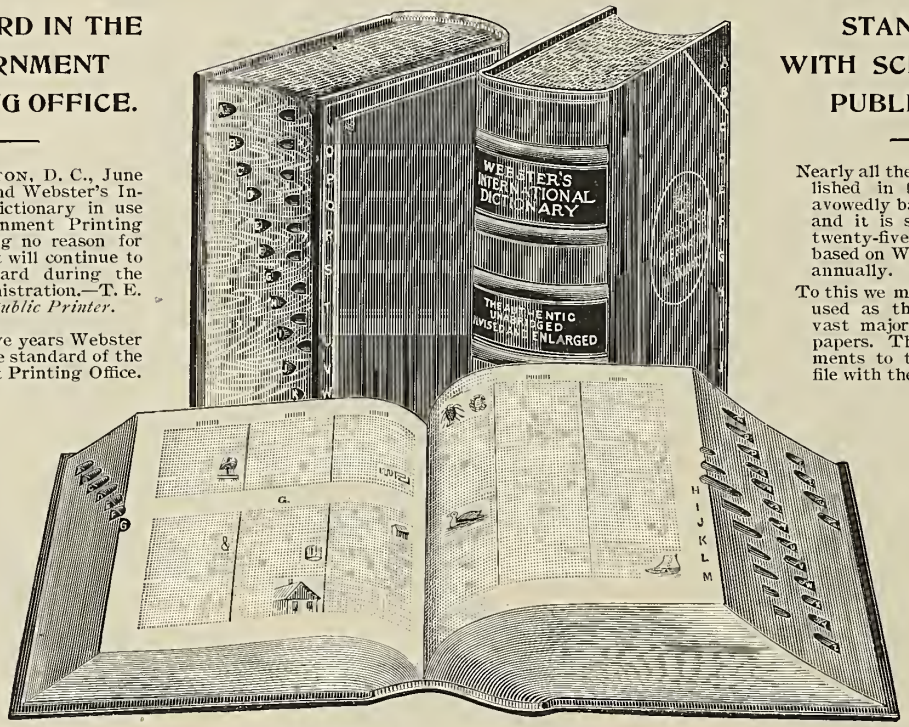
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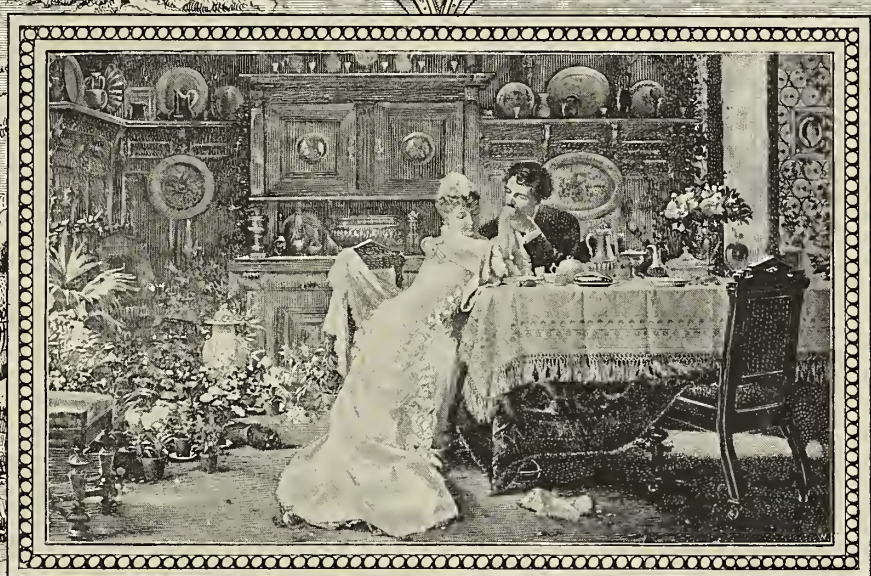
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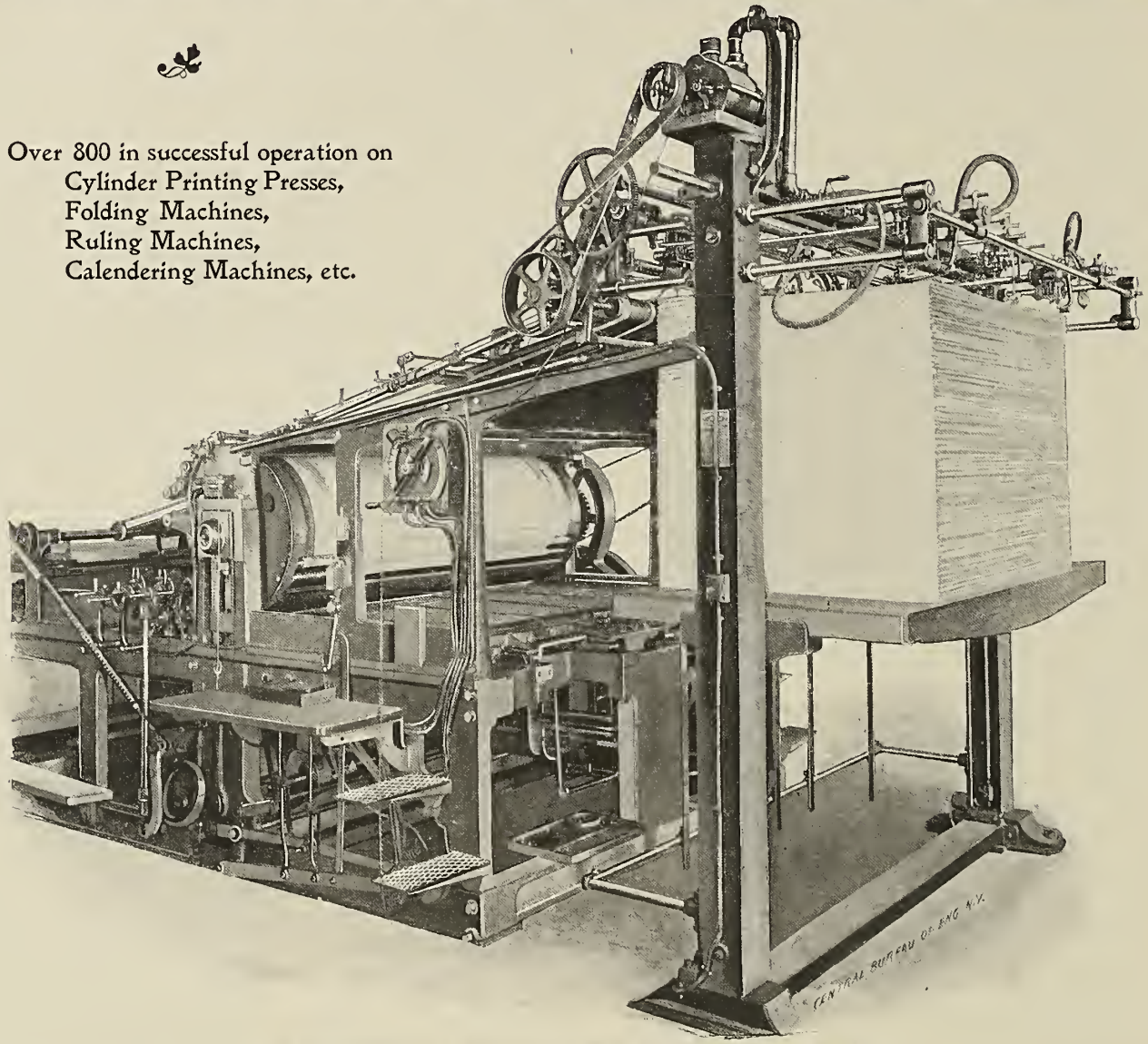
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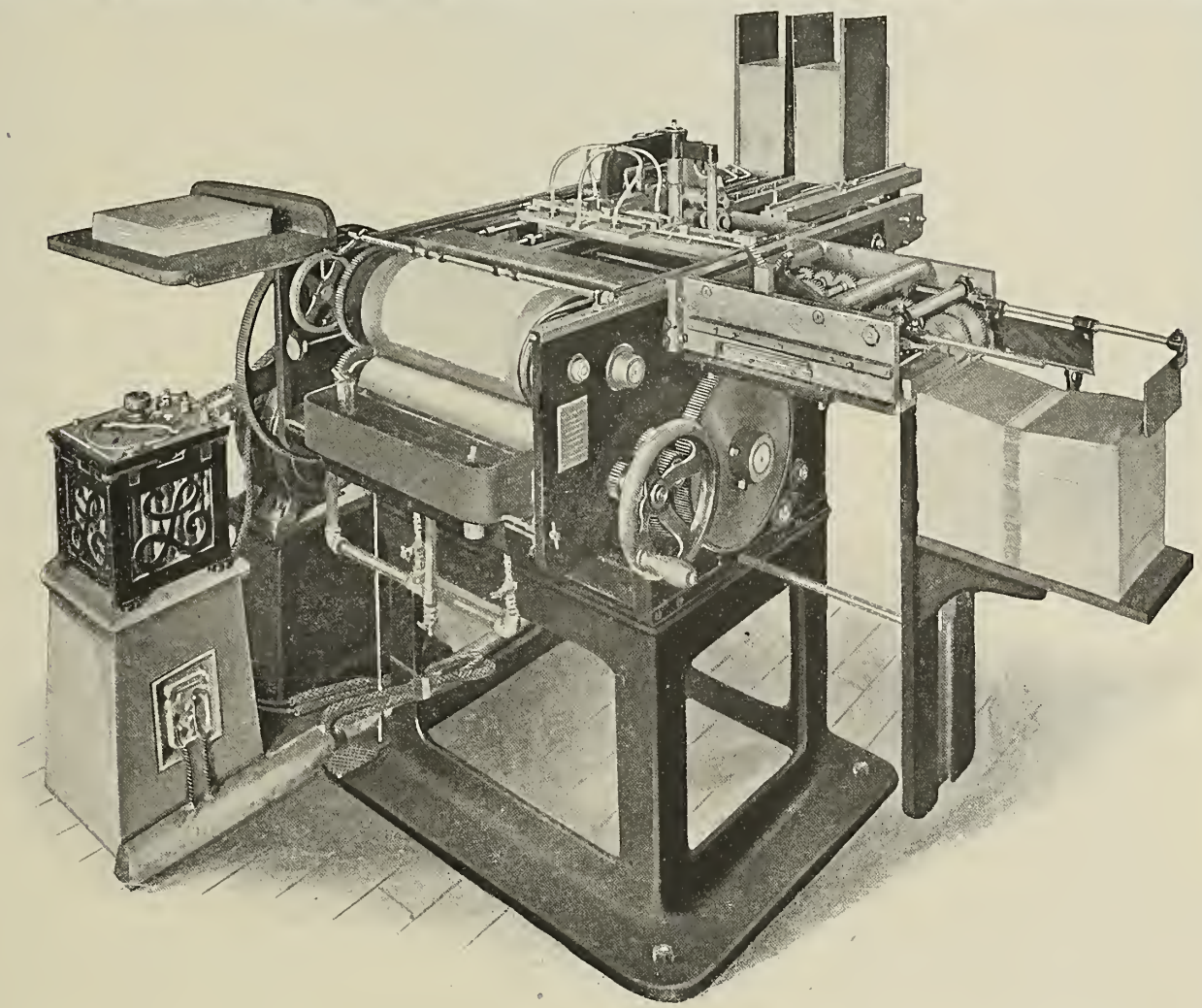
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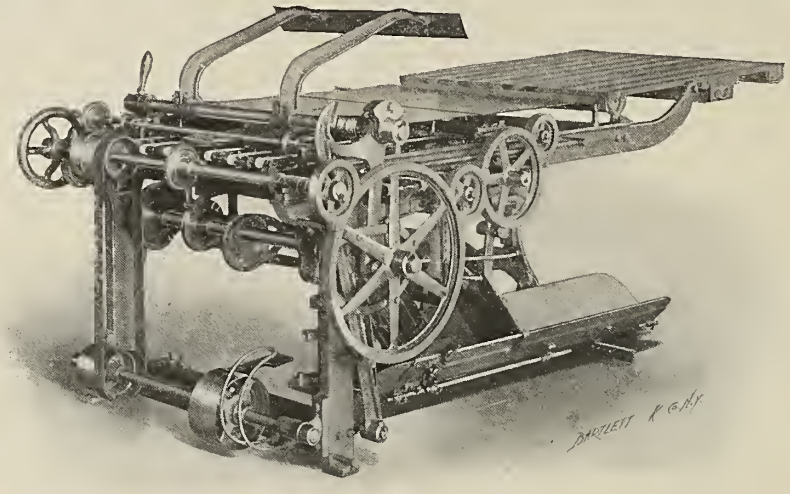
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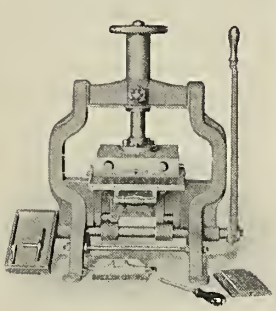
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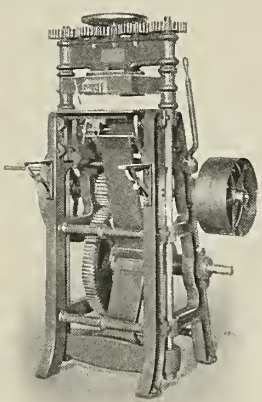
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Which are rightly designed and conscientiously built have the strongest wear-resisting qualities, besides producing the best work with the least friction.

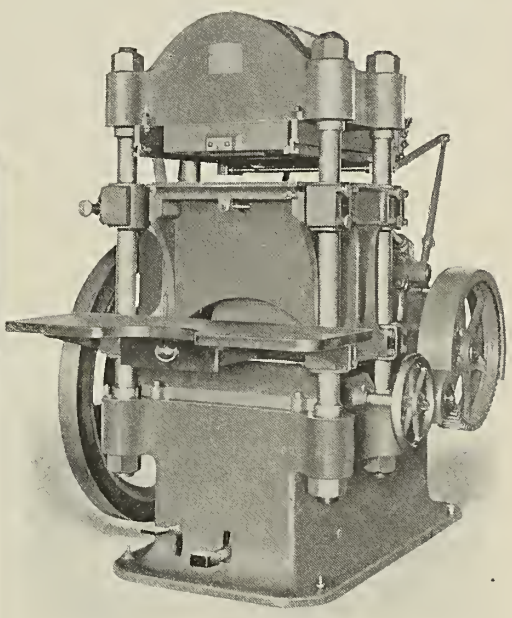
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Combined Power and Hand Stamper.



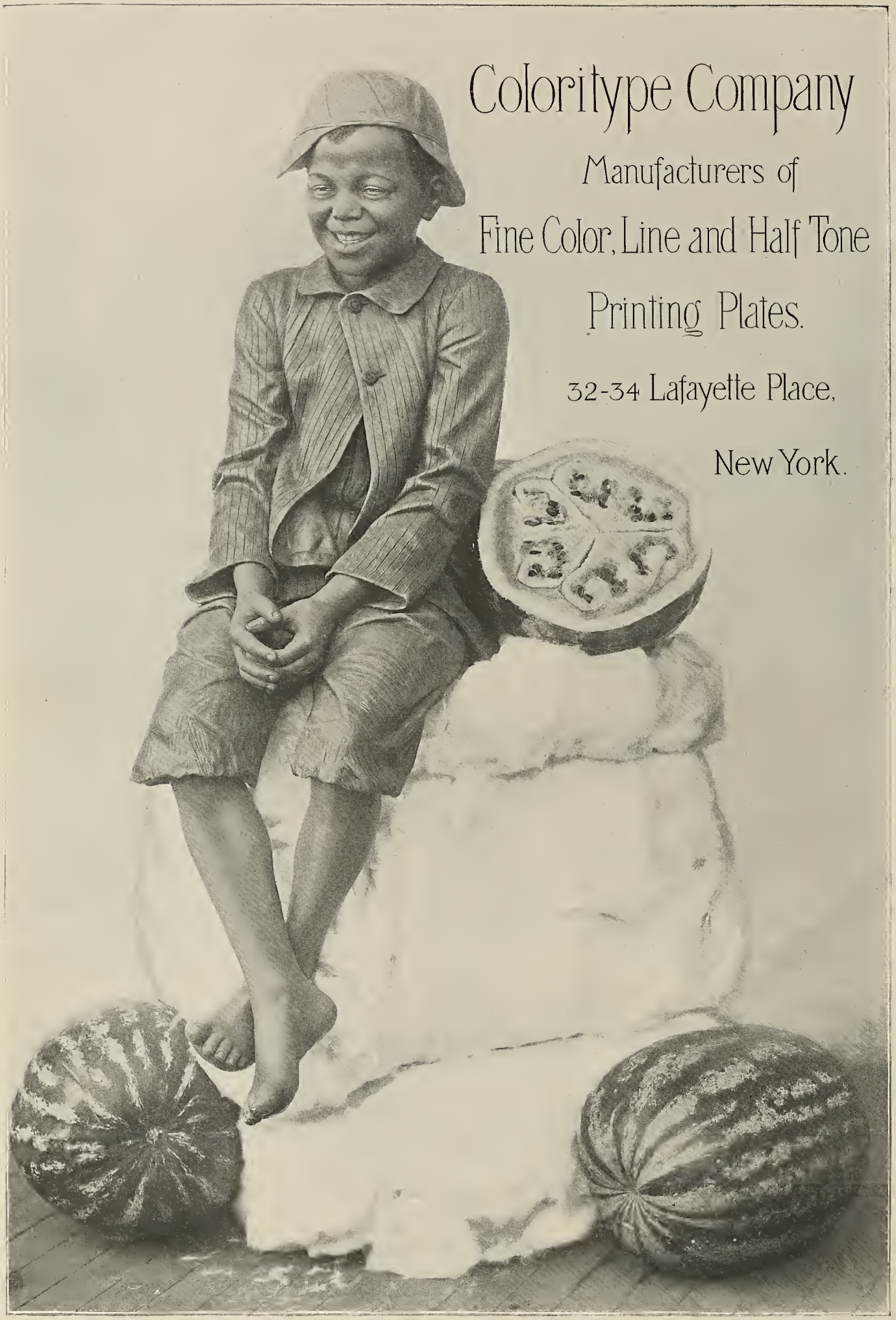
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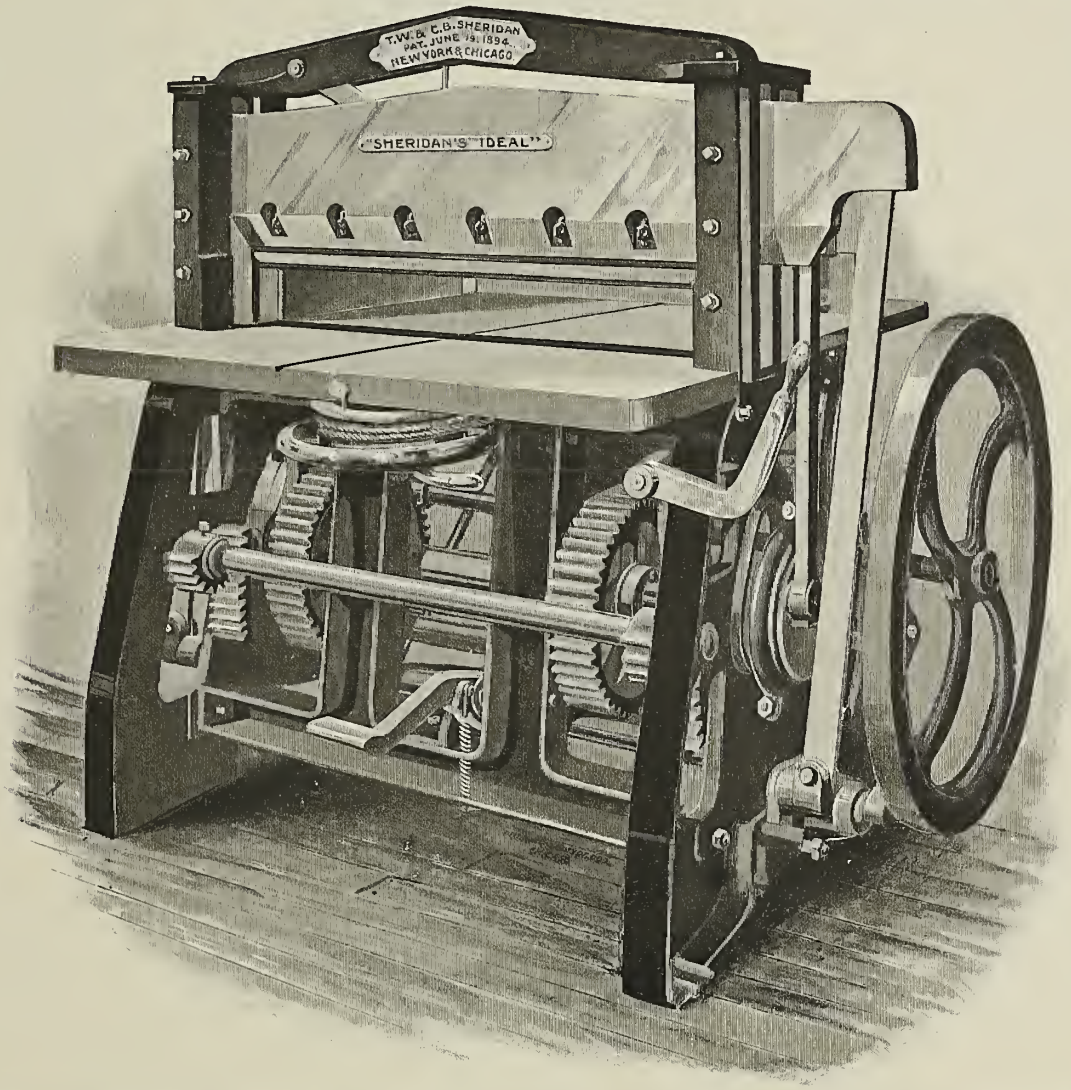
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THIS CUTTER embodies the result of **sixty years of labor and experience.** Has all the desirable features of our well-known "Auto" Cutter, with the advantage that **both clamp and knife are drawn down from both ends, with no reverse motion of gear,** thus securing an absolutely noiseless machine with a positive and very powerful Auto-clamp motion. It is the heaviest and strongest paper-cutting machine ever put on the market. All gears are cut and all shafts of steel. It is built in the very best manner, of the best material, and we **unhesitatingly guarantee** it for the heaviest as well as the most accurate work. Built in sizes from 36 to 70 inches. Write us for prices and full particulars.

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"BEN-TRO-VÄ-TO"

Price per Bottle of Eight Fluid Ounces, Fifty Cents.

For sale by all Dealers, or

Bingham Brothers Company

Sole Manufacturers,

49-51 Rose Street,

NEW YORK.

Get a bottle now; you don't know when you may be troubled.

(See page 527, August, 1896, number "The Inland Printer" for original.)

Correspondence

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

THE ELECTRIC DISSIPATOR AS A MONEY SAVER.

To the Editor: MILTON, Pa., June 11, 1896.

I wish to thank you for advice I got from THE INLAND PRINTER, which, by the way, was given another party in answer to a query. As I was in the same predicament at the time, I hastened to take advantage of the advice, and my troubles were over. During the early spring I was engaged in printing a catalogue on paper which was very heavily charged with electricity, and tried every means to overcome it. Your advice was to use a dissipator. Secretly, for fear of being laughed at, I sent for a bottle, and cautioned my pressman to say nothing if it was a failure and I was stuck once more. The first trial was on the second side of a run, and everything moved off smoothly. Still I was afraid, and tried it on a new run. The results were the same. After using it a couple of days our proprietor noticed that things were moving much smoother, and asked the reason. Then I explained. From that time I have had no trouble with electricity. I advocate no special brand, but know that the one I purchased did the work. The cost of dissipator and expressage was 75 cents, but I have half of it left, and it saved the firm many dollars. C. M. SCHUYLER.

[The dissipator was the "Bentrovato," of Bingham Brothers Company, 49-51 Rose street, New York, advertised in THE INLAND PRINTER for February, 1896.—ED.]

CONSERVATIVE VS. RADICAL TRADE-UNIONISTS

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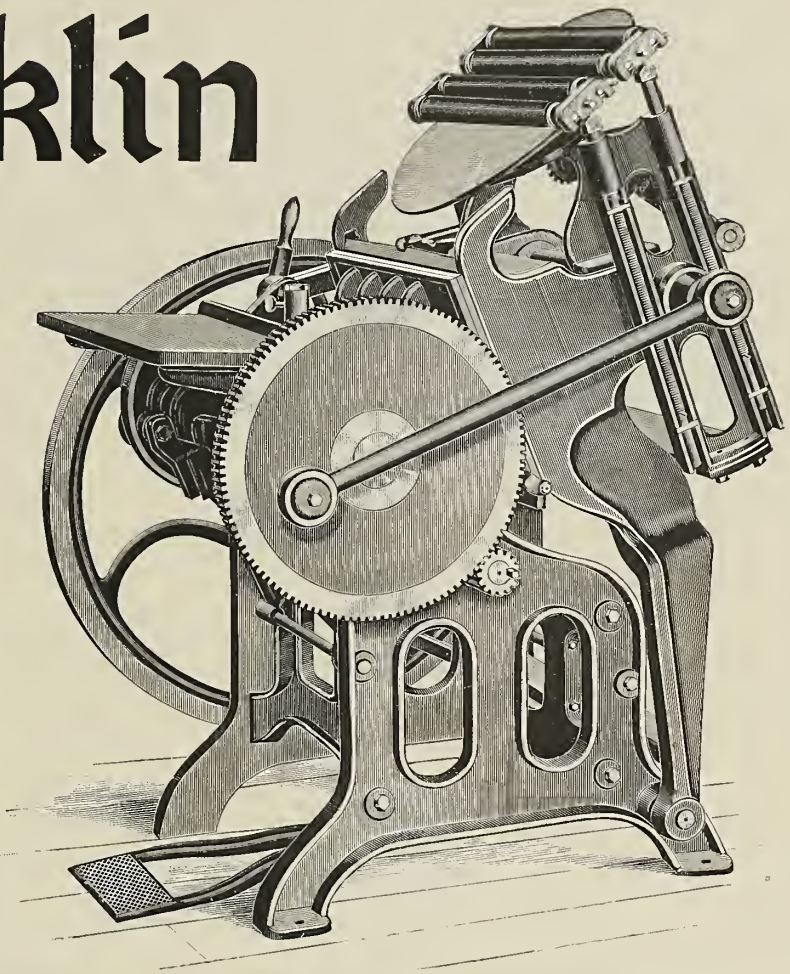
FACILITIES
AND
CAPACITY
UNEXCELLED.

Renowned as Reliable and Reasonable

Benedict Engraver Chicago

175-177
CLARK ST.

The Franklin



Superior in material and workmanship to any other Old Style Gordon Press in the market.

ALL THE LATEST IMPROVEMENTS

Made by the Globe Manufacturing Company, Palmyra, N. Y., in three sizes....

8 x 12 ... 10 x 15 ... 14 x 20

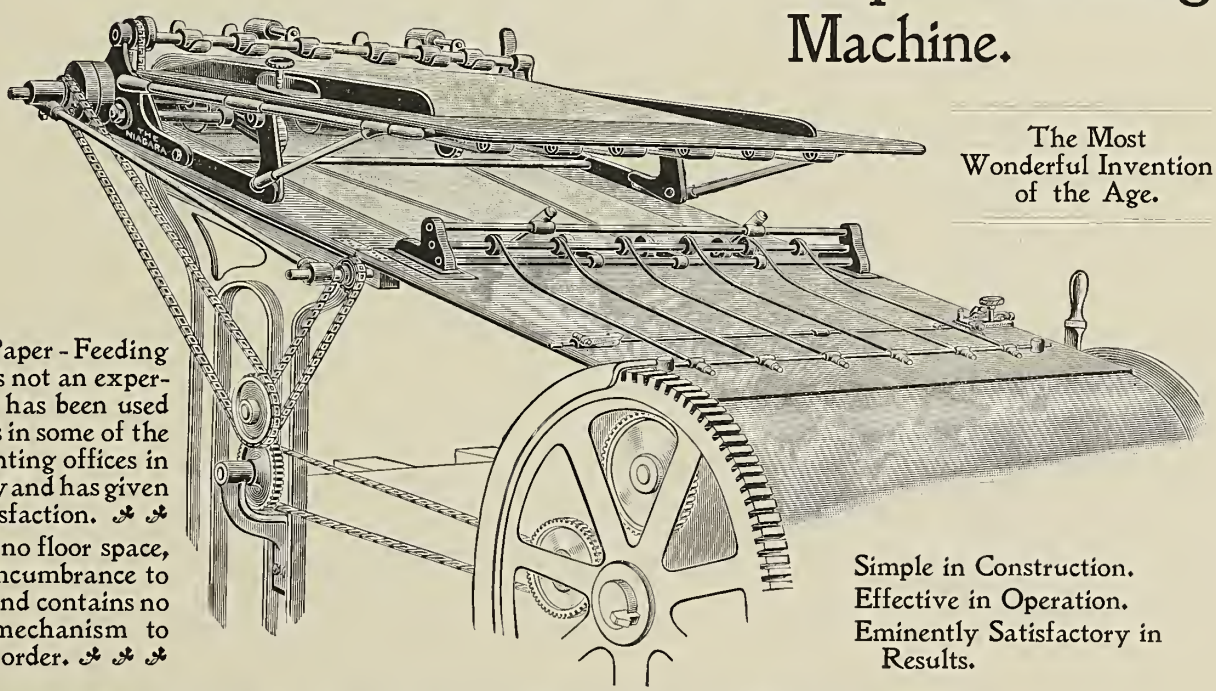
If you want a Gordon, and have the cash, I can save you money *SURE.*

Special Agent for the manufacturers of Gordon, Peerless and Universal Presses...

FRANK BARHYDT,
171 La Salle Street,
CHICAGO.

New York Life Building.

The "NIAGARA" Automatic Paper-Feeding Machine.



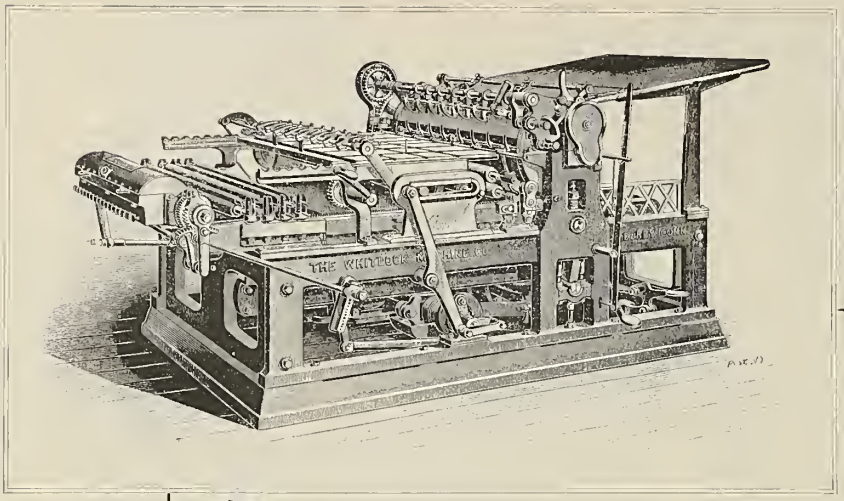
The Most Wonderful Invention of the Age.

This Paper-Feeding Machine is not an experiment. It has been used for months in some of the largest printing offices in the country and has given entire satisfaction.

It requires no floor space, is not an encumbrance to the press, and contains no intricate mechanism to get out of order.

Simple in Construction.
Effective in Operation.
Eminently Satisfactory in Results.

THE J. L. MORRISON COMPANY,
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Press Product.

THERE are two kinds of press output. One founded on claims, the press running without a form. The other is founded on daily product in the pressroom. We claim for the New Crank Movement Whitlock the greatest possible pressroom product, and doing the work with perfect ease at the highest possible speed that the work in hand is capable of being done. The New Crank Movement Whitlock is the simplest in construction, and the press itself possesses more time-saving, money-making features than any press on the market.

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1895
LINEN LEDGER MASS.U.S.A.

The blank book and paper trade who are looking for a Ledger which will give their customers **absolute satisfaction,** will find this Fairfield Linen Ledger **just the paper** they are looking for.

Its strength, color and erasive qualities are unexcelled.

For those who are looking for a Ledger not quite the best, but still better than most manufactured, the

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is offered. It is of good color, strong, and with a superior writing surface.

For a second quality Ledger this brand is unsurpassed.

We solicit your Orders.

FAIRFIELD PAPER CO., Fairfield, Mass.

We are making the FINEST HALF TONES

12 CTS. Per Sqr. Inch

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4½ Cents - inch.

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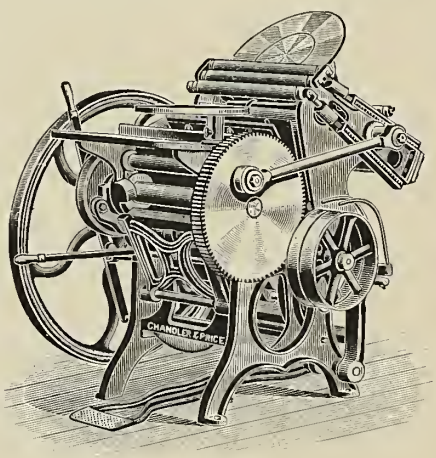
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CHANDLER & PRICE

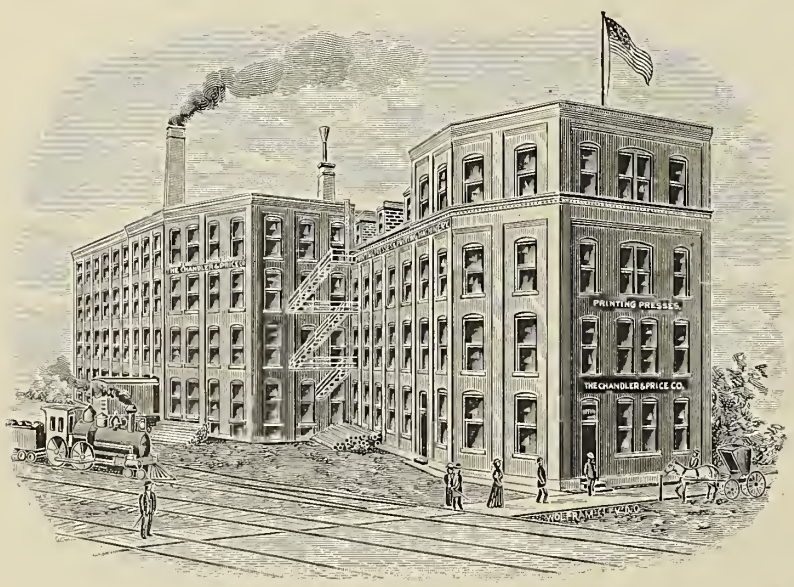
Patented:
May 26, 1885.
April 12, 1887.
March 12, 1889.
Others pending.



Not for the Least Money, but Cheapest in the End.

A TIME AND MONEY SAVER.

Old Style **Gordon Press**



SIZES AND PRICES:

Eighth Medium,	7 x 11,	with Throw-off and Depressible Grippers	$150.00
" "	8 x 12,	" "	165.00
Quarto Medium,	10 x 15,	" "	250.00
Large Quarto,	12 x 18,	" "	300.00
***Half Medium,**	14 x 20,	" "	400.00
* " "	14¼ x 22,	" "	450.00
Steam Fixtures,			15.00
Chandler & Price Fountain,	for either size press,		20.00
Buckeye Fountain,			10.00

*With each Half Medium are four rollers, thus securing superior distribution.

With each press there are three chases, one brayer, two sets of roller stocks, two wrenches and one roller mold.

No charge for boxing and shipping.

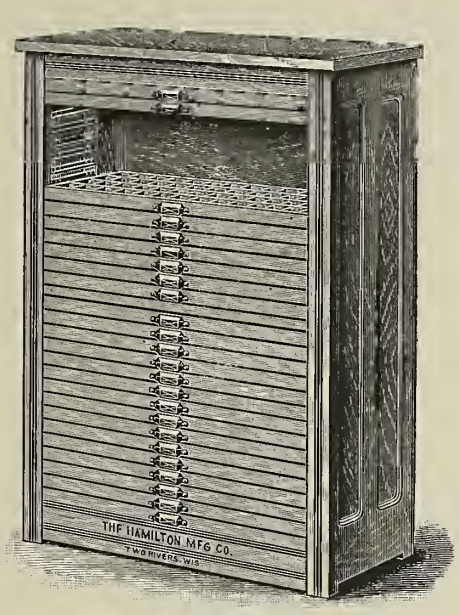
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THIRTY-CASE STEEL-RUN CABINET.
Height, only 53 inches.

20-Case, 38 inches high. 40-Case, 68 inches high.
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Steel-Run Cabinets....

THE use of Steel Runs in our Cabinets enables us to increase the number of cases in a cabinet twenty-five per cent. This means a permanent and constant saving to the printer whose rents are a large item of expense. They are a wonderful improvement over the old wooden run. When combined with our "NEW DEPARTURE" Case Bottom, which we put on all our cabinet cases, it represents *perfection* in a cabinet.

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OF SUPERIOR QUALITY.

Sole Manufacturers and Patentees of

The New Departure Case.

Our line of Wood Type comprises all the modern faces.

A series of modified Gothics now under preparation.

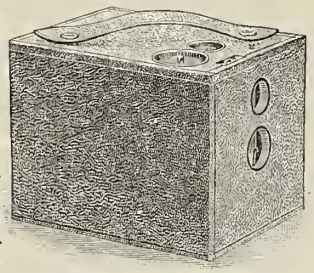
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Each Drawer 8 x 20 and 2 inches deep.

Photography Simplified.



Picture taking with the Improved Bulls-Eye camera is the refinement of photographic luxury. It makes photography easy for the novice—delightful for everybody.

LOADS IN DAYLIGHT with our light-proof film cartridges. Splendid achromatic lens, improved rotary shutter, set of three stops. Handsome finish.

Price, Improved No. 2 Bulls-Eye, for pictures 3½ x 3½ inches,	$8.00
Light-proof Film Cartridge, 12 exposures, 3½ x 3½,	.60
Complete Developing and Printing Outfit,	1.50

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THE CRAMER CONTRAST PLATES.

Made specially for Photo-Mechanical Work, Line Drawings, and all work where the greatest Contrast is desirable.

Try them, and convince yourself that they are just the thing for Process Workers.

Full descriptive Catalogue sent free to any address on application. Manufactured by

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KEITH LEDGER PAPERS are well made, strong, hard sized, rule nicely, write easily, erase and rewrite without difficulty, and have been given the preference by good judges in competitive tests with all other leading brands of Ledger papers.

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RAVELSTONE Flats are made in Laid and Wove, White and Perfection Tints, and are used by Lithographers, Stationers and Printers for first-class Commercial Stationery for Banks, Insurance Offices and Business Houses generally. These papers are also put up ruled and folded, in usual sizes.

WESTLOCK

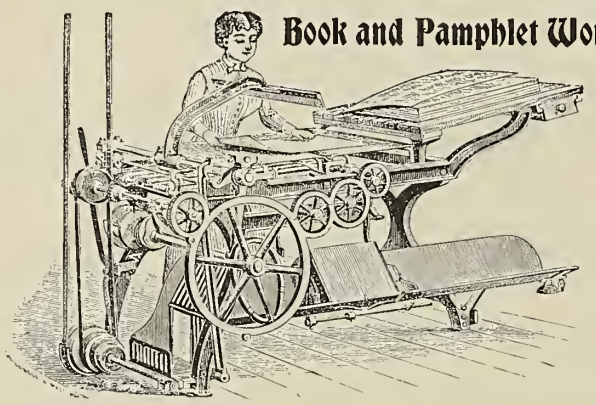
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The Inland Printer

A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

VOL. XVIII.
No. 3.

CHICAGO, DECEMBER, 1896.

$2 per year, in advance.
Single copies, 20 cents.

THE SWAMP MAN.

BY OPIE READ.



THE *Champion* had been run by Warren for about eight months when I went to Rigville to take charge of the editorial columns. It was not the first time we had been associated in the conduct of a newspaper. Under our management the Scottville *Argus* had failed, the Bowling Green *Press* had sickened, and the Franklin *Local* had died, so, having much experience behind us, we were confident of success. The *Champion* was a pale, yellowish sheet, threatened with a fatal disease. Its pulse missed a beat now and then and its circulation was low. But Warren said that good times were coming; he could see a change of fortune glinting against the dark sky far across the prairie, and, ready to believe a hopeful word, I put faith in his vision. But the days grew short and the nights grew long and still the glint of fortune was on the far-off sky.

One raw day we were busy in the office, Warren digging up type out of the black dust at the bottom of his case, and I scratching an editorial upon the unprecedented growth of our town, when in walked a tall, lank, gnarl-whiskered man. He gave me a grim nod and then turned his attention to Warren. "You still owe me $10 for that lumber," said he. "You have owed it now for more than a year and have set at least forty pay days, but have managed to get out of paying it. So I said to myself today as I started for town that I was going to have money or a slice of your hide long enough for a razor strop. I've fooled with you long enough. Hear me?"

Warren stood with his arms resting on the case. He knew that the fellow was the toughest citizen that had ever come out of the swamp lands. Throughout the county there floated many a story of his desperate nerve. "Hear me?" he repeated.

"Yes," said Warren, "and you shall have your money."

"But I want it now—this minute; want money or a razor strop out of your hide."

"You shall have your money as soon as the train comes in," said Warren. He was perfectly cool; he promised with such assurance that I looked at him in astonishment, for I knew that he had no money coming on the train. "Have it just as soon as the mail is opened," said Warren.

"How long before the train's due?" the man asked. Warren stepped to the window, looked at the sun (we had no clock) and replied, "just about an hour."

"And you say I can get it then?"

"Yes, sir, just as soon as the mail is opened."

"All right. I'll stay round here and wait; and don't think you'll have a chance to sneak away, for I'll keep my eye on you."

"Have your money as soon as the mail is opened," said Warren, as he turned to the stove to light his pipe. The fellow strode out, slamming the door after him.

"Warren, that's a dangerous man," said I.

"You bet he is," my partner replied, pulling at his pipe.

"And if you don't pay him today, there'll be trouble?"

"That's about the size of it."

"But how are you going to pay him? You've got no money coming on the train, have you?"

"Of course not; that is, not as an assured

thing; but don't you know — haven't you been in the newspaper business long enough to know that almost anything is likely to happen? Don't you know that somebody might send in an advertisement and pay for it in advance? Is it possible that you are losing your sense of speculation? Of course, no money might come, but we must expect disappointment in this life."

"But you have promised him — not only that, you have made it a sure thing. And if no money comes, what then?"

"My dear boy, I can't afford to burn up vital energy with worrying over possibilities."

Just then the fellow poked his head in and said; "Train must be about due. I see people going over to the depot."

"Yes," replied Warren, "it will be along directly."

"And I am to have my money as soon as the mail is opened?"

"Yes, sir, the money will be there."

"All right. I'll stay here and walk down to the post office with you."

He shut the door, and Warren continued to scratch type from the black dust at the bottom of his case. I was so wrought upon that I could do nothing. I put my pencil aside and gazed at him stupidly. Suddenly I was startled almost out of my seat. The shrill whistle of the train! The fellow appeared at the door, and Warren caught up a small basket with which he was wont to go after the mail and almost blithely stepped out. I followed. The fellow and Warren walked side by side. The postmaster came over with a limp mail-bag on his arm. Warren followed him into the office. I stepped in just as Warren took a postal-card and a *Congressional Record* from his box. There stood the fellow. "It's in the register department," said Warren, and he stepped behind the hedge-row of boxes. The fellow waited, but Warren did not come. Uneasiness was biting me like a frost. Lifting my eyes and looking through a dingy window, far away, I saw Warren disappearing behind a swell in the prairie.

"Where is he?" the lumberman asked.

"I don't know."

"I believe you do — I believe you stand in with him."

He looked at me and I felt sick; and he must have mistaken my expression of countenance for a determination to die game, for he said: "I'm not acquainted with you and I don't know that it would be any credit to take a piece of your hide anyway."

He strode off, and I drew a sigh as long as a well rope. I walked about the town until night and then I went to the office, nervous and hungry. The boarding-house keeper had told us not to come back, and the lumberman had not given us time to find another house gullible enough to feed us. I kindled a fire, and the warmth had begun to soothe me into a nod when Warren came in. "Most astonishing thing that the money didn't come," said he. "But," he added, sitting down, "we never can tell. Haven't got anything to eat around here, have you? Now, who's that at the door? Come in!" The lumberman stepped into the room. Warren looked up in despair, and my blood was cold. The lumberman lifted his coat tails and took a seat on the corner of my table.

"Expect any more trains soon?" he asked.

"There'll be one about twelve o'clock to-night," Warren answered.

"But I understand it don't stop here," said the lumberman.

"Not as a general thing," Warren replied, "but it might stop. We never can tell."

"Young fellow," said the man from the swamp, "a man that can lie as sweetly as you do, in the face of such opposition, with the prospect of a razor strop being cut out of his hide, challenges my respect and ought to be encouraged. We'll call that lumber deal off — and here, I want to take your paper for five years and pay for it in advance. Here's a ten."

The bank note fluttered between Warren's fingers, and there was an emotional luster in his eyes, but he said not a word until the lumberman was gone — he couldn't say a word — he hung to the corner of his case, weak and hungry. But when the swamp man's footsteps had died away, he smoothed out the bank note and said: "You never can tell what is going to happen. Let's go down town and eat."

Written for THE INLAND PRINTER.

THE MAKE-READY ON ILLUSTRATED FORMS.

BY H. B. RICE.

SINCE the writer entered the pressroom some years ago as an apprentice it has been his pleasure, along with that of the readers of THE INLAND PRINTER and other magazines devoted entirely or in part to the "Art Preservative," to read many descriptions and criticisms on cut-overlays and how to make them, by prominent and practical pressmen. These articles have all been of assistance to me, notwithstanding the fact that they all cover about the same ground, namely, to pull several good, clear proofs of cuts on various weights of paper, according to the shades in the cuts, which are then to be cut out in the high lights and the various shades built up, using the heaviest weight paper for the solids, etc. It is presumed that all pressmen claim to understand just how this should be done, yet it is impossible to teach the most valuable part of this art theoretically. It can be attained only by practice and the use of judgment and taste in every detail, the most important

point being to comprehend the subject and to grasp the idea of the artist or engraver. Strange to say, the most common error made by the beginner and many experienced pressmen is identical; that is, the habit of making solids too heavy. Especially is this true with regard to coated paper and half-tone cuts, the effect being to crush the ink, which should be of soft, short body, all out from the solids, leaving them gray and smutty instead of a solid, dense black, as the pressman has desired. The ink-maker generally gets the blame for the poor effect, while the pressman goes on blundering in the same old rut.

That the cut-overlay is the correct method for making ready illustrations no one will dispute. But there are a great many establishments in which the time necessary for this method cannot be spared, neither can they afford to have them made by a professional overlay cutter, although they require the pressman to get good results from his cuts. In such cases the pressman must devise some means to get results which will give satisfaction without consuming any great amount of time. Perhaps to relate a bit of our own experience may prove profitable. The writer has been engaged very extensively in the printing of illustrated catalogues for horticultural and other trades. This class of customers, as a rule, want good work. They usually have numerous illustrations and are very particular, never being satisfied unless they are well printed. They are invariably in a hurry, and not realizing the labor connected with such work, they also want it done cheap. To cater to this class of patrons we devised a quicker method for making ready these illustrated forms, and granting that the reader already understands the cut-overlay process, I will make some few suggestions regarding our method, which we think a good substitute for the use of cut-overlays, and which will also save much valuable time.



Photo by J. S. Thompson.

SALT CREEK, NEAR LA GRANGE, ILLINOIS.

After having received the form securely locked ready for the press, we put it in and pull a sheet which will show a moderate impression of the type from the back. With this we can see at a glance which of the cuts are type-high and which are not, and proceed to level them with the type by the use of an underlay, or should any appear to be too high, lower them by planing them off at the bottom. The underlaying must be done carefully and patiently, as this is the foundation for good work. Sometimes when the cut is "dished" or hollow in the center it will be necessary to remove it from the block and place an underlay next to the plate, as this is the surest plan to remedy such a cut.

Our next step is to mark out a sheet to level the impression. We do this from the back for the type matter; then turn it over and mark out the cuts from the face, using a transfer sheet, so that all the lines will appear on the back. We secure this transfer sheet by taking a small piece of hard paper, about nine or ten inches square, and placing it on a well-inked roller and rubbing it briskly with the hand. To mark out the cuts we first ring or encircle each solid with a line, then the heavy

shades and lighter shades likewise, being careful each time to include all the parts heavier than the one being ringed. As a rule, cuts will be found to be heavy about the edges and light in the center. This can be treated at this time in the same manner as type. Thus the sheet is ready to be patched up with a medium weight of tissue paper. This I allow the feeder and helper to do while I proceed to make register and prepare the cylinder for the reception of the make-ready.

Before pasting my first make-ready on the cylinder, I take a piece of French folio, a light-weight, evenly woven paper, and tear it into strips about a quarter of an inch wide, and with it strip the solids and a few of the darkest shadows; that is, cover those parts which need it, thus making



Stripping the Solids.

them heavier in impression. If thought necessary, two layers can be put on the solids in this apparently rough, but effective manner. At this time I cut away the delicate lines, high lights and heavy edges if there are any. I now paste my make-ready on the cylinder very accurately, a page at a time if necessary, so that it will strike exactly as intended, and cover this with a light-weight sheet, allowing room on the cylinder for another make-ready and a manila tympan sheet to be stretched over all. We will now pull another sheet which we will mark out the same as before, being careful to make no mark which will not help to improve the appearance of the form. This being the last opportunity we have to correct defects which remain, we must be careful not to overlook anything which might mar the effect. While the feeder patches up this sheet the helper may oil the press, wash the rollers and scrub the form out well, so that everything will be fresh and clean. Meanwhile, I securely fasten the guides and examine everything, making sure that nothing will slip and cause trouble, set the delivery and fountain, and distribute fresh ink evenly to all parts of the form. Having finished our make-ready and covered up with a manila tympan sheet, we are ready to start the press.

Thus, while the pressman has given his attention to all the important as well as the minor details, the assistants have done all the laborious parts of the work which generally consumes his time, yet nothing is neglected and all possible precaution has been taken to prevent accidents to the press or to the work in hand.

If the reader will have followed these suggestions carefully he will be gratified by this time to see the result of his work. The cuts will rival any made ready by the cut-overlays and will be far better than if the overlays had been made hurriedly, as would have been necessary in order to start the press in the same length of time. A sixteen (6 by 9) page form containing numerous cuts can be started in from two to five hours, depending on the condition of the cuts and material used in form, and the results will be such as will invite severe criticism from the best pressmen.

The writer does not promise that any workman, good, bad or indifferent, will be able to secure such results, but if he be able to obtain good results with overlays he can get just as good in this manner and in less time. It has been more than five years since we have introduced this method in the pressroom and I have never known it to fail in the hands of efficient workmen if properly carried out.

We are only one of the many who in this age of rush and hurry have been compelled to seek short cuts to good results in this and other lines of work, and I trust that the readers of The Inland Printer may soon learn some of them and be able to put them into practical use, and for this reason I offer the foregoing to my fellow craftsmen for what it may be worth.

Written for The Inland Printer.

SIMPLE SUGGESTIONS REGARDING COLORS.

NO. IX.—BY WILLIAM J. KELLY.

IN the formation of the many colors here and those already named, by admixture, I have intentionally omitted two very important color pigments, namely, sienna and umber (burnt and raw) in all of the combinations, and while there may be a large number of possible necessities for the use of such colors, especially in art work, I have thought it wise to make up the groups without them, because of the imperfect way in which these colors are often sent out for use by printers of more or less experience in manipulating them.

USES OF SIENNA AND UMBER.

Raw sienna is one of the softest of light yellowish browns, with a creamy richness. When reduced

with white or varnish, like effects are not obtainable from any other pigment. For flesh tints, when mixed with white and an atom of madder lake, it may be toned down to the most delicate of natural tints. When proportionately added to red, it gives this color a deep, but fairly brilliant, hue. Raw sienna may be used in lieu of yellow in many cases; but while it improves the hue and tone of quite a number of the warmer colors, it cannot be applied to the great gamut of warm and cold colors as effectively as true yellow. In its raw state, when made up into printing ink, it is luminous and pleasingly transparent, which may account for its utility and usefulness in chromatics.

Umber is a dark olive-brown, of mineral descent, and is one of the heaviest pigments to properly triturate. It is because of this difficulty, together with its unnatural assimilation with the usual varnishes employed in converting the pigment into printing ink, that it cannot be employed as generally as browns made with different ingredients. There is no cause to dispute its peculiar beauty of color; and were it not that the pigment adheres to the printing surfaces of forms, especially engravings, and fills up the faces of these, it would be one of the most desirable of browns. With all its drawbacks, it certainly has been found essential in the formation of certain art browns which no other color or colors seem to approach in efficiency.

Both sienna and umber were first discovered in Italy. By a method of burning sienna becomes much redder and thus serves other color purposes. By burning umber it becomes a reddish brown, yet quite deep in color and of lighter body. The best umber is brought from Cyprus, and is commercially known as Turkish umber. It has the properties of ocher; is of a brown citrine color, and is perfectly durable. When this kind of pigment is used in printing ink it is advantageous in various ways, because it will not injure other good pigments with which it may be mixed.

BEAUTIFUL BROWNS.

Perhaps no other color now in use is so well received by color connoisseurs as brown in its various hues and tones. I have, therefore, prepared a list of over twenty-four formulas which, I believe, will fill the requirements of the most critical.

GROUP 7, BROWNS.—TWO-COLOR MIXTURES.

TO MAKE	PARTS.		PARTS.	
Chocolate-brown	7	red	1	black
Medium brown	15	"	1	deep blue
Light chocolate-brown	1	"	1	green
Copper-brown	15	vermilion	1	black
Light copper-brown	1	"	1	neutral gray
Green-red brown	1	red	4	green
Deep photo-brown	1	vermilion	1	black
Light photo-brown	5	"	1	"
Sepia-brown	20	orange	1	"
Light sepia-brown	1	"	1	neutral gray
Snuff-brown	1	deep blue	7	vermilion
Purple-brown	6	red	1	deep blue
Light purple-brown	1	yellow	3	purple
Med. chocolate-brown	15	red	1	deep blue
Violet photo-brown	3	rose-lake	1	black
Rich photo-brown	1	" "	1	"
Red-brown	15	red	1	"
Tan-brown	1	yellow	1	purple
Light leather-brown	3	"	1	"
Reddish leather-brown	1	green	3	vermilion
Oak brown	1	"	1	"
Orange-brown	3	orange	1	purple
Deep orange-brown	5	"	1	black
Light terra cotta	1	blue	3	vermilion
Purplish terra cotta	1	orange	1	purple
Light violet-brown	1	blue	1	vermilion
Light coffee-brown	1	deep blue	30	"
Olive-brown tint	1	sage-black	100	white
Yellow-brown tint	1	blue and 3 orange	30	"
Orange-brown tint	1	yellow and 1 vermilion	30	"
Purple-brown tint	1	oak brown	30	"

Many very delicate and pronounced tints may be made from the foregoing browns by the addition of white ink; and every one of these will distribute and print distinctly if good primary colors are employed.

PHOTO-BLACKS.

Photo-blacks, of various shades, are a necessity in all well-regulated pressrooms, and the knowledge of how to produce these will be found very useful. As black ink enters into their formation to a large degree, I therefore suggest that what is known to the ink trade as "half-tone" black be used in combining with the shading colors. The intensity of shade of any of the colors is increased or diminished by the addition or subtraction of the coloring ingredients.

GROUP 8, PHOTO-BLACKS.—TWO-COLOR MIXTURES.

TO MAKE	PARTS.		PARTS.	
Rich brown-black	1	rose-lake	1	black
Brown-black	1	red	1	"
Yellow-black	1	yellow	1	"
Sage-black	3	"	1	"
Orange-black	1	orange	1	"
Green-black	1	green	1	"
Purple-black	2	purple	1	"
Light purple-black	6	"	1	"
Blue-black	5	deep blue	1	"
Deep blue-black	2	"	1	"
Light blue-black	10	"	1	"

VERY FULL PHOTO ART COLORS.

The need of a scheme to correctly mix such colors, so that the highest luminosity and the richest intensity may be attained, has been anticipated. This will be found in the following list:

GROUP 9, FULL ART COLORS.—THREE-COLOR MIXTURES.

TO MAKE	PARTS.		PARTS.		PARTS.	
Photo-brown	1	blue	5	vermilion	5	black
Reddish photo-brown	1	purple	5	rose-lake	5	"
Violet photo-black	4	"	1	deep blue	1	"
Brilliant photo-violet	1	blue	3	purple	1	deep blue
Deep photo blue-violet	2	deep blue	2	rose-lake	1	black
Brilliant photo-blue	3	blue	1	purple	1	deep blue
Photo-green	3	green	1	deep blue	1	black
Photo-green black	3	"	1	"	4	"

In closing this series of articles on "Simple Suggestions Regarding Colors," the writer feels

that much more might be added of great interest; but he hopes that what has been presented will be of general aid to every reader of THE INLAND PRINTER.

(*Concluded.*)

Written for THE INLAND PRINTER.

TYPOGRAPHIC NOMENCLATURE.

BY R. COUPLAND HARDING.

OF all lost arts that the world has to mourn the most serious loss is the art of nomenclature. Civilization has its dark as well as its bright side, and one of its effects is to sweep away not only



Photo by W. A. Tracht, Manitou, Colo.

"NOW, TRILBY, DON'T TAKE IT ALL."

the weaknesses but most of the simplicity, artlessness and grace characteristic of the world's childhood. An old-world instinct — a precious gift — was the art of giving right and fitting names. It brightens up not only the familiar books of Holy Writ but all ancient literature, and it was possessed in its fullness by the brown people of my native island in the days before the Maori converts were baptized in such exotic names as John Wesley, Adam Clarke, Barnabas, or Jehoshaphat; and their villages, bright with yellow *kowhai* and scarlet *clianthus*, were named after Jerusalem and Jericho. Beautiful in sound, and often in meaning, were those old native names, often happily descriptive — Rotomáhama, the hot lake; Waitangi, the river of weeping; Maungatapu, the sacred hill — grievously perverted by civilized tongues: Maungatapu into "Mokytap," and Wairarapa into "Wider-up"— until a more æsthetic taste insisted on a reversion to their true pronunciation. But our own names show an invariable barrenness of invention — Palmerstons, Havelocks, Gladstones and Newcastles in confusing abundance, beautiful stretches of country named after our small-great men and their relations by surveyors currying favor with ministerial heads of departments, to say nothing of such outrages on good taste as "Billy-cock Gully," "Jackeytown," and the Smith-, Brown-, Jones- and Johnson- "villes," with which our maps are studded. Some day the big besom will have to be applied, and the British people — who can do anything but find fitting names — will, wherever possible, restore the musical old native titles. Look where we may, we find the same incapacity. Run through the humiliating list of names in the pedigrees of any studbook — follow up the limited range of hotel names in any of our cities — note how in newspaper titles the changes are rung on the single octave of *Herald*, *Post*, *News*, *Times*, *Star*, and the rest; take a batch of ships of the Queen's Navy, named after a pack of hounds — "Lurcher," "Belcher," "Swinger," etc. — look even through any registrar's list of the Christian names of the population, and we find that nomenclature is a lost art.

As it is in these departments so is it in typography. Thirty years ago the inconvenience was not serious — now the burden of typographic nomenclature presses heavily upon the printer. Much has been done for him in the way of reform — system is rapidly replacing chaos in the matter of type dimensions, standard line and point set are simplifying his labors and lifting a load of useless drudgery from his life; the picturesque old names of type bodies are replaced by numbers indicating the precise relative magnitudes — all these things are good; but when we come to the names of faces and styles we find ourselves in a region so wild, fantastic and irrational that we are in a veritable nightmare land. I have seen great credit given to one house for its ingenuity in devising appropriate names. The names were varied enough, but not one in twenty bears the slightest relation to the form or character of the letter it denoted. To one who, like myself, makes a regular study of type developments, the grotesque incongruity of many of the names is painful; and I am certain that no human memory could retain them all. The time has fully arrived for a reconsideration and revision of typographic nomenclature, and for the introduction of order and system into this wide waste of confusion.

Our standard letter is called Roman. Very good; though I doubt whether the term is correctly applied save to the caps. It is "Roman," too, in Holland. "Latin" (I believe) is the term used in Scandinavia; "Antiqua" in Germany; "Anglaise" in France (as distinguished from what we would call "French-face"). It would be well if an international name could be agreed on — in fact, any scheme, to be satisfactory, should be on an international basis.

One of our clumsiest and most irritating misnomers is the horrid term "lower-case." It cannot

date from the birth of printing, for originally English printers — like Continental ones today — used a single case, a custom to which we are rapidly reverting so far as all job styles are concerned. It is positively the worst term in use to express the idea of what are commonly known outside the trade as "small letters." "Small" is too ambiguous for a trade term. "Minuscules" is too big a word for the monosyllabic workman of today — though after all he uses a longer and clumsier word. A capital in German is "Versal," the small letters are "Gemeine" ("common")—a far better term than our own. To abolish the term "lower-case"— as we ought to do — we should require practically a new word. The term "capitals" is good enough for the principal letters and no valid objection can be raised to it. For the small letters, "minuscules," though well understood, would scarcely be accepted. Why not call the three kinds, respectively, capitals (or caps), small caps and *minims?* I think I will hereafter do so, for I am tired of the uncouth "lower-case."

Next to Roman comes the heavy-faced character. The fat-faced of eighty or ninety years ago is still to some extent in use — in fact, the popular De Vinne is merely a modification of this old and somewhat inelegant style, to bring it into accordance with modern taste. "Fat-face" the letter will always be to the compositor, and the character is so known in Germany and elsewhere in Europe. It is fortunate in having few names, but in England it is called by various founders "Albion" and "Elephant." Three names for one style — a moderate allowance.

"Antique" in English always implies a heavy letter, without hair lines, and with square serifs. The term is in no way appropriate, but is generally understood. Nevertheless, some founders call the face by a wholly incongruous name, "Egyptian."

"Clarendon," invented and named, I believe, in the Reed foundry, London, differs only from antique in the serifs being bracketed instead of square. The name, though purely arbitrary, seems to attach to this character wherever it is found — even in Germany.

"Ionic" (name and letter invented by Caslon, if I mistake not) has also bracketed serifs, but there it approximates more closely to standard Roman in having a well-defined distinction between the thin lines and the body marks. The term is also arbitrary, but meets with such general acceptance that any new name would be only confusing.

Turning to the sans-serifs, we enter a field of confusion worse confounded. Here is the most archaic of forms, the simplest and clearest, found on the most ancient monuments — a letter appealing to every eye by its breadth and simplicity, and which has names almost innumerable. Of these "sans-serif" is the only one that is descriptive, and it is so to the fullest extent. Even when clipped to "sans" the ellipsis is quite understood. Why cannot the trade universally accept this name? The American name "Gothic" is wholly absurd and utterly inappropriate, belonging really to the pointed body letter in use in Germany, and the quaint initials used therewith. A contrast greater than that of the monkish script — the true Gothic — and the clear and simple monumental style to which the term is applied in the United States, it would be difficult to imagine. But English houses are as greatly in fault. Well as the term sans-serif is understood it is not adhered to. Not content with spelling the word six or seven different ways, English founders give the letter varied names. Caslon calls all letters of this style "Doric," and other houses have outdone the American name in absurdity by dubbing this plain and serviceable face "Grotesque"!

In the wide field of fancy letters we must have fancy names. This is unavoidable. Where the type has a real distinctive character it ought not to be difficult to find a name to suit. The German "Keilschrift" ("wedge type") gives an admirable example — its face and name in harmony. And, generally speaking, I find German nomenclature far better than English or American. Names such as "Tedesca" and "Cancellaresca" are given, not



Photo by W. A. Tracht, Manitou, Colo.

"How Are You, Trilby?"

at random, but judiciously and appropriately; whereas, when a type is turned out by an English or American house, as "Tuscan," "Peruvian," or what not, we may generally conclude quite safely that the name is wholly meaningless.

Here I would protest against such names indiscriminately applied. It is wrong and misleading to call a face, say, "Venetian" except to indicate that it is actually modeled on some characteristic

Venetian style. Letters rightly and truly named are the modern "Elzevir," "Caxton" and "Jenson"; and I have always regretted that the Dickinson foundry veiled the identity of one of their revivals under the unsatisfactory name of "Cursive Script." The old name "Civilité" would scarcely have suited, but "Granjon Script" would have fitted exactly.

There is a good custom among founders which saves printers much confusion. When they buy a face or border from another house they, with very rare exceptions, adhere to the original synopsis. They do not reconstruct combinations, and turn out compound productions. If they did, the student of type designs would go distracted. But as a set-off they have one intolerably bad habit. They nearly always change the name. Of course, a name from a foreign language cannot always be retained, but where it is a good one it could be translated. Yet this is never done, save in such obvious instances as the "Ribbon" and "Ivy" combinations. When the London agents of the Offenbach inventors introduced the "Keil" type, instead of calling it "Wedge" or "Wedgeface," they gave it a quite meaningless and arbitrary name — entirely overlooking the fact that the letter had an original and pronounced character of its own, which deserved to be indicated in its name. Some years ago, the great Caslon foundry brought out an original ornamental face, which they called "Caslon." The American house that bought the design changed the name to "London." I need not enlarge upon the confusion thus entailed. I could, if I chose, and your space permitted, follow popular faces through book after book, and give a different name from nearly every one. The third and fourth rate founders who live by piracy are great offenders in this respect; but a reason can be assigned in their case. They do not wish to indicate too clearly the quarter whence they obtained their spoil. In the case of the high-class firms, who punctiliously pay for their strikes, no motive of this kind can exist. Let them — if only for the printers' sake — retain the original name.

As for fancy types, varying as they do, fancy names are unobjectionable, provided they do not suggest a false origin. In many cases there is no special feature which a single adjective would indicate. Therefore such names as "Hiawatha," "Marguerite," or "Solanum," are unobjectionable. The name of the designer attached to a successful or characteristic face is only a fair tribute to his skill. The use of the name of an eminent printer is more open to question, unless the face has some specific association with him, in the way of suggestion or otherwise.

One large house numbers its faces. All the German firms do, but they name them also. A number may be all very well for a prisoner, whose identity does not concern us, but it is not sufficient for a type face. No one can keep a number in mind. A name can be remembered, and where a type has none of its own, one has always to be found for it in the office; and I must confess that the workmen's names are even more wildly incorrect than the type founders'. Numbers are necessary for borders, but should not supersede names. If a combination possesses any character of its own — any originality to tempt the buyer, it should be easy to find for it a fitting name.

Written for THE INLAND PRINTER.

DISTINCTIONS IN ENGLISH SPELLING.

BY F. HORACE TEALL.

ORTHOGRAPHY is purely conventional, depending entirely upon human choice. Many words are spelled differently by different people, and probably always will be, because in some instances neither of two actual principles can truly be said to be the only one, or positively the better one, to apply. When English spelling began to assume what may be called its permanent form — for as a whole it is and long has been fixed — certain distinctions were made, based on analogous reasoning, some of which have not been universally preserved. In some of the few changes that have been generally adopted we have made real gains, as in dropping the *k* from words like *musick*. The economy of this change was so obvious that it could not be withstood. In the case of another set of words, however, there are powerful reasons against changing them from their first fixed form, notwithstanding the apparent economy of dropping a letter. These are the inflections of verbs in which a final consonant was — and most frequently is — doubled in adding a syllable. An article in the *Leisure Hour*, an English magazine, deals mainly with such words. It is entitled "A Fidgety Question in Spelling," and was called, in a note in one of our leading critical periodicals, an exhaustive monograph, though it is far from being exhaustive. It is a strange article to come from an English pen, as it throws aside one of the characteristic universal British practices in spelling, in the following paragraph:

"'Don't be fidgety,' she wrote; then she paused and considered; then on the edge of her blotting-pad she scribbled down *fidgetty;* then compared the two forms with a critical balance of examination; and finally adopted the two-*t*-ed variant. And she was wrong! And maybe you ask, 'Why?' Because, good madam, or good sir, a word of two syllables ending in a single consonant preceded by a single vowel, before the addition of such suffixes as *ed*, *er*, *ing*, *y*, doubles the final consonant — 'Just so!' you exclaim, 'and so *tt* was right.' Nay, but hear me out — doubles the final

consonant only when the accent is on the last syllable of the word, *not otherwise.*"

The rule here given ignores one of the plainest facts of British practice, namely, that many of the words covered by it are always spelled with the consonant doubled. Such spelling is rather exceptional than rulable, however, and practice is not consistent throughout. Even the writer of the rule quoted does not say that his hypothetical lady would have been wrong in writing *jewelled*, or *travelling*, or *worshipper*, and yet his "not otherwise," if true, would make these spellings wrong. Taking the last of these words as a starting-point, the



Photo by F. A. Perret.

In Wading Trim.

reasoning adduced in favor of the doubling is that the single consonant might make people think the vowel preceding it was long instead of short; and the reasoning is good in so far as the doubling of the consonant certainly fixes the fact of the short vowel beyond question. Of course, though, this would be as true of one such word as it would of any other.

Doubling of consonants in some words of the kind we are considering is held by many writers to mark a valuable distinction in pronunciation, and it is the spelling that a majority of English-speaking persons have learned and know as the right spelling. Certainly no one can truthfully say that it is wrong. It is to be regretted that some flagrant inconsistencies have always existed, and it would be well even now for those who write *worshipped* to add the letter in all similar words and write also *gossipped*, etc., which has never yet been considered correct.

Much stress is laid upon simplification in the arguments supporting changes of spelling, but always with reference merely to the use of the least possible number of letters. So restricted, the term names something not nearly as well adapted to usefulness as another kind of simplification, namely, a system that makes clear distinctions of form based upon real differences of principle. Thus we would choose *spelled* for the participle, and never use *spelt* for it. In the article already quoted from the participle is spelled both ways in exactly the same use; and this is an unnecessary and bothering inconsistency, to say the least.

Another word in the magazine containing this article is badly spelled, though in a way that is not uncommon. It is the past participle of *stay*. A very useful distinction, that is well established, though not so widely adopted as it should be, is that the adjective should be *staid* (meaning settled or established in a certain manner), and the past participle should be *stayed;* thus, "We stayed in company with the staid person." We could find analogy for the contrary usage in our spelling *paid*, the other form being never used for this word; but most words like these never change the *y* to *i*. We never use *swaid* for *swayed*, for instance. These are words with regard to which it would be convenient to have one form universally used, and the other universally rejected.

Many other distinctions commonly made in spelling are convenient, and it is to be regretted that so many people fail to preserve them. Probably the useful distinctions would be more generally understood and applied if some useless ones were dropped. An attempt is made to differentiate *further* and *farther*, successfully sometimes, but by no means always. Reasonable practice would drop the latter of the two forms altogether, because it is not a well-made word, while the other is regular in formation, with nothing unusual in its composition, but presenting an example of natural mutation in its first vowel. Some people say *dreamed* and others *dreamt; leaped* and *leapt* are both used; so are *toward* and *towards*, and such differences appear in other words almost too numerous to state. As matters now are, a choice in any of these instances must depend upon personal preference merely, as neither one of any pair may properly be called wrong. However, it would certainly be advantageous to decide upon a general choice, and one may be permitted to express the opinion that the better choice would favor the widest analogy.

Such choosing of one form where two are now used would constitute a better reform than any phonetic one.



"IN MIZZOURA."

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G. HEDELER, Grimmaischer Steinweg 3, Leipsic, Germany. An denselben sind auch alle Anfragen und Aufträge Insertion betreffend zu richten.

CHRISTMAS GREETINGS.

FOLLOWING a time-honored custom, now, we regret to say, falling somewhat into disuse, THE INLAND PRINTER sends greetings to its many friends at home and abroad. In its relations with advertisers, subscribers and contributors, THE INLAND PRINTER has endeavored to sustain the confidence of all, and that it has been successful in the effort no one can deny. It takes the opportunity which the season offers, therefore, to send fraternal greetings to those who have contributed to its success — to the subscriber, who has given his support and spoken of his appreciation; to the advertiser, who has found the value of its pages and who has used them discriminatingly; and to the contributors to all departments, who have made its pages the focal point of their experience to the benefit of the trade and the craft generally. Our acknowledgment of obligation would not be complete without a fraternal word to the foremen, compositors, proofreaders, pressmen and bookbinders who have given care and interest to sustaining the high reputation of this magazine. Within the building in which THE INLAND PRINTER makes its home there pervades a spirit of fraternal good will, and to that spirit the magazine owes much of its success. "A Merry Christmas and a Happy New Year" to all.

THE PRINTER LAUREATE OF AMERICA.

THE remarkable enterprise of the Campbell Printing Press & Manufacturing Company in offering a press as an inducement to the printers of America to express by vote their opinion of the more prominent members of the trade has been very successful from an advertising point of view. The term "Printer Laureate" and the attitude forced indirectly upon candidates of standing in equality with the immortal Franklin has deterred the most deserving of the great honor from permitting their names to be used in connection with the contest. Had Thomas MacKellar or Theodore L. De Vinne permitted the use of their names there is little doubt that the printers of the country would have signified their appreciation of their notable service to the trade by a vote from Maine to California that would make the total vote now cast for the candidates seem insignificant. As it is the vote now represents to some extent the "hustling" ability of the various candidates. On the point of actual service to the printing trade it must be confessed that among those who acknowledge themselves as candidates Mr. Henry O. Shepard is certainly most deserving of the honor implied by the votes received; but, as stated by himself, he has allowed his name to be used in this connection as an advertising idea only. The honor, in his estimation, belongs to Mr. Thomas MacKellar. Appreciative of the good will of the voters, Mr. Shepard accepts their votes as expressions of good will and not as evidence of his deserving of the high-sounding title of Printer Laureate. Since Mr. Shepard has entered the contest he has received a large number of votes, and as it appears there is a good chance of the prize falling into his hands, the question of the disposal of the press naturally has come up. Mr. Shepard has felt that

a proper disposal of the honor belongs elsewhere, and feeling thus, the disposal of the prize should be in the form of a donation. At the suggestion of the editor of THE INLAND PRINTER, Mr. Shepard has signified his intention of donating the proceeds of the prize, should the votes cast for him entitle him to it, to a sinking fund for the extension of printers' technical clubs.

EXHIBITS OF PRINTING.

TECHNICAL clubs for printers will find in the suggestion made in the paper by Mr. Marco Morrow, editor of *Push*, read before the Printers' Technical Club of Springfield, Ohio, and published in this issue, an idea which, if carried out, will do much to engage public interest in their purpose. Mr. Morrow believes in "Letting People Know About It," and suggests that exhibits of job printing would not only be of interest to the general public, but of practical value as well. If the public can be interested in such exhibits it is surely in the power of the technical clubs to prepare such expositions of the art, and with the effect possibly of creating an appreciation for good commercial printing. The plan is certainly a novel one, but its success would depend very largely on the manner in which it might be presented by the management of the clubs that might take it up.

BOARDS OF TRADE.

A CORRESPONDENT writes us that what is known as the Conciliation Act of 1896, for the settlement of trade disputes by means of arbitration or other friendly means, has been passed in England and is now published. Among its provisions are the following:

"That boards of conciliation and arbitration, established either before or after the passing of the act, may be registered by the Board of Trade. Applications to register must be accompanied by copies of the constitution, rules, by-laws, etc., of the board wishing to register; a register of such boards to be kept by the Board of Trade, to which periodical returns and reports must be supplied. Where a difference exists or is expected, the Board of Trade may (1) inquire into causes and circumstances; (2) take measures to bring the disputing parties together; (3) appoint a conciliator, and (4) may appoint an arbitrator. These are to report to the Board of Trade, and state terms of agreement if this be arrived at. Where boards do not exist, the representative of the Board of Trade may arrange for their establishment, after conferring with the employers and employed. It is required that annual reports be presented to Parliament by the Board of Trade."

The value of these boards is problematical. A little nearer the heart of labor troubles is some scheme of prevention. In each city each trade should have a form of trade council, made up of employers and employes, to hold meetings regularly and discuss all problems connected with the trade. There can be no doubt that nearly all trade disputes, which are largely due to misunderstandings, would be quickly settled or avoided by the deliberations of such councils. The main trouble in all trade disputes is lack of confidence in the employer by the workman. The employer as a rule will not condescend to discuss what he considers to be his personal affairs with outsiders, and, if the employes are unreasonable, the breach of misunderstanding widens, to the loss of all concerned. Trade councils on the plan suggested as a means of prevention of labor troubles appeals to the reason. The project is simple and practical.

AGREEMENTS OF SALE OF PLATES.

IT is within the experience of many printers who have disposed of plates or duplicates of plates with the tacit understanding that they were to be used for printing from only, that their enterprise has been taken advantage of by the purchasers in making electros from the purchased plates for sale to other parties. Where there is an opportunity by this procedure to deprive the seller of the legitimate profit from his enterprise an explicit contract of sale should be drawn up for the protection of the seller. In the case of Meyer *vs.* Estes, 164 Mass., 457; 32 L. R. A., 283, recently decided, it was held that an agreement by the purchaser of such plates that he will not sell them to other parties or multiply them for the purpose of selling them is valid and enforceable.

ADVERTISING VALUES.

WITH the gradual restoration of public confidence, now that questions of commercial and national moment have been definitely settled by the close of the presidential election, a decided stimulation in all classes of trade will be experienced. The printing trade will feel the effect of better times almost immediately. Large orders may therefore be looked for in all lines of printing machinery and supplies. The manufacturer or dealer appreciative of trade conditions seeks the most direct and the cheapest channels to advertise his wares and almost invariably his first and last choice is the trade paper. His reasons for this have been well expressed by the Buffalo *Roller Mill*, which claims that trade paper advertisements are read more than any other class of advertisements, because the trade paper advertisements contain money-bringing information, and everybody in trade is interested in what everybody else in the same trade has to say to the public. The trade paper advertisement is the cheapest, easiest, and most sensible method for the man who makes and sells anything to tell the man who buys that

something that he has an article to sell. It is regrettable, however, that many advertisers are ignorant of the proper use of their advertising space in trade papers, and blame the medium for poor results which are traceable to a wrong conception of what constitutes an advertisement. Their advertisements say nothing. "People do not read advertisements," says Charles Austin Bates, "for the purpose of being amused. They do not read them for the sake of the poetry or literature they contain. They read advertisements to acquire a knowledge of facts. Advertisements are business news. If they are not that they are nothing." There are a great variety of trade papers and they may be divided into two classes: social trade papers and practical trade papers. Advertising in the former class is an unknown quantity, and in the latter it is a known quantity. As a fair example of the latter class of trade papers an examination of the present issue of THE INLAND PRINTER is invited. No candid person will deny that in style and in the character of its contents it is eminently worthy of preservation by everyone in the trades to which it is devoted. Yet it is no special edition but is of a character similar to that issued each month. Each number is preserved by purchasers and subscribers, and the permanency of its advertisements are proved by frequent orders influenced by advertisements in the bound volumes of past years. The utility of the magazine is indicated by the steady increase in its circulation during the dullest months of the year. With this increase an advance of advertising rates has been made imperative. Advertisers using its pages now are obtaining fifty per cent more publicity than advertisers in its pages some years ago. Advertising values are gauged by quantity and character of circulation. THE INLAND PRINTER shows in the character of its contents that its chief circulation is among practical men — purchasers. Its circulation is greater than all the printing trade journals combined. It is therefore the cheapest advertising medium in the printing trade — for results.

THE COPYRIGHT LAW AND ILLUSTRATED ADVERTISEMENTS.

PUBLISHERS of copyrighted magazines containing elaborately illustrated advertisements, the artists from whose designs such illustrations are reproduced, and the advertisers who patronize such magazines and artists, are manifesting a keen and awakened interest in the prevailing discussions of copyright laws and decisions which relate to this important branch of periodical publication. A somewhat recent decision in point, by Judge Grosscup, of the Federal Court, of the Chicago district, has been the cause of much alarm to the advertising interests throughout the country, and by many persons vitally concerned in its bearings has been construed to mean that an advertising illustration, as such, and not as a work of art, is not copyrightable. How firmly this unwelcome interpretation of Judge Grosscup's ruling has become imbedded in public opinion, may be understood by a perusal of the following editorial which appeared in a recent issue of the *Keystone*. It reads as follows:

"ADVERTISING CUTS CAN'T BE COPYRIGHTED.—In this age of universal advertising it will interest our readers to learn that a decision was recently handed down by Judge Grosscup, of the United States Circuit Court of Illinois, to the effect that advertising cuts cannot be copyrighted. This decision was the result of a suit instituted by one firm to restrain a competing firm from using cuts alleged to be exact copies of cuts which were the property of and copyrighted by the complainants. The judge said that a comparison made it pretty manifest that some of these cuts or prints of the defendants had been copied by photographic processes, or otherwise, from the complainants' cuts or prints. The defendants took the position that the matter in question was not, in law, a proper subject-matter of copyright. The judge held that it was not. He said that the cuts or prints shown in complainants' sheets, in connection with their ornamental settings, might have such artistic merit as would support a copyright if offered as a work of fine art. But the United States statutes, as amended by the act of 1874, limit the right of copyright to such cuts and prints as are connected with the fine arts. And the complainants did not show that the author or designer intended or contemplated these cuts and prints as works of fine art. No copyright was asked upon them separately from the advertising sheet of which they were a part. They were not offered to the public as illustrations or works connected with fine arts, but as adjuncts simply to a publication connected with a useful art. 'The court,' said Judge Grosscup in conclusion, 'will not supply an intention that the author or designer has not avowed, or give to the cuts or prints a character and purpose different from what their surroundings indicate.' This help-yourself decision gives advertisers a free rein, but it is decidedly harsh on the now numerous ingenious illustrators of advertising matter."

To a representative of THE INLAND PRINTER, Judge Grosscup said: "While it would be manifestly improper for me as a judge to enter into a general discussion of this most interesting and important subject of copyrighted illustrated advertisements or to give utterance to remarks which might be, in substance, taken as advice to the public, I am not debarred from calling attention to what was covered in the decision to which the *Keystone's* editorial refers:

"The only thing decided in that case was that a sheet which purported to be purely and simply

an advertising sheet — in fact, a catalogue of a man's business — was not made copyrightable as a whole simply by the fact that it contained some cuts which themselves might have been individually offered for copyright.

"I did not hold that a catalogue containing cuts was not copyrightable, for that question was not presented; nor did I hold that cuts themselves works of art were not copyrightable, for the case in hand did not bring up that question.

"On these interesting points there have been notable decisions pro and con, the Lord Chancellor of England holding that the advertising cuts or illustrations in a copyrighted magazine were covered by the general copyright of its contents, while the Master of the Rolls decided that they were not. The former, however, is the superior or higher court. The case which came before me is now in the United States Circuit Court of Appeals, to which it was carried up on an appeal."

This authoritative explanation would seem to indicate, beyond reasonable question, that at least such advertising illustrations as are individually copyrighted, on the easy presumption that they are works of art, can be held under the copyright protection and that advertisers who go to the expense of attracting attention to their wares by assistance of the artist's skill, as thousands now do, have reason to believe that the law and the courts will guarantee to them the exclusive right to the use of such illustrations. Beyond this, the question of the validity of a "blanket copyright" as extending to the illustrated advertisements contained in a copyrighted sheet would appear, from the judge's interpretation of his own decision, to be still open for discussion. At worst the outlook for the enterprising advertiser, the publisher of the copyrighted magazine and the artist by or for the benefit of the former is not so black as some would paint it.

Written for THE INLAND PRINTER.

VALUE OF THE PEN STROKE.

BY ED H. M'CLURE.

THE progressive job compositor strives to acquire such knowledge as will be of the greatest use in the easiest way and least time. It is with due consideration of this aim that an article on the above subject has been prepared, and the selection of specimens illustrative of the text made from work ordinarily executed.

The simple embellishments afforded by the "homemade" pen stroke are of such a gratifying character that they do not seem likely to very early outlive their usefulness. When I specify "homemade," it is for the reason that slight experience enables one to work up various forms which are usually preferable to the founder's offerings, the effectiveness of which are soon dulled by becoming commonplace. Not only does originality in design contribute to their value, but also the constantly increasing uses to which they may be put, among which is the avoidance of the ever-perplexing difficulties occasioned by double-catch or semi-catch and semi-display lines.

Herewith are submitted a few examples, conveying an idea of the forms possible of creation



EXAMPLES.

with a couple of files and an old dull knife or chisel. Material is of slight consideration, as there is usually a superfluity of worn and battered brass rule, which would otherwise be useless.

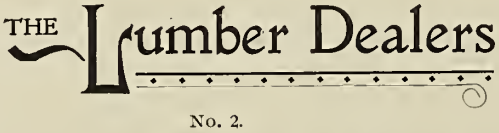
Slight inspection will enable the observer to comprehend the methods pursued in working up the styles here presented, and I will simply explain



No. 1.

that after manipulation the piece should be rubbed, face down (squarely), on flat stone surface to remove burs and other defects.

By devoting such time as cannot more profitably be put to other purposes, and endeavoring to give a perfectly finished appearance to each piece, the printer will be certain of more satisfactory results



No. 2.

than by pounding them out in a hurry when he happens to need them.

No. 1 shows the pen stroke in combination with the initial, the joining end of the pen stroke being cut out so that the face overlays the shoulder and meets the body of the letter. Classing the treatment of the word "Cazman's" as of the semi-

display order, the pen stroke here commends itself, as in many similar exigencies.

By reference to the two cards composing the left half of No. 3 will readily be discerned the desirable compactness the pen stroke has permitted in an instance which would usually necessitate a couple of catchlines and consequent curtailment of space.

No. 4 and the upper right-hand corner of No. 3 present a feature of distinction in that the pen stroke, in combination with the initial, facilitates the keeping down to harmonious proportion of a line which if made full or otherwise arranged would likely encumber the whole page, at any rate a similar effect could not be more easily attained.

E. A. SCHAEFFER & CO.

Dealers in Flour, Feed, Grain and Hay.

80 & 82 WEST MAIN STREET,

TELEPHONE 280. Springfield, Ohio.

I. N. PANGLE,

Teams Furnished for Country Routes. Livery and Feed Stable.

HAS DONE ALL THE CIRCUS WORK FOR PAST 16 YEARS.

No. 207 East Market Street,

Telephone No. 88. LIMA, OHIO.

REFERENCES.—Barnum & Bailey's Greatest Show on Earth. Buffalo Bill's Wild West and Congress of Rough Riders of the World.

W. C. TIRRILL & CO.,

Licensed BILL POSTERS

Members Associated Bill Posters' Association of the U. S. and Canada, and Bill Posters' Association of the State of Ohio.

Office, 216 W. Market St. 'PHONE 56. LIMA, OHIO.

YOU WILL FIND US JUST EAST OF PUBLIC SQUARE ON MARKET STREET AT

The HARROD

WE have just remodeled this hotel at great expense and are prepared to take the best of care of the traveling public. We claim ours the best hotel in the city. Our bar is stocked with the finest, our sample rooms unexcelled. Give us a call. OPEN ALL HOURS.

ATTLEBERGER & SNYDER, Proprietors.

RATE, $2.00. LIMA, OHIO.

No. 3.

No. 2 and also lower left-hand corner of No. 3 evidence the strength of the pen stroke in propping up the irrepressible word "the."

No. 5 displays still another phase of the ornamentive value of the pen stroke.

We have Furnished these to
Barnum & Bailey.
Hanlon Bros.
Vernon Bros.
Long & Edwards.
The Human Bat.
The Flying Dillons.
The Dunhams, Etc.

THE AMERICAN NET & TWINE COMPANY,

HEADQUARTERS FOR *Trapeze Nets*

We also make THEATRE NETTING, BANNER NETS, and all kinds of Nets for every purpose.

ESTABLISHED 1842. Address, 199 Fulton St., NEW YORK.

No. 4.

Written for THE INLAND PRINTER.

BACKING ELECTROTYPE SHELLS.

BY F. J. HENRY.

WHILE there is no advantage, generally, in making shells very heavy, it is a positive disadvantage to remove them from the battery before they are sufficiently thick so they can be handled without danger of injury to them. The trifling amount saved in copper by a light shell may be the cause of much extra time being spent in finishing the plate and the work being unsatisfactory in the end. Sometimes a printer will say, "I need only a dash of copper, as I have but a short run on the job; get it out quick, please." As a rule the word please is omitted. Light shells are likely to make trouble in consequence of the backing metal running through to the face and holding there so firmly that in removing it the tops of letters are torn away, and unless there is sufficient body to shells so that blanks will sustain the weight of the backing metal they will be carried down, distort the shell and tip the letters, thereby spoiling the plate for passable printing. In some foundries it has been the practice to back shells as taken from the wax, more or less of which always adheres to the shell, but at present the custom is to wash the shells with benzine or hot lye; the latter is, of course, the cheaper and—so far as risk of fire goes—the safer material to use. If shells are permitted to become dry, there will form a film or oxide which makes it more

National Hotel

S. E. CAROTHERS, Proprietor.

Terms, $2.00 per day.

122-126 FIFTH AVENUE,

Telephone 47-4. McKeesport, Pa.

No. 5.

difficult for the tinning acid to act properly; so it is advisable to lay them in a tank or tray containing water to which there has been added a little sulphuric acid, which will keep the back of the shells bright. They should be rinsed with clean water before applying the tinning acid. Cuts are very likely to be below type-high, so it is necessary that they be underlayed before molding, but when they are mounted on wood there is no certainty that the pressure in molding will not force them below the face of the type. Cuts on soft wood usually settle under each impression in the molding press, so that it is impossible for the workmen to make just the proper underlay to have the cut and type on the same level in the mold. And a small difference is not readily detected, the molder being sometimes misled by the wood springing back after having been relieved from pressure; so it is important that each shell be inspected and any low cuts be brought up. This can usually be readily done by laying the shell, face down, on a smooth plate and with a not too sharp pencil of wood going around the margin, exerting only sufficient pressure to force the cut to the level of the type. When a cut is very low in the mold, it is usual, after it has been blackleaded, to draw a line in the wax around the cut with a needle or a knife, leaving a little space at each corner for a connection. The cut being attached to the other part of the shell by the small connections at the corners, there will be but little liability, when bringing it to the proper level, of so bending the shell as to injure it. This method should not be employed if it can be avoided, as, in backing, metal will run through the shell and may cause much work in the finishing room. As there is always a possibility of there being holes in shells, even when the leading machine and the battery are in good working order, the workman should never omit to hold each shell up to the light and see whether it is sound before applying the tinning acid. If there are holes which seem likely to cause trouble, an application of plumbago to the face of the shell will, if the holes are small, usually prevent metal from running through. Some workmen use for the purpose a mixture of whiting and water, about the consistency of cream and applied with a brush. This is also used to coat the face of half-tones when they are to be backed up, to prevent metal from sticking to the face; the copper being bright, it is necessary that there should be some protection, as it is almost impossible to prevent some acid and metal from getting on the face, from which it is difficult to remove it without leaving a blemish. Electrotype shells usually have sufficient wax and plumbago on the face to afford protection against the action of tinning acid.

In making tinning acid (chloride of zinc) it is important that the acid (hydrochloride) be of good quality, and of full strength. It is usually advisable to purchase it in small quantities, say, half a gallon at a time, and from a dealer who has sufficient trade to use a carboy in a short time, as the acid weakens by exposure to the air. Acid can be bought cheaper by taking a carboy than in smaller quantity, so where there is considerable used it is economy to order one or more carboys, but the acid should be drawn into glass stoppered bottles, in which, if filled quite close to the stoppers it will keep its strength a long time. For making tinning acid use a large earthen pitcher, which should not be more than half filled with acid, into which put at least half a pound of zinc to each pint of acid. As the fumes which arise are very objectionable the operation should be carried on in the open air or in a situation where there is no liability of the gas being inhaled. The best arrangement is to have an opening into a spare chimney flue in which the pitcher can be placed; a door at the opening will be of material assistance in preventing fumes from entering the room. There should be an excess of zinc in the solution. If some remains undissolved it is evidence that there was sufficient put in the pitcher. Do not throw away the pieces, they will be good for the next portion. Some persons recommend the addition of sal ammoniac (chloride of ammonium), about one ounce to a quart of the saturated solution, but it is seldom used. Several times in my experience when there was difficulty in making shells take tin properly the cause was found to be weak acid. Unless the acid is strong it does not dissolve sufficient zinc to make a fluid of proper proportions for the purpose. It must not be supposed that the result is the same whether the acid is weak when the zinc is added or whether water is added after the zinc is dissolved; there is quite a difference in the amount of zinc taken into a given quantity of the solution. For use the solution must be reduced by the addition of water. The amount of water depends so much on the strength of the acid that no hard and fast rule can be given here. A very good guide is to add water until the acid is sufficiently reduced so there will not be any salt show on the top of the backed plate when cold.

(To be continued.)

BOOK BOARDING APPARATUS.

This invention provides a simple mechanism for bookbinders' use by which to accurately bind and stop the boards and books in proper relation in piling. It comprises a base frame with front and rear guideways, a carrier in the front guideway having an adjustable end stop, there being underlying supports adjustable on the front guideway and having extensible sections, while side stops movable in the rear guideway have adjustable stop portions, with other novel features. It is designed that with this improvement an inexperienced person shall do more and better work than a skilled workman in the old way, the machine automatically gauging the books and boards as the piling proceeds.—*Scientific American.*



VIEW OF HOT SPRINGS, ON CHESAPEAKE & OHIO RAILWAY.

SPECIMEN OF "CHEMIGRAVURE" WORK, BY COURTESY OF EARHART & RICHARDSON, CINCINNATI, OHIO.

Two printings.

Written for THE INLAND PRINTER.

PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.

THE business of the patent attorney always feels the depressing effect of a presidential campaign. The number of applications for all classes of inventions materially falls off. During the past five weeks the number of patents relating to the printing interests granted did not exceed a "baker's dozen." These patents were, however,

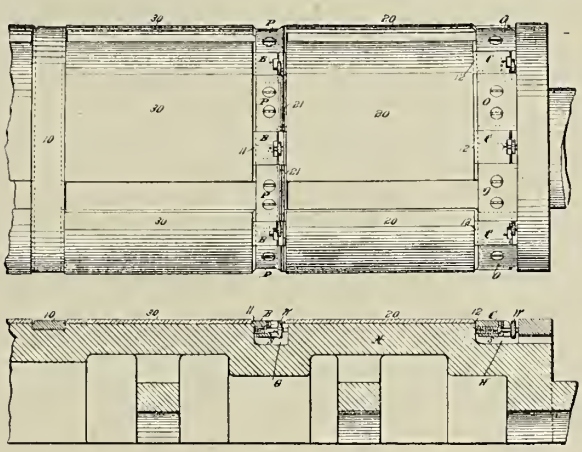


FIG. 1.

quite diverse in their character and a number of the inventions possess decided novelty.

The first patent to be considered was granted to Robert Hoe and others, of New York City, and covered a stereotype plate holder invented by Stephen D. Tucker, of the same place. The manner in which the holder is used in connection with a cylinder printing machine is shown in Fig. 1. Abutting plates with narrow margin spaces between them may be securely held upon the cylinder and be capable of independent removal, no matter how many sets of plates the cylinder carries, considered lengthwise. In a groove in the cylinder the inventor places a series of clips alternating with spacing or holding blocks. Each clip consists of a clamping carrier actuated by a screw-threaded shaft. The shaft is turned by a milled wheel to advance or withdraw the clamping carrier to engage or release the beveled edge of the plate.

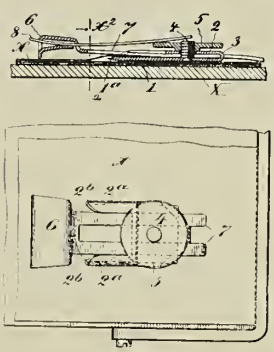


FIG. 2.

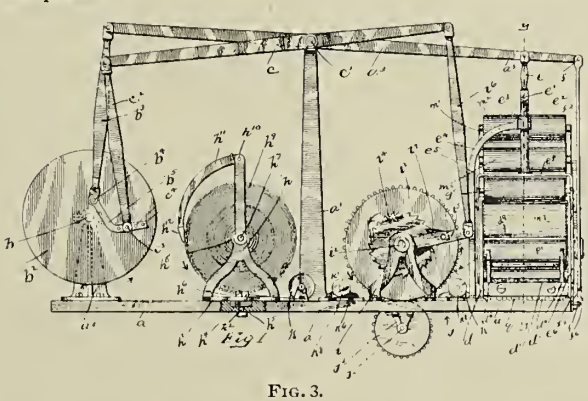


FIG. 3.

Fig. 2 shows a feed-gauge patented by Edward L. Megill, of Brooklyn, New York. The base comprises a broad pin and a clamping plate having jaws, the pin and plate being connected by a spring tie-piece and the jaws serving to clamp the platen sheet to the lateral edges of the pin. The gauge-head has a tang playing freely between the clamping plate and pin after the base is clamped to the platen sheet. A

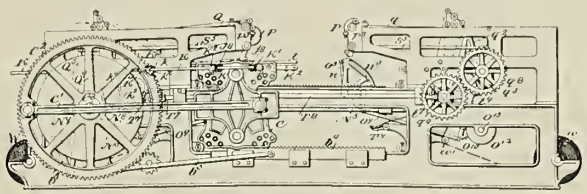


FIG. 4.

single thumbscrew serves to hold the gauge-head in any desired position and also to clamp the base to the platen sheet. The gauge-head has chamfered recesses at its lateral edges and a smooth surface where it rests upon the platen.

The printing machine shown in Fig. 3 was patented by Harry J. Heimberger, of Columbus, Ohio, and is especially designed for printing cards and small circulars. Two "walking beam" levers are employed, as shown. They are driven by a common eccentric wheel. The short one serves to advance the strip of paper intermittently, the length of feed being regulated by the adjustment of the link at the left. The long one serves to ink the type, make the impression by reversing the type form and pressing it down upon the web. The printed part is then severed by means of a knife.

Henry F. Bechman, of Battle Creek, Michigan, was the inventor of the printing press shown in Fig. 4, and the

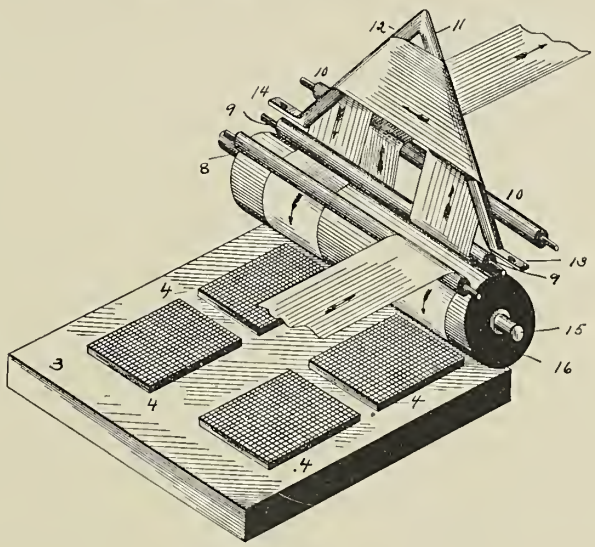


FIG. 5.

patent therefor has been assigned to the Duplex Printing Press Company, of the same place. The patent describes the invention as "an improvement in stationary bed and locomotive-cylinder, sheet-printing perfecting presses." The lower impression cylinder receives sheets of paper at each end of its travel, cut alternately from different webs. The sheet, after being printed upon one side, is transferred to the upper impression cylinder by means of a vibrating, sheet-transferring mechanism. The upper cylinder prints upon the opposite side of the sheet and delivers a perfected sheet at each end of its travel, thus giving double feed and double delivery.

Henry A. Wise Wood, of New York, invented the perfecting press shown in Fig. 5. It is described as an improvement upon the Stonemetz press of 1888. The forms are arranged side by side upon a stationary bed, and a single

reciprocating impression cylinder is used, which is double the ordinary length. The web is printed upon one side, turned, and printed upon the other side upon the same impression cylinder. The advantages claimed are that the path of the web through the press is very short and direct and that the operation is very rapid. The patent has been assigned to the Campbell Printing Press and Manufacturing Company of New York.

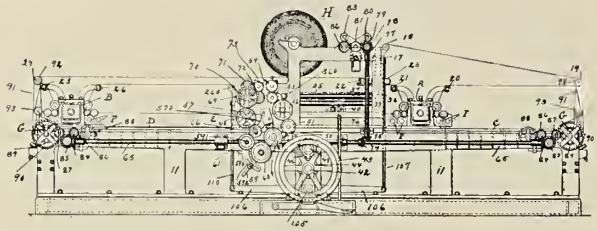


FIG. 6.

The same company also holds by assignment the patent covering the press shown in Fig. 6, invented by Louis W. Southgate, of Worcester, Massachusetts. The purpose is to improve upon the Stonemetz press, referred to above, but without substantially altering the arrangement of beds and cylinders. The inventor uses a set of continuously running cutting cylinders in connection with means for varying the feed out of the web. The cutting cylinders travel a little faster than the web so as to draw the end of the web forward.

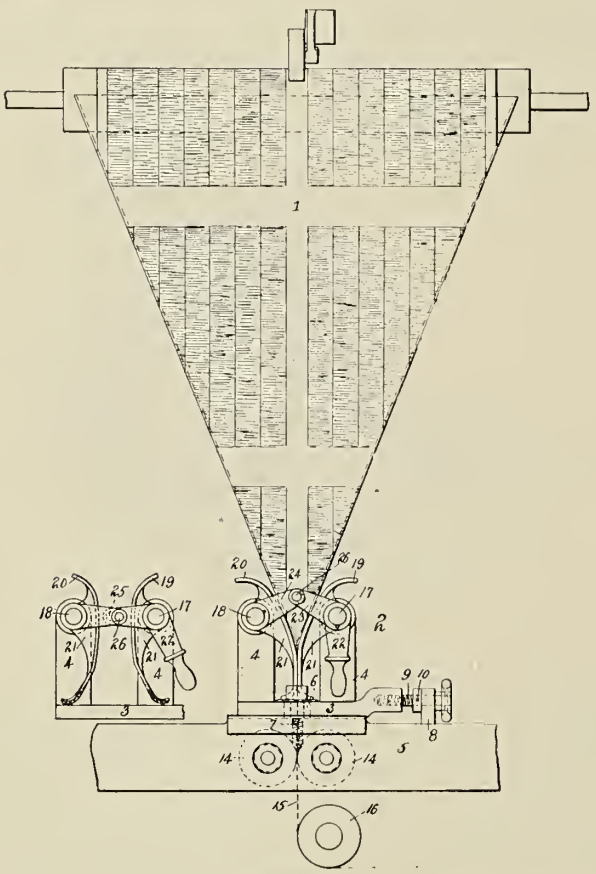


FIG. 7.

Fig. 7 illustrates an improvement in fold-creasing and fold-laying devices for printing presses invented by Samuel G. Goss, of Chicago, Illinois, and assigned to the Goss Printing Press Company of the same place. At the apex of the V-shaped former is arranged a carriage which can be adjusted sideways. Upon this carriage are two shields of spring metal, which can be drawn apart by a hand lever to facilitate threading the web and closed with any degree of tension when the paper is being folded. In place of spring shields spring-pressed rollers may be used if desired. It sometimes happens that the paper is not evenly and regularly wound upon the rollers, owing to the fact that there is a slightly varying thickness of the paper, or because of varying tension upon the web. When such a roll is in the press the central margin of the web does not easily follow exactly the point of the former, but is thrown a little to one side or the other of it. By adjusting the carriage itself this tendency is counteracted.

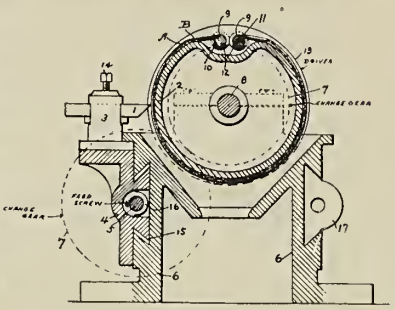


FIG. 8.

Noah S. Amstutz, of Cleveland, Ohio, received a patent covering a new method of engraving. He first produces a photo-gelatin sketch or other relief surface of the subject, which is to be reproduced by any well-known process. This is mounted upon a rotatable drum, as shown in Fig. 8, and over it is placed a reproducing sheet of yielding material, such as gelatin, celluloid or soft metal. The drum is then rotated, and a cutter, which is set with its point at a predetermined distance from the support, engraves the outer

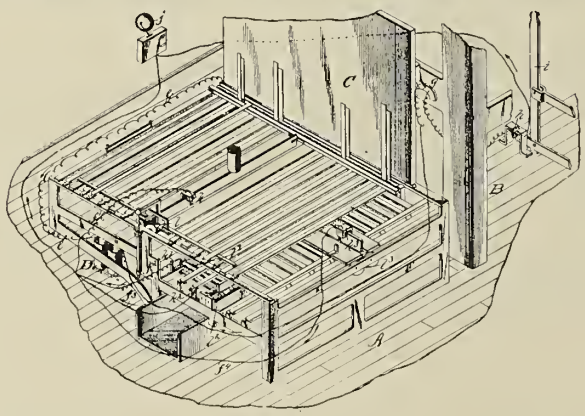


FIG. 9.

sheet to correspond with the thickness of the inner sheet. It is claimed that a cut of twenty square inches surface can be made in two minutes' time.

James P. Neilan, of New London, Connecticut, received a patent for the alarm device for folding machines shown in Fig. 9. It is used in connection with printing presses and will indicate automatically the condition of the work, and by means of the electrical alarm warn the attendant when the folder is in operation and also when it does not operate properly.

The last view (Fig. 10) shows a detail of a typesetting machine invented jointly by L. K. Johnson and A. A. Low, of Brooklyn, and assigned to the Alden Type Machine Company, of New York. The improvement is especially designed for use in

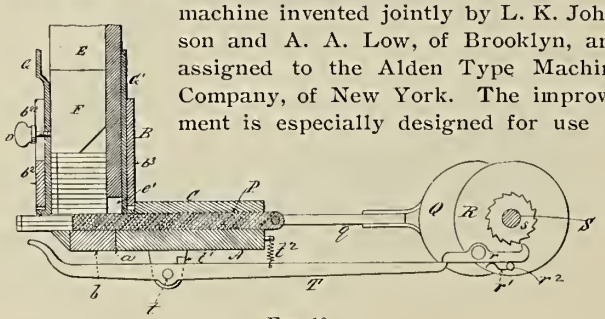
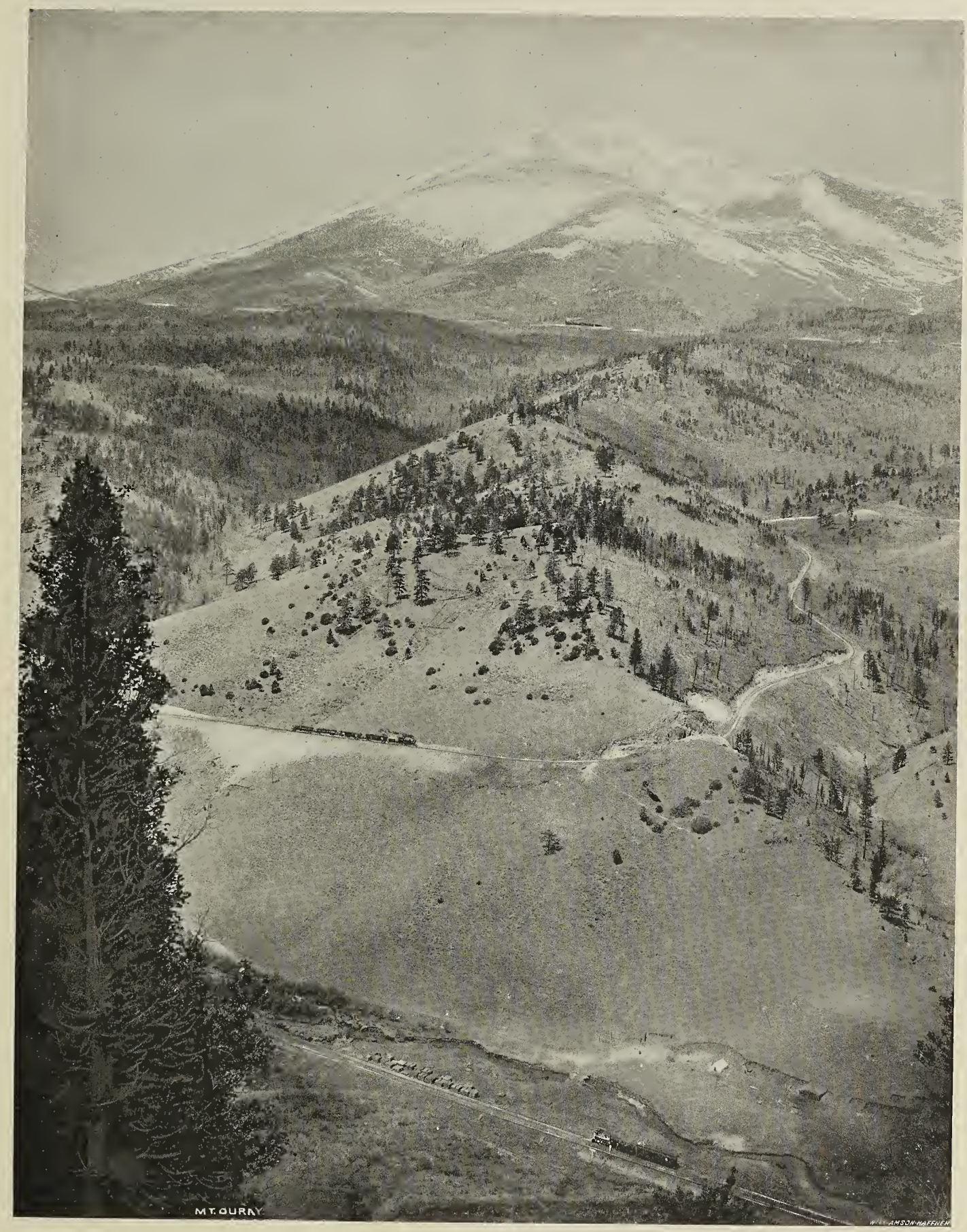


FIG. 10.

connection with the patentee's system of arranging the types in the containing channels in words or combinations, the several types forming which are forwarded and removed simultaneously.



MOUNT OURAY, COLORADO.

Half-tone by
THE WILLIAMSON-HAFFNER ENGRAVING CO.,
Denver, Colorado.



THE PYRAMIDS.

From a photograph.

Half-tone by
BINNER ENGRAVING COMPANY,
Fisher Building, Chicago.

Correspondence

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

GRADATION OF TYPE BODIES.

To the Editor: WINONA, Minn., Oct. 10, 1896.

We have not yet begun to utilize the possibilities of the point system. Our gradation of type bodies is still practically the same as twenty years ago. We are using point bodies, but those bodies are as close approximations as possible to the bodies of the old system. I regard the introduction of the 15-point body for job types as an important step forward. The gap between 12-point and 18-point is too large, and there is no excuse for casting 14 or 16 point types (except titles). Of course, the unit of our present system is the point—a unit which is far too small to be of any use as a guide to the proper gradation of type bodies. The sizes of job type in common use are 6, 8, 10, 12, 18, 24, 30, 36, 42 and 48 points. Excepting the 8 and 10 point bodies, the other sizes are all multiples of 6-point. If we include the 15-point body, the greatest common divisor would be three points. This would then be the natural unit of our system. I would suggest the adoption of the 9-point size for job faces in place of the 8 and 10 point. We would then have a perfect gradation of bodies, with easy justification by means of 3-point leads. The old bourgeois was in disfavor by reason of being a bastard body, and the prejudice against it seems to have been continued against the 9-point size. There is not a single modern job face made on 9-point body. I believe that the new size would be found to fill the place of 8-point and 10-point in jobwork very satisfactorily. Only those printers who use 9-point body type can appreciate the convenience of the size. In my opinion one large font of 9-point body type is much more useful in the small or medium size job office than small fonts of 8-point and 10-point. However, my plan for the discontinuance of 8-point and 10-point has reference only to job faces. I invite the criticisms of other printers. ALLYN A. YOUNG.

WANTED—INSTRUCTION IN DRAWING.

To the Editor: CHICAGO, ILL., November 2, 1896.

Are there any artists in the country who are willing to contribute an article or two, with illustrations, on "How to Learn to Draw"? A few timely remarks on the proper subjects, exercises, etc., and materials for pen-and-ink drawing for beginners, would be received with delight and gratitude by hundreds of young printers. Who is the artist who will put us on the right track? W. S. C.

TYPEWRITTEN COPY A BENEFIT TO THE COMPOSITOR.

To the Editor: BUFFALO, N. Y., November 13, 1896.

Typewritten copy is really a benefit to the compositor, at least in so far as newspaper work is concerned. The greatest benefit is in the saving to his eyes. Even with the best of copy there is a concentration of the sight necessary which is making the linotype scowl the trade-mark of the newspaper printer and the use of glasses very common; and good pen copy is very apt to deteriorate into lead-pencil copy, which, in combination with gaslight, will ruin a man's eyes about as quickly as anything. But it is not the operator alone who is benefited by typewritten copy. It is handled more quickly and easily by everybody in the circle from editor to copyholder. The time saved by the operator in handling the copy for 35,000 or 40,000 ems is quite an item. The typewriter settles all arguments as to whether an uncertain hieroglyphic is a cap I or a J, an L or an S, im or un or any other mystifying combinations occurring in proper nouns, and which the average writer seems to think the compositor ought to know or that he has plenty of time to consult a directory. Any doubts Mr. Parker may have on the MS. subject will be dispelled if he hangs around the composing room when the "Morning Mail" or "Neighborhood News" is running. There are men who cannot turn out good copy with a typewriter, but just think what those men do when they handle a pen, or a pencil! Following copy, even as to errors, is quite natural, because the operator is putting copy into "type" at the same speed the writer puts his story into copy. The operator has plenty of troubles of his own, Mr. Parker, without thinking for somebody who is paid for that himself. Besides, when the compositor does think, the only time he hears of it is when he thinks wrong, and a "ring" fixes the responsibility for the careless work. HUGH WALLACE.

A HINT TO WOOD FURNITURE MANUFACTURERS.

To the Editor: CHICAGO, November 4, 1896.

Most printers in locking up forms have occasion to use nonpareil reglets to make quoins fit at one time or another, and often wish wood furniture manufacturers would make a piece say 4 picas one way and 4½ the other. It would be a great convenience to have a piece that could be rolled over and give the extra width, instead of having the four-piece square as at present made. If any manufacturer can use that hint he is welcome to it. LEON IVAN.

COPYRIGHT FOR AMERICAN ENGRAVERS.

To the Editor: CHICAGO, November 5, 1896.

I note with great pleasure the article on page 156 in the November INLAND PRINTER. I have also carefully read Mr. Horgan's article, and I believe it is about time that the American engraver asserts his rights. I wonder if the engravers have ever considered for a moment how ridiculous it is to have a law enacted permitting only photographs, books, chromos and lithographs to be copyrighted; but if I want a beautiful original design which is reproduced by half-tone or zinc etching copyrighted I cannot do it. The law does not give me protection, simply because when this copyright law was taken by the publishers at large they had it drafted to suit themselves.

Now, why should there be this distinction in giving a lithographer the privilege of copyrighting his subject or his creation and not giving an artist or an engraver in black and white the same privilege? When one considers that black and white illustrations prepared in the United States are in the majority over lithographs, chromos or photographs, then it seems very strange that such a law should have been passed without the engraver asserting his rights. In my own case I did not know the extent of the copyright law until about a year ago, when I made application to the Librarian of Congress at Washington for a copyright on a design to be used as an advertisement in various publications, and was surprised to find out that an engraving or design could not be copyrighted. I could copyright a title to a publication, but could not copyright a design for advertising purposes, and it was then I looked into the copyright law fully and found out that the engraver had no protection at all. I could get out a letter of patent, which of course means quite an expense, but why is it a line should

be drawn between an engraver and lithographer? For instance: I prepare a very handsome and elaborate design for some large advertiser in America, which costs from $100 up; why can't I be protected from someone else copying this design, which is repeatedly done, for a small amount, the same as the lithographer is protected? But we do not get this protection for $1, but must go to the expense of getting out a patent.

Now, I understand that the reason some of the leading engravers of America do not wish to express their views on this subject is because some of their contracts are with publishers, and by expressing their views they would simply antagonize a customer. I believe the first thing we should look after is our own interest. Look out for number one first. I wonder if this same man would hesitate to let a customer of his who is a Democrat know that he was going to vote the Republican ticket? Would he be afraid to show his colors for fear of losing a customer? I would not for a moment hesitate to show my colors. Therefore, if a law has been enacted and is in existence today which is injuring my interest and the interest of others in the same line of business, I believe it would be a credit to each and every engraver to come out in their true colors and say that they are in favor of a change in the copyright law to such an extent that their interest will be as much protected as the interest of the publishers of America. Have not we the same right, as American citizens, to favor the enactment of a law that will protect our interest as much as the publishers' interest is protected? If not, I would like to have someone tell me why not. Still the photo-engravers of America have never shown any disposition to favor any suggestion that will prove of universal benefit, and I doubt whether anything can be done to accomplish a change that will benefit us as much as the photographers, lithographers and publishers.

I believe it was about a year ago that I wrote an article on this subject for your publication, but I have never heard anything about this from any of the photo-engravers. They seem to know very little about the law of self-preservation, and when they once realize what that means, then I believe they will open their eyes and see how blind they have been in the past.

I hope that THE INLAND PRINTER will take this matter up in the interest of the American engraver, and assure you that I shall be very much pleased to hear from various engravers on this subject. OSCAR E. BINNER.



Photo by Geo. H. Luther, Chicago.

DINNER TIME IN THE BARNYARD.

NOTES FROM SCOTLAND.

To the Editor: EDINBURGH, October 28, 1896.

Typesetting machinery has been recently introduced into the three daily newspapers of this city, and while the displacement of hand compositors has been up till the present very limited, it is expected that very quickly a large number will be thrown out of employment. A Dundee newspaper which introduced the linotype machine less than a year ago, to utilize the compositors displaced started a new weekly journal, but all newspaper proprietors in similar circumstances can hardly be expected to do likewise.

The annual Trades Congress of Great Britain was held in Edinburgh last month. The printers' representatives were greatly in evidence at that meeting, for at their instance the Congress passed a resolution excluding from its meetings reporters of nonunion newspapers. As all the daily newspapers of Edinburgh are produced on nonunion lines, the result was that after the resolution was applied there was no report at all of the proceedings of the Congress in any of the local dailies, a result which, if it was a victory, was of very doubtful advantage. The proceedings of such a representative body as the Trades Congress ought to get every publicity that is possible, otherwise the very purpose of its meeting is defeated, and the friends of trade unionism should deplore such short-sighted tactics. A large section of intelligent unionists condemn this policy of exclusion.

The Edinburgh Typographia are about to open their winter campaign, and a most interesting programme of lectures, etc., has been prepared. For the opening lecture, on November 3, the committee has been able to secure the services of the distinguished Professor of English Literature in Edinburgh University—Professor George Saintsbury—his subject being "Elizabethan Pamphlets and Queen Anne Essays as Steps Towards the Modern Periodical." Other lectures are—"Printers' Eyesight," by an ophthalmic surgeon; "The Two Greatest Stars in the Literary Firmament"; "Plant-Life" (a botanical lecture); "Origin of Type and Type-Bodies, with special reference to the Casting-off of MS. Copy"; "Electricity in Printing Works"; "Tom Hood: His Life and Works"; "The Progress of Three-Color Printing." There is to be a reception in the Public Library, and a lecture on "Book Illustration," to be enriched by an exhibition of specimens, of which the

Library has an admirable collection. The papers by members are reintroduced, there being four on the Syllabus—"Some Curiosities of Books"; "Session Papers" (a kind of law printing peculiar to Scotland); "Early Scottish Printers"; "The Warehouse Department." There are also to be three classes for compositors (senior and junior, and for music setting); and a class for machine printers. Altogether the session promises to be in nothing behind its predecessors. The lecturers are in the highest rank, including three professors, and the class results have in the past been all that could be expected. The Town Council has made a grant of £100 to the association's funds.

An action has been raised in the Court of Session by three nonunion compositors against the Executive Council of the Scottish Typographical Association for alleged libel; each of the pursuers claiming £500 damages. The S. T. A. in its annual report published the names of the pursuers in what was headed "The Register of Rats." This register contains the names of those who have gone into nonunion houses, and have consequently been expelled from the trade society for so doing. The defenders plead that the term "rat" only means that the person to whom it is applied is a nonunion workman, and that it does not imply any reflection on the character of the person so described. They also plead that the pursuers have suffered no injury by being so described, and that therefore the action is incompetent. As the issues are only now being adjusted for jury trial, it will be a considerable time before the case comes on. But it has caused quite a flutter of excitement in printing circles, and already promises to be a good thing for the lawyers. G. F. S.

CREATION OF STYLES IN TYPE FACES.

To the Editor: PROVIDENCE, R. I., October 19, 1896.

In the September number of THE INLAND PRINTER Mr. A. P. Faling has, I think, touched upon a point worthy of consideration, namely, changes in type faces.

That changes, not only in type faces, but in all branches of the allied arts, are continually going on is an ever-present fact; but in viewing such changes, if we look for advancement, we shall, in the majority of cases, find but little cause for satisfaction. By what standard of beauty can it be judged? Fixed standard we have none, and who shall say whether or not the highest development of a particular style is excelled by the highest development of another period upon antagonistic lines?

In reviewing specimens of but a few years back we are occasionally somewhat surprised to find that our ideas of the artistic in relation to faces then extensively used have so changed that the result of our judgment upon them is decidedly different, indicating very clearly that our immediate ideas are largely governed (to a greater extent, I think, than is generally recognized) by present-day tendencies. Neither can it be said that there is possible a development of the more symmetrical, for that is exhibited in the highest degree in such older faces as the Gothics, Old Styles, etc. Indeed, can there be named any *new* characteristic that it should be the aim of the designer to inculcate in his productions?

There can be found no possible parallel in the advancement of machinery which Mr. Faling suggests. Between facilitated mechanical operation and artistic development there is no analogy. The Parthenon, the "gem of the Periclean era," shows an artistic development we have never since obtained, while our mechanical ingenuity, as expressed, for instance, in the typesetting machine, the triumph of but a few years, was something absolutely unknown to the Hellene.

Let us see what are the bases of formation to which the originator of a new face must conform to produce a salable, or what is known as a taking product. That it should be thoroughly readable is the first and most important factor; otherwise whatever "good points" it may contain, they are, through this lack of plainness, largely discounted in its commercial value. Symmetry follows in importance; a perfect balance of the lettering appeals to the artistic sense, and often partially covers more or less serious faults which are not immediately apparent owing to its influence. Fully as much as this holds true in combinations—as in the completed work—it also holds true in the individual letter, whether it be on "Erratic" or a "Gothic," subject always to the necessary conformation of readableness.

Sentiment aside, then, the type founder must produce a face which, while possessing these two important features,



Photo by Geo. H. Luther.

"PLAYING CIRCUS."

shall also possess certain "new" attractions. That "a MacKellar can dictate typographic styles to the printers of the land" seems to me a decidedly erroneous view. It would appear that two, at least, are the most prominent among the general causes, as causes of deviation from existing styles—each modifying or accelerating the actions of the other. It has been shown by a writer* of considerable eminence that all change, whether we call it progression or not, is rhythmic. From the "periodicities of the planets" to the most minute terrestrial details the law is all-pervading; and it is to this undulatory movement that we must look as the general cause of particular characters repeating themselves (that is in the main, not usually in detail), at intervals of longer or shorter duration—the strength of the repetition depending chiefly, though not wholly, on its former intensity. While in the variations of the productions of the type founder's art this must be ascribed as the general cause, the special causes by which the results are actually accomplished are probably as further suggested:

The first of the two causes above mentioned would appear to be the familiar law of "supply and demand." The type founder finds that there are certain tendencies in the demand; that there are increasing orders for a certain style of face, and correspondingly decreasing orders for other styles, and varies his product accordingly. By this means, in the course of time, faces bearing certain characteristics fall into disuse, while others bearing more or less unlike features supply the changing demand. The demand is, however, in many cases but a reaction upon the productions of the designers—whom I look upon as the second

* Herbert Spencer's First Principles, Part II.

cause — the designers themselves being affected by a variety of causes more or less complicated. Thus a designer for a type founding company, observing development of a more or less distinct nature in the kindred arts, produces a face corresponding to those developments, which has a "run." The demand for letters of a similar kind increases, reacting upon the originator's productive genius, resulting in like designs. In describing the action of that which has a circular motion, it is difficult to give preëminence to any particular part and assign a principal cause. The movements of supply and demand, demand and supply, must, however, govern the results, whether by the methods indicated or not.

In advancing this argument against "the dictates of a MacKellar," I would say that it may not be *entirely* correct, though to me apparently so, and an easy explanation, and would be pleased to see the expression of contrary ideas should others entertain them. HAROLD E. NOCK.

SUGGESTIONS FOR TYPE FOUNDERS.

To the Editor: POUGHKEEPSIE, N. Y., Nov. 10, 1896.

I have often wondered why, in most *italic* fonts, and those made by the best founders, too, the capital *C* should so overhang the body of the letter that it rides on the following one, especially if it be an *h*, *l* or similar letter. Invariably the result is the breaking off of the top of one or other of the letters. In order to prevent this, in fine work, the compositor is obliged to insert a hair space between them to overcome this defect. This is also often the case with the capital *W*. It would seem to me that this could be obviated somewhat by placing it more in the center of its body, or by using a trifle more metal in the body. In some script fonts I also find there is too much shoulder before the letter on the body of capitals *C* and *W*. If it is necessary, to allow for overhanging letters, the compositor need only put in the required space, whereas, in a close line he is compelled to leave too much. It also adds weight to a large font. These are small things to look at, perhaps, but faulty, nevertheless, and there should be a remedy.

A. R. WHITING.

INSTRUCTIVE INTERVIEWS — HENRY ROSEVEAR WINN.

AMONG the printing houses in America noted for the fine quality and originality of their work, that of Winn & Hammond, 152, 154, 156 Wayne street, Detroit, Michigan, has a prominent place. At the request of THE INLAND PRINTER they submit a specimen of their average work in the insert page opposite hereto. In an interview with Mr. H. R. Winn, the senior member of the house, he stated that he was born in London, England, on December 10, 1851, and that he received a common-school education until he was fourteen years of age.

The following questions were asked Mr. Winn, to bring out those points in his experience most calculated to interest young printers:

"Why did you select the printing trade?"

"It was selected for me by my father. Being a blank book manufacturer, he thought it best to bring me up to a trade that would work to advantage with his business."

"What was your experience as an apprentice?"

"I commenced as hand-roller boy, graduated from that to hand pressman, and from that to work on a Wharfdale cylinder, at which I had about eighteen months' experience. The time spent in the pressroom was about three years, the other four being devoted to composition."

"What aid was given you by foreman, employers or journeymen?"

"Before becoming an apprentice I served three months on trial. I gained very little knowledge during these three months, for the reason that my fellow-employes guarded very closely all matters pertaining to the business. However, when I became an articled apprentice, it seemed to me that I was taken at once into their fellowship — I received every aid for the asking. In fact, the whole purpose of the journeymen seemed to be to make me as competent a workman as possible. Here is a copy of my apprenticeship indenture which you may find interesting:"

THIS INDENTURE witnesseth that Henry Rosevear Winn, of No. 4 Wellington Terrace, Stonebridge Common, Dalston, in the County of Middlesex, son of Henry Winn, of No. 4 Wellington Terrace, Stonebridge Common, Dalston, as aforesaid, doth of his own free will and accord, and by and with the consent and approbation of his father, testified by his executing these Presents, doth put himself Apprentice to James Henry Roberts, Printer, of 6 East Road, City Road, in the Parish of Saint Leonard, Shoreditch, Middlesex, to learn the Art, Trade, or Business of letter press printing in both departments, namely, as compositor and pressman, and with him after the manner of an apprentice to serve from the tenth day of December one thousand eight hundred and sixty-five until the full end and term of seven years from thence next following, fully to be complete and ended.

During which term the said Apprentice his Master faithfully shall serve, his secrets keep, and his lawful commands obey; he shall do no damage to his said Master or his Goods, nor suffer it to be done by others, but shall forthwith give notice to his said Master of the same, when necessary; he shall not waste the Goods of his said Master, nor lend them unlawfully to any, nor shall he do any act whereby his said Master may sustain any loss; with his own Goods or others' during the said term without License of his said Master; he shall neither buy nor sell during his Apprenticeship; nor shall he absent himself from his Master's service day or night unlawfully; but in all things as a faithful Apprentice shall behave himself towards his said Master and others, during the said term. And the said James Henry Roberts in consideration of the due performance of the duties and obedience of the said Apprentice to himself or the manager (hereinafter named) of the said business shall instruct his said Apprentice in the Art, Trade or Business of Letter-press Printing, as compositor and pressman, which he useth by the best means in his power shall teach and instruct or cause to be taught and instructed the said, and agrees to pay the said Apprentice during the said terms as follows: The Third year, Five Shillings per week, The Fourth year, Seven Shillings per week, The Fifth year, Nine Shillings per week, The Sixth year, Twelve Shillings per week, The Seventh and last year Fifteen Shillings per week; and it is hereby agreed that no payment shall be made or demanded when absent from business through any cause whatever; and that the working hours shall be and is sixty-three hours per week.

And for the true performance of all and every of the said Covenants and Agreements the said Parties bind themselves by these Presents.

IN WITNESS whereof they have to this Indenture set their Hands and Seals the Fifth day of December in the year of our Lord one thousand eight hundred and sixty-five.

Signed, sealed and delivered in the presence of { J. H. ROBERTS. / HENRY WINN. / HENRY ROSEVEAR WINN.

"What particular disadvantages did you labor under?"

"The hours were too long. We started work at 7 o'clock in the morning, and, with the exception of an hour for dinner and half an hour for tea, worked through until 8 o'clock, excepting on Saturdays, sixty-three hours being a week's work. I think shorter work hours a step in the right direction, and the eight-hour day when it comes will be a blessing to mankind. This boon, however, cannot be expected all at once. We must educate ourselves to it. The employe must be willing to share a part of the burden."

"What line of study did you pursue in cultivating your taste in typography?"

"A general observation of everything out of the ordinary in all branches of letterpress and lithograph printing."

"What study do you consider was the most advantageous to you?"

"I cannot answer this question briefly. I would say, however, that as my practical experience has been mostly in the line of general composition and jobwork, I think my early training in the pressroom of invaluable service, as it makes me more tolerant over the many obstacles and delays

THESE SPECIMENS OF TYPOGRAPHICAL DISPLAY

ARE FURNISHED IN RESPONSE TO A SPECIAL INVITATION FROM THE



INLAND PRINTER

CHICAGO

WE DESIRE TO STATE THAT WE FEEL GREATLY HONORED IN BEING SELECTED TO CONTRIBUTE TO ITS COLUMNS

William B. Drummond

DETROIT MICH.

BLANK BOOKS PRINTING BINDING ENGRAVING

NOTE--THIS PAGE IS ARRANGED FROM STOCK CUTS, ONLY

VELVET ENAMEL PAPER FROM BRESSHALL & KENNY, DETROIT



THIS LITTLE PAMPHLET

CONTAINS AN ILLUSTRATED DESCRIPTION OF WHAT THE DWIGHT LUMBER COMPANY HAS DONE THIS SUMMER TO RE-ESTABLISH THEIR BUSINESS DESTROYED BY FIRE IN MAY LAST. IT WILL INTEREST THOSE WHO HAVE HERETOFORE OBTAINED THEIR SUPPLIES OF WORKED HARDWOOD FROM THE COMPANY, AND MANY OTHERS MAY BE GLAD TO LEARN OF THE FACILITIES NOW AVAILABLE.

YPSILANTI, MICH. 1896.

MR.

TRADE HEALTH *Ypsilanti* UNDERWEAR MARK

HAY & TODD MF'G CO.

MANUFACTURERS OF THE

YPSILANTI
JERSEY FITTING UNDERWEAR
AND EQUESTRIENNE TIGHTS.

MILK WEED

CREAM

FOR

BICYCLISTS.

WILL POSITIVELY REMOVE
FRECKLES, TAN, AND SUNBURN.

F. F. INGRAM & CO.,
DETROIT.

of this department; besides, my practical knowledge gives me an advantage in estimating."

"What advice would you give an apprentice in the printing trade in the light of your own experience?"

"If he is a compositor, he should try and get a general knowledge of presses, and of the details of the pressroom—this is of untold value. If he is a pressman, learn something of the sizes of type, justification, etc.; the knowledge gained will often come useful."

"What is your opinion as to the standard of competency of printers at the present time?"

"While the opportunities to obtain a wide range of knowledge in the art of printing are not as good as they



Photo by O'Keefe & Stockdorf, Leadville, Colo.

THE LITTLE BLACKSMITH.

were twenty-five years ago—the all-round printer being a figure of the past—yet, when the workman of today is taken in his special department there is, I think, a much higher standard of competency."

"What method do you adopt for keeping specimens of printing and in what way do you consider the study of such specimens advantageous?"

"We keep a line of samples in a cabinet, each drawer being marked as to its contents. These samples are placed in covers, no more than two samples being inside a cover. When we have a customer for a cover, menu, announcement, etc., we pick out something we think will suit him, get his idea, and then suggest that we give him a special design, following certain lines that he may possibly suggest. We think it better to keep away from submitting a number of samples, as it has a tendency to confuse and make a customer undecided as to what he wants."

"Would lectures on the principles of design be helpful to job printers in your estimation?"

"I think not. With art schools in easy access, the trade papers, with the study of general work that can be found in periodicals, posters and general literature, the printer of today has every opportunity of improving himself—if he has the ambition. By observation and practical application it seems to the writer he would be more likely to create, and originate a style, than he would by attending a course of lectures."

"What methods would you suggest to advertise a printing business?"

"Issue occasionally snappy advertising matter. Have text and style original. It will be sure to suggest an idea to customers, secure probably new clients, and besides keep you before the public."

"What has been your own experience?"

"That the best advertising is good work—especially if you can get your imprint upon it. I know it is not always possible to get an adequate return, in dollars and cents, for what may be termed artistic work, yet when its advertising qualities are considered, it pays well, for it creates a reputation, and secures a large amount of work where the question of price is ofttimes not considered."

A UNIVERSAL NEWSPAPER.

The telegraphic reproduction of stereotype plates for newspaper printing is reported to be among the latest achievements of electrical invention. It consists in the transferring and reproduction of exactly similar newspapers in widely separated cities by means of the electric current in season for practically simultaneous production.

A New York newspaper could thus appear in Boston, Chicago or New Orleans without being sent through the mails. The inventors claim for their apparatus not only increased rapidity, but they say also that it will reduce the cost of printing. The inventors and patentees, C. Meray-Horvath and C. Roar at Graz, describe the working of the apparatus as follows:

"The copy is first of all run off on a typewriter, which serves as corrector's proof. A special attachment releases a narrow strip of silvered paper, which is covered by a number of short strokes and dots, constituting an alphabet peculiar to this machine. These strokes and dots are made by means of a chemical fluid, which so changes the metallic surface of the paper that it becomes nonconductive.

"Any corrections becoming necessary can be made on the strip of silver paper; inserting or cutting out of copy is also easily performed. After being edited and corrected, the long strip of silver paper is rolled up on a spool and inserted into a telegraphic apparatus, which, when set in motion, will reproduce the same strokes and dots on a similar silver paper at any distance, and in any number of apparatus connected at the same time.

"These strips of silvered paper are placed into the 'electric typograph.' The strip passes beneath six points of electric contact covering the entire width of the metallic surface. The typograph operates in such a way that the steel type representing each character is imposed upon a prepared cardboard in the proper order. An automatic mechanism provides for the varying width of the type, for the spacing and alignment, and for the moving of the cardboard at the end of the line.

"The cardboard, fully covered with characters, represents one solid column of copy. As compared with the typesetting machines now in use, this apparatus gives the advantage of correcting and editing the entire copy from typewritten proofsheets. The inventors claim for the typograph that it will do the work of eight expert typesetters and save two-thirds of the cost of setting up the copy by hand."—*Fourth Estate.*

IT IS PERFECTION.

We take great pleasure in renewing our subscription, and can safely say that THE INLAND PRINTER is perfection. We cannot see how a printer can do without it.—*Charles E. Honeywell, The Star, Wilson, New York.*



Copyright, 1896, by Leo D. Weil.

RECEPTION ROOM, KEMEYS' STUDIO, "WOLFDEN."

EDWARD KEMEYS.

FEW critics of sculpture, however exacting they may be, will care to take issue with the statement that Edward Kemeys enjoys the widest fame of any artist now living as a sculptor of animals, and his reputation as a modeler of the real Indian of the plains is scarcely less pre-eminent. The marvel of his career is the fact that he is absolutely untaught of any human instruction, having never received a day's tutelage from man or woman. Instinct, observation and experiment have given to his hands the cunning that has brought him the recognition of two continents and linked his name with that of Barye, of France, as a master delineator of animal life through the medium of the modeler's clay.

Despite the fame which he has already achieved, Mr. Kemeys expressed the sentiment, when he took possession of the splendid studio which he recently erected at Bryn Mawr, that he had "just begun to work." As he is now in the very prime of manhood, and has provided himself with a workshop which is so ideal in all of its appointments that it might almost inspire the hands of talent to execute the works of genius, it may be reasonably expected that his best work is yet to come.

His studio is named Wolfden and is in the rear of his comfortable residence in Bryn Mawr, a southern suburb of Chicago. From the great slag chimney which is the chief exterior ornament of the studio to the minutest decoration within, the impress of the sculptor's hand is everywhere apparent. The sides of the wide brick fireplace bear the relief of two Indians who were favorites with Kemeys, and on the keystone of the arch is the head of a wolf, half-circled by the hunter's moon—the emblem which he has chosen as his own. Like its builder, the studio is of generous proportions. The floor of the main workroom is lower than that of the reception room, the bare beams of the room are high above, in order to give ample scope for work upon groups of massive size, and by opening the wide front doors the sculptor can obtain a view of his work at almost any distance from it, an advantage of great importance in sustaining a proper proportion in the size of various figures in a group. Rough gray walls, the heads and skins of animals which he has killed on the plains and in the mountains, and Indian relics, weapons and apparel of every description, give to the interior of the studio a picturesqueness which is probably unequaled by the abode of any other American sculptor. The distinctive quality of Mr. Kemeys' art is its Americanism. With but one or two exceptions his pieces are delineations of the men and animals which are not only thoroughly characteristic of America but of the American frontier. They portray the Indians and animals of the western plains and of the Rocky Mountains. It is doubtless a matter of no small regret to the sculptor that his two most conspicuous pieces, the massive bronze lions which ornament the approaches to the Art Institute, of Chicago, are not representative of the "American wilderness." Had the choice of a subject for this important place been left to the artist, there is little room to doubt that a shaggy bison and a huge grizzly would now occupy the enviable position pre-empted by the kings of the old world jungles.

Born in Georgia, Kemeys was brought by his parents, when in his infancy, to beautiful Scarborough on the Hudson, where much of his early youth was spent in the companionship of his grandfather. But a trip to the prairies of Illinois, when in his early teens, awakened the slumbering instincts of the lad, fired in him a passion for the wild freedom of the West, and made his compulsory return to school life in New York City little less severe than would have been a sentence to prison.

Although he lived only to return to the West, the outbreak of the Civil War appealed irresistibly to his patriotic and adventuresome spirit, and he entered the Union ranks at the age of seventeen years. When he was mustered out he was a captain of artillery, and had participated not only in several of the greatest engagements of the war, but had taken active part in many of the most novel and picturesque features of the great struggle. His experience in trailing guerrillas with a pack of bloodhounds which had once done service in running down fugitive slaves, is often recounted by him with as keen enjoyment and zest as are his most stirring adventures in pursuit of the grizzly, the bighorn and the mountain lion in the Rockies.



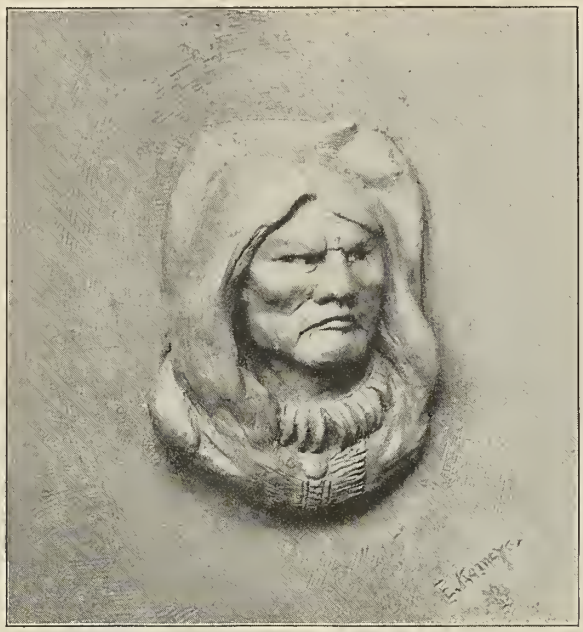
Copyright, 1896, by Leo D. Weil.

KEMEYS BEFORE HIS STUDIO FIREPLACE.

The close of the rebellion brought joyful days to the future sculptor, for he immediately sought the rolling and flower-sprinkled prairies of Illinois, where he worked on a farm, but spent as much time as possible hunting and dreaming, still without an inkling of the sudden revelation which was to break upon him and decide his whole destiny.

This came after he had sorrowfully returned to New York City and attached himself, in a humble capacity, to the corps of civil engineers then at work in Central Park.

He had labored here in a state of plodding indecision for eighteen months, before the day of his destiny overtook him. Then he chanced to notice an aged sculptor engaged in



Head of a Chief—By Edward Kemeys.

making a study in clay from one of the wolves in the park. That night was spent in an almost feverish struggle with a lump of wax, from which he shaped the head of a panting wolf. His fellow-workmen commended his effort, and the next night he reproduced in the same medium the figure of the dog which followed the engineers about their work from day to day. His companions were enthusiastic over this second attempt and his future was decided.

Mastery over the clay seemed to come to him as suddenly as did his knowledge of what he wished to do, and his pieces had the rugged strength which commanded an immediate acceptance. Advancement was as swift as impulse with the untutored novice in this difficult art, and his first and second finished efforts in animal groups brought him almost twice what he would have been able to earn in a year as a member of the engineering corps. One of these pieces is now in a public park in Philadelphia, and the other remains in England, where it was originally sold.

Following fast upon these successes was a still more important achievement, and he was introduced to the world of art by the acceptance of a group of bronzes by the Paris salon. They were small studies of bears and wolves.

With this inspiration strong upon him he plunged into the wildest portions of the far west, lived with hunters, guides and Indians; laid the foundation of his marvelous knowledge of the physique and habits of the Indians, the buffalo, the grizzly, the deer, the wolf, the mountain sheep, and every denizen of the prairies and the peaks, eagerly and joyously working out his motto:

"Work for the art's sake. Sing, or paint, or carve
The thing thou lovest, tho' the body starve.
Who works for glory misses oft the goal;
Who works for money pawns his very soul!
Work for the art's sake then, and it may be
These other things be added unto thee!"

The animal that was brought down by his rifle was sketched in clay before it was touched by the hunting knife, for the sculptor was ever before the hunter with Kemeys. As the skin was stripped from the muscles the latter were studied as intently as if he were a medical student attending his first autopsy. His studio was one day the almost unlimited prairies, the next the narrow brow of a mountain cañon. In this way only did Edward Kemeys study his art.

His groups and single pieces adorn the public parks and buildings and the private residences of various cities, from Omaha to London. The Produce Exchange building of New York City has several buffalo heads from his hand; the Safe Deposit building bears the heads of two fine mastiffs, and the stables of Cornelius Vanderbilt are ornamented with five large studies of dogs by Kemeys. In Chicago he has even a better representation in his Art Institute lions and his twenty historical medallions of the early French explorers, Indians and kindred subjects which embellish the Marquette building. His numerous pieces at the World's Columbian Exposition have vanished with the decay which has overtaken all of the sculpture which graced the grounds and the exteriors of the buildings of the White City; but none of the transitory work there displayed attracted wider and more favorable attention than did the elk, deer, buffalo and other wild animals done by Mr. Kemeys, who was assisted by Mrs. Kemeys. The latter is an apt student of her husband's art, his inseparable companion on the long hunting excursions which they take each year, and a woman of remarkable beauty of face, character and physique. They have one child, a robust and manly boy of about eight years of age. Both Mr. and Mrs. Kemeys have little fondness for society, and if it were not for the demands which are made upon him in the lecture field, it is doubtful if they would often leave the peaceful and charming seclusion of their home and of Wolfden.

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions, and queries of those specially interested are cordially invited hereto, and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

Printing Sums of Money Without the Dollar-sign. —The conductor of this department had three or four questions from S. K. P., Chicago, which, unfortunately, were lost because of a fire in the conductor's home. One of them is remembered sufficiently for the purpose of these notes. It was about the absence of the dollar-sign so frequent in advertisements, and the suggestion was made that that absence may have arisen from the practice in banks of omitting the sign. This may be a possible origin of the omission in printing in some instances, but it does not seem probable as a basis for the most frequent occurrences of such practice. A more likely explanation seems to lie in the fact that

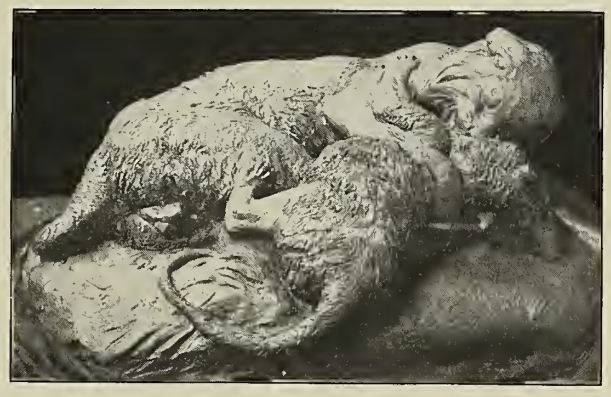


The Galloping Wolf—By Edward Kemeys.

sums without the sign, especially when two or more are given in one line, may be set in larger type than those with the sign. Often advertisers wish prices to appear in the largest possible type, even at the expense of what the writer

can not class as anything but slovenliness. The best way is to use the dollar-sign every time that dollars are printed in figures.

Punctuation of Bible References.—H. H. F., Chicago, writes: "A discussion arose some time ago as to the proper method of punctuation, and we will be pleased to



The Opossum's Fate—By Edward Kemeys.

have you show in Proofroom Notes and Queries the correct way to punctuate the following: 'See Prov xx 2 5 also Is chap xxviii verse 9 and Matt xl 3.' We might say that the point in controversy was as to the punctuation-mark to use after the Roman numerals giving the number of the chapter, one party contending that a period was sufficient, the other that a period and colon was the correct form. In the following sentence the question was as to whether or not an interrogation-point should be placed after the word *ill*, or at the end of the entire sentence: 'Has he been ill asked the child, with a child's quick sympathy.'" *Answer.*—The proper punctuation for the Bible references is as follows: "See Prov. xx. 2-5; also Is., chap. xxviii., verse 9, and Matt. xi. 3." Some people do not use a period after Roman numerals, and they should use a comma between chapter and verse if they include these references under their rule of practice; but it may be recommended that they make an exception of such references and use the period, because that is decidedly prevalent usage. A colon is placed between chapter and verse, with equal space each side of the colon, when Arabic numerals are used throughout, as in "Prov. 20 : 2-5." The colon should never be used with Roman numerals, either with or without the period. It will be seen that in this answer the chapter in Matthew is changed from xl. to xi. This is done because there are only twenty-eight chapters in Matthew's Gospel, and it was thought to be not objectionable to call attention to this fact. Of course the references were written merely for form, but probably no sensible person will deny that it is advantageous to pay some attention to accuracy even in such a matter. As to the sentence containing a question, it is surprising that a doubt can be entertained in any mind as to the proper position of the interrogation-point. The question ends with the word *ill*, and the question is incidental to an assertion comprising the whole sentence, which should appear thus: "'Has he been ill?' asked the child, with a child's quick sympathy." Interrogation-points are used in English at the ends of questions only, and never in any language after assertions.

Capital or Lower-case for the Word "Roman."—It will be seen that in the paragraph on Bible references we have printed *Roman* with a capital letter, although we used a lower-case initial in a recent article, and have since cited high authorities for that use. In each case there is an accompanying word that indicates the proper usage, making a distinction necessary even though the word is the same, and has the same meaning, in both instances. The words *italics* and *italicize* are and have long been established in literature with lower-case letters, and *roman* should be — and is properly — the form for this word when contrasted with *italics* with reference to type-face. In the other instance *Roman* is contrasted with *Arabic*, which latter word is always capitalized. Violent contrasts in form should be avoided. These distinctions, though not always made in practice, are undoubtedly prevalent in usage, and they are reasonable beyond dispute.

"Employe" Instead of "Employee."—F. C. C., New York City, writes: "In the September Inland Printer you ask, 'Can a reason be given for using the form *employe* instead of *employee* or the proper French form *employé?*' Well, *can* a reason be given? Is there *any* authority that sanctions *employe* (no final *é*, mind you)? 'Style,' of course, is a most important adjunct to every well-regulated and up-to-date printery [a very bad word], but why thrust style (albeit incorrect) so prominently forward and relegate accuracy to the background? Let us have accuracy, and, above all, consistency." *Answer.*—The one to whom these questions are addressed is thoroughly convinced that no reason can be given for the use of the abominable form that is challenged, except the absurd one that some printers who should know what is right are using it. How any printer ever could suppose it to be correct is beyond comprehension. There is absolutely no authority that sanctions it, though the absurdity may possibly become so frequent that future dictionaries will record it. It is to be hoped that this will not happen; but other evolutions equally absurd have occurred, and this is why such a thing is said to be possible. As an instance, take the word *adder*. Time was when what we know as an adder was *a nadder*. Misunderstanding of the pronunciation took the initial letter from the noun and gave it to the article, and the error became established, so that probably few persons, comparatively, know that the thing ever was a nadder. Conversely what used to be *an ewt* is now *a newt*. But there is neither rhyme nor reason in the



After the Feast—By Edward Kemeys.

bad form we are considering, and it may be hoped that it never will be really established. No work controlled by the writer of this answer will ever appear with the absurd form *employe* unless the correct form is universally rejected. "Style" certainly is important, but it is a fact greatly to be

regretted that so many printers allow gross errors to become established, and to be perpetuated, on the plea that they are "the style of the office." All intelligent printers should be open to conviction in such matters, and correct such errors when they are proved to be errors. Accuracy should never be "relegated to the background" in favor of any erroneous practice on the plea of "style." A reasonable amount of consistency is desirable, but not too much of it, especially according to some people's conception of consistency. For instance, it has been asserted that because such a word as *milk-pail* is a compound word, being two nouns joined as one, we should write *insane-asylum*. But as a matter of fact, most people do write one of these terms as one word (for the hyphen makes it one as truly as if it were jammed together, as it is sometimes, wrongly), and the other as two words. It is no more reasonable to demand inflexible consistency of this kind for all possible terms than it would be to demand that all verbs be made regular, as they would be in using *bringed* instead of *brought*. It may afford our correspondent some enlightenment to tell him that the conductor of this department is allowed to have his copy followed closely in printing, as it is important to the accurate presentation of the opinions expressed therein, and that he does not influence the rest of the magazine.

NOTES ON JOB COMPOSITION.

BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed to this office, flat.

UNDER the caption "Office Stationery" in the November number of THE INLAND PRINTER, Mr. Henry T. Bossert makes some very true statements in regard to that class of printing. However, there can be found one grave fault with Mr. Bossert's work and that is intricate justification, thoroughly exemplified in the Samuel R. Aiken note-head. This is a bad plan, because it takes too much of the compositor's time and in nine out of every ten

SAMUEL R. AIKEN,
1715 Columbia Avenue.
House and Church Decorations a Specialty.
CUT FLOWERS Constantly on Hand.
Florist.
PHILADELPHIA, 189

EXAMPLE NO. 1.

cases causes trouble to the stoneman and also in the pressroom. This piece of composition could have been made just as effective without the rulework and the curving of the

SAMUEL R. AIKEN
1715 Columbia Avenue
House and Church Decorations a Specialty
CUT FLOWERS Constantly on Hand
...Florist
PHILADELPHIA. 189

EXAMPLE NO. 2.

word "Florist," as will be seen by Example 1 in comparison with Mr. Bossert's Example 2. Intricate justification should always be avoided, because it takes time, causes annoyance, and does not add to the appearance of the work. Treating on bill-heads, Mr. Bossert makes this statement: "The old way of putting the date and M lines first and letting the rest of the reading matter follow, gave no chance to the printer for artistic display; but by placing these lines at the bottom, or one on top and the others at the bottom the room for display is enhanced threefold." Let us take

Shoes and Rubbers....
4468 Germantown Avenue
Wayne Junction

To GEORGE H. KELLER, Dr.

Philadelphia, Pa., _____ 189

M _____

EXAMPLE NO. 3.

Example 3, the George H. Keller statement, and read it the way it is printed, and what does it say? "Shoes and Rubbers, 4468 Germantown Avenue, Wayne Junction, to George H. Keller, debtor, Philadelphia, Pa.,——— 189- M———." Is this as it should be? Should we encourage our patrons

Philadelphia, Pa., _____ 189

M _____

To GEORGE H. KELLER, Dr.

4468 Germantown Avenue, Wayne Junction. Shoes and Rubbers.

EXAMPLE NO. 4.

to so far depart from common usage as this? Conventionality may and is not always to be strictly adhered to, but in bill-heads, statements, certificates, checks, and work of this order it should always be the guide. See Example 4. These are always plain, straightforward, simple business statements and should be constructed in such a way that they cannot be construed in any other than the way which they were intended. Mr. Bossert has many very excellent ideas, and no doubt numerous printers have profited by his articles and examples, but he, like all the rest of us, is liable to err, and we think he has in these two instances.

EMORY H. ENGLISH, publisher of the *Valley Express*, Valley Junction, Iowa, says: "Your department in the October number of our favorite journal, THE INLAND PRINTER, was of exceptional interest to me, as I have made numerous trials to get up stationery for my own business, and have not yet succeeded in producing anything even satisfactory to myself." Mr. English sends for criticism and improvement a copy of his letter-head and statement. We have seen many jobs of a like character that were not as neat. There is nothing pretentious about either sample, and it is questionable whether contrast specimens would suit any better than the ones you are now using. You might take, as a design, using about the same styles of type, also same stock, and set the name of paper and publisher in center, about five picas from top of sheet, then break up the other wording and place a portion at each side at the right and left, above the main line, and well to the side of sheet; then take some open scroll ornaments that will fit the panels nicely in proportion (larger, of course, than the type) and work them in light blue tint; then mix, half-and-half, bronze-blue and purple-lake B inks and work the type matter. It is useless for us to set a contrast specimen, which we would gladly do, because your specimen is

printed in blue ink. We must have clear, sharp impressions on white paper and in black ink in order to reproduce them. In the future please follow this suggestion.

GEORGE L. LOWERY, Sand Beach, Michigan, with the *Huron Times*, submits two samples of his work—a blotter and plain note-head—for criticism, with these remarks: "These jobs were executed in a country newspaper office by a boy (myself)." The blotter is very creditable to you, but you should not have isolated the words "dealers in" from the rest of the matter, and if you had placed the words "Corner Drug Store" in the upper right-hand corner, in a little larger type, it would have been an improvement. Avoid crowding and don't take up your white space with dashes and "jimcracks." White space is valuable in making important lines stand out. The note-head is also neat, but the line "published by" is too large. One or two leads more between the lines would take away the crowded appearance. Try it, and see.

HELEN M. SMITH, editor and manager of the Bar Harbor *Record*, Bar Harbor, Maine, sends a variety of work, for criticism. The Hotel Cleaves card is very creditable to you, as you say you are not a printer by trade, although you have the supervision of the jobwork as well as the newspaper. The card in colors of the Bar Harbor *Record* is also good. It would have been better had a plain-face type been employed in the top line. The text is hardly legible enough and therefore lays the card open to criticism. The presswork on all the samples is good. See that the compositor does not use too many different faces of type on any one job. Break up the display and set the unimportant parts in light-face type, or small type, and avoid crowding. Always strive for a good balance and see that the work is well finished.

WALTER HOFFMAN, foreman *Union County Courier*, Elk Point, South Dakota, sends a certificate, Example 5, which he desires criticised. This is a very creditable job. The composition and presswork are both good. It was printed with a tinted background with reading matter in bronze-blue. There is nothing original in the composition and we think the compositor showed good taste in not straining to see how queer he could get up the design. There is a class of jobs that should always be set in a conventional style, and we think that certificates and like jobs are of this class. The note-head is original and quite unique, and shows evidence of painstaking care.


Certificate of Attendance and Promotion.

This is to Certify, That

Has Been in Attendance Upon the

Union County Teachers' Institute

Held at Elk Point, South Dakota, beginning , 189 , *and continuing* ... *session* *weeks. By constant attendance and active participation in the instruction given, in* *Grade,* *is entitled to promotion to the* *Grade next year, and is further recommended to the special consideration of School Boards as possessing the ambition and zeal of a true teacher.*

..... County Superintendent

Printed by The Courier, Elk Point, S. D.

EXAMPLE NO. 5.

R. S. T.—You are on the right road. Study THE INLAND PRINTER. You certainly are obliged to labor under difficulties. Two years is too long a time to use a set of rollers; your presswork, however, is good, including the half-tone. The best specimen in your collection is the pamphlet cover of the "Fair Premium List," Example 6, which we reproduce, not on account of its originality—because Mr. Henry T. Bossert, in the July number of THE INLAND PRINTER, had a design identical to it—but because it is an exemplification of what we have tried to inculcate before; namely, to employ new methods with old material. This you have succeeded so well in doing that we reproduce it. Your work would not take first rank in a first-class city office. Your cards are not bad, but you should use smaller type for such unimportant lines as "proprietors." Another fault common in your work is that you use too many faces of type in one job. Take more pains in harmonious combinations of letter. Your certificate is not good; there is too much ornamentation in the way of borders and flourishes; they kill the type effect. In this job you have employed no less than eight different styles of type in the composition. This job would not pass at all in a city office that made any pretensions to doing first-class work. You are in an excellent school and we would advise you to make the most of it, even though your duties are irksome. The practical knowledge you are gaining now in all branches will prove very beneficial to you some day. You have good taste in many ways, and about all that you need is to study and pay attention to harmony, balance and finish. A few months of diligent application will do wonders for you.


Fair

SIXTEENTH EXHIBITION

New... Sharon District Society

SEPTEMBER 15, 16, 17

1896

EXAMPLE NO. 6.

J. T. WHEATON, manager of the Mabel *Tribune*, Mabel, Minnesota, says: "Have just received THE INLAND PRINTER for October, which is, by the way, fully up to the usual high standard of excellence. Each copy seems more instructive than the ones preceding it. In it I notice what promises to be a very interesting feature, 'Notes on Job Composition.' I inclose a few specimens for a 'raking over.'" The specimens referred to are much better than usually come from the smaller towns. The best two jobs are the *Tribune* blotter and the note-head of the Mabel Creamery. They are quite artistic and up-to-date. The statement-head of G. W. Edin and the note-head of M. C. Christopherson, both have a fault common to most printers. Don't make the business and line of goods handled so prominent. Give more prominence to the firm name. This plan gives the heading the form of a pyramid, which is always to be avoided, as it is next to impossible on these lines to secure a good balance or finish. Another thing about them is that too much prominence is given to unimportant things. We would reproduce them and set contrasts were it not that they are in colors. In the future please send samples that

you wish contrasted printed in black ink on white paper. The ginger ale label is not good at all, for the reason that no attempt should be made to shade a letter like Tudor Black, or any other type that has hair lines.

HARRY PARK, job printer, Washington, D. C., sends a copy of his bill-head for review, and says: "This represents the building in which I have my office, sign and all." The representation of the building in which Mr. Park has his office is made up of borders. We would not like the task of trying to find that building from the appearance of the representation alone as a guide. It is an abortive effort at originality and looks very amateurish. The rest of the bill-head has a very crowded appearance, a great deal of space being given over to a statement of his terms which he sets in 8-point De Vinne, and winds it up with his motto: "Nuf Ced." We make these remarks in hopes that it will do him, and others who have similar inclinations, good. If he had taken one-tenth of the time that it took to construct the representation of his building, and employed it in trying to see how neat and well balanced a bill-head he could produce, it would have been better, and possibly might have brought better returns. He could have had a good cut of the building made for less money than it cost to set the "representation." Enough said.

G. J. BONNINGTON, with F. H. Abbott, San Francisco, California, submits for criticism a business card, Example 7. Your card has that too common fault of every line

FRANK J. ALLEN

DEALER IN

Staple and Fancy Groceries

332 MARKET STREET

ALL GOODS DELIVERED FREE

San Francisco, Cal.

EXAMPLE NO. 7.

"striking you in the face" at first glance. Also another, the pyramid. Break up your display more and set the unimportant lines lighter and much smaller. See Example 8. In the future please see that your proofs are taken with

FRANK J. ALLEN,

DEALER IN

Staple and Fancy Groceries

332 Market Street,

ALL GOODS DELIVERED FREE

San Francisco, Cal.

EXAMPLE NO. 8.

more care, and that all letters show up clear, black and sharp.

CHARLES H. WIRTH, with the Wartburg Publishing House, Waverly, Iowa, in a recent letter says: "Your valuable trade journal interests me very much, and is worthy of all commendation which has been bestowed upon it. It is a trade journal, as it should be. The advertisements are original and can always be considered as worthy specimens of 'the art preservative.' The articles on 'Art Display' are very interesting and useful. I regret to say that I miss very much 'Samples of Jobwork,' like letter-heads, programmes, titles, etc., which I believe would be gladly received by all your readers, and who would be very thankful to you. Inclosed you will find a few specimens." We hope this department will prove a benefit to you, as its aim will be to fully cover the field you mention. Your samples were very interesting. We have not seen very many German job specimens, but what we have had the opportunity to examine never seemed to pay for the time spent in looking at them. But your specimens are of a far different type and show unmistakable evidence of art and skill. The samples are all up-to-date, and about the only criticism that we would make is that they are too fancy.

PROCESS ENGRAVING NOTES AND QUERIES.

CONDUCTED BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

INVENTOR OF THE ENAMEL PROCESS.—The question is often asked, To whom should the credit be given for devising the enamel solution now so universally used in the half-tone process? Mr. W. H. Hyslop is responsible for this statement: "In the beginning of 1892, I brought out what has become generally known as the fish-glue enamel process." This claim is seen by Mr. F. E. Ives, of Philadelphia, and he writes that "the enamel process of photo-engraving on copper was introduced commercially by the Crosscup & West Engraving Company, of Philadelphia, in 1885."

PRINTING PHOTOGRAPHIC MOUNTS.—Mr. A. C., 1624 Chestnut street, Philadelphia, sends samples of a very artistic photographic mount, one shaded in a graduated tint by hand and the other printed. He asks: "Is it possible by any photo-mechanical process or by lithography to produce a mount without gloss, like the one made by hand?" *Answer.*—Get a half-tone block made, say 150 lines to the inch, of the graduated tint you desire, and print in two shades of ink such as is used by the Chemigraph Company, of St. Louis, and your difficulty will be overcome. The printed mount you send was evidently lithographed, which accounts for the objectionable gloss in the ink.

PHOTO-ENGRAVERS' ADVERTISING.—The writer was recently in the office of a big New York publisher talking about process work, when the publisher said: "By the way, the cleverest ad. I have seen in a long time was that of a Chicago engraver who claims to have gone into partnership with McKinley and Hobart in the production of sound-money plates." He then turned to a great pile of magazines on a table near by to find last month's INLAND PRINTER and show me, on page 135, Mr. Binner's advertisement. I thought this tribute to a brother photo-engraver's genius from such a source should not go unrecorded.

THREE COLORS OR FOUR PRINTINGS.—Mr. C. G. Zander's rejoinder to Mr. Sigmund Ullman's article on three-color work opens up a very interesting discussion of a question which needs to be settled now while color process work is yet young. Mr. Ullman states that a gray key plate is necessary to perfect the result of the three-color plates. Mr. Zander claims that gray is formed of red, yellow and blue, and is, therefore, an unnecessary addition if the three-color process is carried out properly. From my own experience, I conclude they are both right. Mr. Zander's contention that the three inks should be standard colors seems reasonable, and that the fourth plate, gray,

has a degrading effect on the other colors is also true. When time is allowed to dry each color thoroughly between printings, then Mr. Zander's theory is proven correct in practice. In this country, where large editions and rapid printing become necessities, Mr. Ullman's suggested gray plate is a decided advantage. Besides, there are subjects in which great brilliancy of color is not desired; here again the gray plate is useful. I venture to predict that ultimately color process work will settle down to four printings.

What is New in Half-Tone Screens.—"C. A. Mera," New York, inquires "if the new half-tone screen crossed with additional lines was an improvement over the old ones, and if there is anything new in half-tone screens." *Answer.*—The proposed improvement in half-tone work by additional lines in the screen is now brought about by two or more apertures in the diaphragm. The subject demands more space than can be had here. Every operator should try this experiment, however: Make a diaphragm with two apertures, each equal in diameter to the opening of the smallest stop now in use and, say, a half inch apart. By getting the proper distance between the screen and sensitive plate, and turning the lens so that this double diaphragm is at certain angles with the screen, it will be found that a 100-line screen can be made to give a negative with 150 lines, or even 200 lines, to the inch. This is only an instance of the varied effects to be had with a diaphragm with two openings.

A Quicker Printing Enamel Solution.—A. F. McL., Montreal, Canada, writes: "Now that the dull weather is upon us, will you not kindly inform me if there is no way of making the enamel solution work quicker? I use the formula as found in your process notes." *Answer.*—If you will leave out the ammonia from the solution it will work quicker, but become putrid sooner—the ammonia being recommended as a preservative. In a cool workroom, or in a large business where the enamel solution can be made fresh daily, ammonia is not essential. The addition of chromic acid increases further the sensitiveness of the solution to light. Chemists are experimenting on new chrom-ammonium salts in the hope of improving on bichromate of ammonia as a sensitizer for organic substances. As soon as such a chemical is discovered it will be announced here.

Copper or Zinc for Half-Tone.—J. C., Farringdon street, London: "What is the experience of process workers in the States regarding the working of zinc in half-tone? Is it not as likely a metal as copper when put to that same use?" *Answer.*—It is noticeable that our British cousins have a prejudice for zinc in half-tone work. It is due likely to zinc being so much the cheaper metal and nitric acid more economical than chloride of iron as a mordant. In this country we are now using an enamel solution on what is termed hard zinc, but the results cannot approach copper. Zinc is such a coarse metal in structure that the more homogeneous copper will always be superior for fine etching.

Engravers Should Get Together.—Now that photo-engravers report an improvement in business they should consider how they can get better prices for their work. Customers are certainly demanding better and better engraving. Messrs. Oscar E. Binner, of Chicago, and Lon Sanders, of St. Louis, have the correct solution of the question, and that is through organization. Mr. Sanders writes: "The correction of any abuses can only be accomplished by the engravers working together in harmony and doing away with the absurd idea that the first law is to hate and work to exterminate your competitor. It is gratifying to find the great change in this feeling and the successful organization of engravers' associations in almost every large city of the Union." It is the intention to have a national organization to look after such injustices as the present copyright law works to engravers by ignoring them. Every proprietor should correspond with one or the other of these gentlemen and learn how it is intended to bring such a national organization of engravers about.

Two convenient little books for the process worker have been issued by Penrose & Co., Upper Baker street, W. C., London, England. One is a ready reckoner for calculating the number of square inches in process blocks, electros, and stereos; the other, explanatory of the use of the firm's screen adjustment gear and diaphragm system. They are meant for the vest pocket.

Formaldehyde.—Mr. Andrew Van Bibber, of Cincinnati, the well-known roller manufacturer writes: "I would suggest that printers who print from gelatin plates, experiment with formaldehyde, often called formalin. It is a clear volatile liquid coming from Europe. It is made by E. Schering, manufacturing chemist, Berlin, and can be imported to order by Charles Cooper & Co., manufacturing chemist, New York. Brushed over a glue or gelatin surface, it so changes the gelatin as to render it insoluble in water and unaffected thereby. Gelatin printing is foreign to my business and I have never tried formalin in that. But those who are in that line may experiment with it."



Basil's Willow, Grand Pré. Photo by L. D. Martens.

A FINAL CURE.

A young lady once called on one of Louisville's most prominent homeopathic physicians, and after discoursing on all the topics of interest of the day settled down to tell him her ailments. Among other things she said that she was greatly annoyed with a sinking feeling. The physician prepared a little bottle of pills and gave them to her, with minute directions as to how they should be taken. The woman again began to talk, and after many vain efforts to get her out, she started for the door. She had just opened it when she turned and said: "Oh, Doctor, what shall I do if these pills do not cure me?" "Take the cork," he retorted; "they tell me that's good for a sinking feeling."—*Argonaut.*



WILLIAM MORRIS.

Drawn by Jules M. Gaspard, Chicago, especially for THE INLAND PRINTER.

Written for THE INLAND PRINTER.

WILLIAM MORRIS AND THE KELMSCOTT PRESS.

BY T. L. MILLS.

WILLIAM MORRIS, the designer, author and poet, died in London, England, on the morning of October 3, 1896. He was born in 1834 at Walthamstow, near London. He was the eldest son of a merchant, who died in 1844, leaving a large estate. He was educated at Forest school, Walthamstow, at Marlborough and at Exeter College, Oxford. In 1858 he published a small volume entitled, "The Defence of Guenevere," and other poems. In 1863 he started in London an establishment for artistic designing and manufacture of various articles, especially wall paper, stained glass, tiles and household decorations. Mr. Morris wrought the greatest part of his life as a designer, devoting his leisure to the composition of poetry. He published the "Life and Death of Jason" in 1867. His third work, and the most noted product of his pen, was "The Earthly Paradise." In this book Mr. Morris exhausts the treasures of Greek mythology and Gothic folk-lore. The plan followed in "The Earthly Paradise" is akin to that followed in "Canterbury Tales." Certain mariners and gentlemen of Norway set sail in quest of the earthly paradise, discover it in an island and spend the remainder of their lives there.

In his later life Mr. Morris declared himself a socialist, and not only spoke much in support of socialist doctrines, but devoted much of his wealth to that movement. He threw himself into it heart and soul, and the deeper he probed it the more he became attached to its purposes. The last work of Mr. Morris' life was the publication of the sumptuous Kelmscott Press books. In 1888 he conceived the idea to turn printer, and he designed all his own type. As in everything else, he succeeded vastly in the new enterprise. Bernard Quaritch, the great bookseller, handled the books as they came out. They were chiefly reprints of famous poets or stories, and each edition was limited to about two hundred copies. These were generally sold before printed. The market value of these books constantly went up. The prices of many of them have tripled, and the death of their printer will make them all the more valuable now to the bibliophile.

Mr. Morris and the Kelmscott Press, as he called his printing office, has been the subject of many articles in the magazines. Visitors who called on Mr. Morris always found him ready to talk of the things which interested him. A writer in a recent issue of the *English Illustrated Magazine*, who called on him, found him in his study, literally surrounded with books and deep in proofsheets. Of the printing office there was almost nothing to describe, said the visitor. Nothing whatever which allowed of eloquent word-painting. No splendor of architecture or lavishness of ornament. No intricate machinery. No triumph of modern invention or engineering skill. The only motor is human muscle, and the appliances upon which it acts are of the very simplest description. In fact, the one thing which most forcibly strikes the visitor is the utter simplicity of the means employed to produce so much beauty. There is nothing whatever in the whole place that could puzzle Caxton himself were he to happen in. Indeed, after about twenty minutes spent in realizing the advantages gained by the use of metal instead of wood — in the frames of the presses and elsewhere — any one of the old printers might fall into place and resume the practice of his craft, were he allowed to reincarnate himself and come here.

Until 1888, although Mr. Morris had always been a lover and buyer of beautiful books, it does not seem to have occurred to him to spend time and trouble upon the printing of his own works; "but that was in the days of ignorance." Printing remained among the extremely small number of decorative arts which he had not mastered and practiced. As may be seen from his "Odyssey," published in 1887, there is nothing distinctive or personal in the appearance of his books. Of course, their printing is good of its kind; type and paper and relativity of type to page have been thought of, "though I sinned in the matter of large-paper copies." When all is said in their favor that can be, they remain respectable specimens of the "printing of the market-place," and nothing more.

In 1888 came the first exhibition held by the Arts and Crafts Exhibition Society, in the preparation of which Mr. Morris took a leading part. In that exhibition was included a selection of modern book printing and wood cuts. Prefacing the catalogue were a number of essays, each dealing with some art or craft from the point of view of a practical worker. That which treated of printing was written by Mr. Emery Walker, who also delivered a technical lecture upon the same subject during the course of the exhibition, illustrating his remarks by means of lantern slides. Alike in the preparation of his essay and lecture, as in the selection of his slides, Mr. Walker had the advice and assistance of Mr. Morris, from books in whose possession, indeed, a large number of the photographs were taken. Many and long continued were the conferences *à deux* held for the purpose of "talking type," and, as they almost invariably took place in that book-lined workroom already alluded to, there was no lack of examples with which to enforce a point or uphold an argument. From Schweynheim and Pannartz to Miller and Richard, from Gutenberg to the Chiswick Press, the discussions ranged over all that had been or could be done in designing, making and setting type, in the proportion and presswork of the printed page. Needless to say that modern printing, apart from the work of the Chiswick Press and a very few others, came in for wholesale condemnation. One outcome of the discussions was a belief on the part of Mr. Morris that even modern printing under commercial conditions and the domination of the machine need not be so unutterably bad as it was. And he determined to show cause for his belief and to demonstrate what might be brought about by a little thought and patience.

In the second Arts and Crafts Exhibition (1889) there was shown a copy of his then latest work, "The House of the Wolfings," specially printed under his direction by the Chiswick Press. In this, as compared with any of its predecessors, the change is great and obvious. The type in which it is printed has since become familiar to the reading public from having been used in several of the best printed books of recent years, but was then a comparative novelty. It is founded upon a Basel type of the sixteenth century, and is the exclusive property of the Chiswick Press. The character of the type, the size, color and quality of the paper, the proportions of the page and the relativity of the two pages in an opening, were all carefully thought over and determined. As for the title-page, with its solid title and specially written piece of verse, device and motto in one, it offended in almost every detail against some accepted typographical superstition. In the "Roots of the Mountains" (1890), the change has gone further still. Type, paper and page proportion all show a further change, and time-honored headline has disappeared in favor of a shoulder note, while the pages are numbered in the middle of the tail margin instead of in the usual top corner. The page has gained immensely in solidity and a look of completeness. It is difficult to see what more could have been done with the means at disposal.

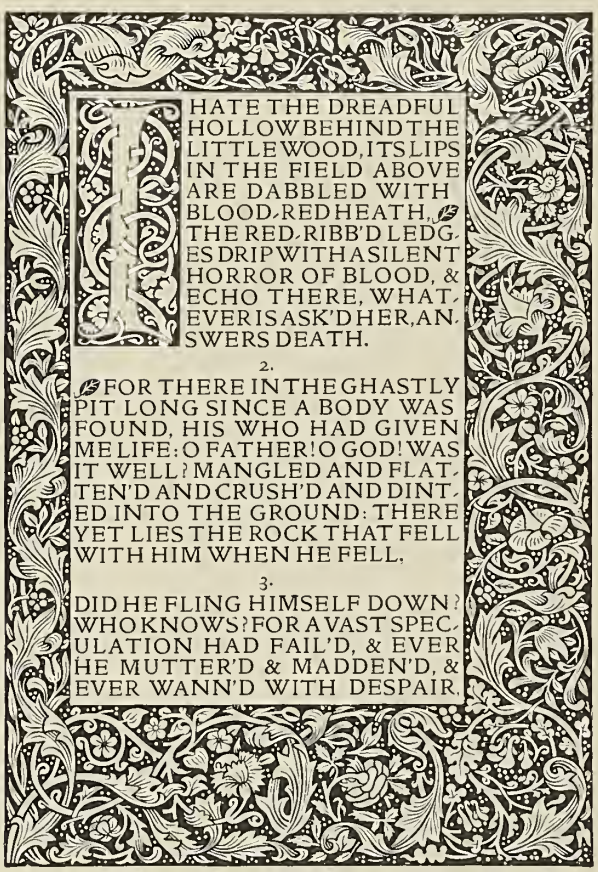
By this time the craft of printing had thoroughly taken hold of Mr. Morris and aroused him to the mastery of its technique. Having got as far as even the Chiswick Press would carry him, there was nothing for it but to set to work upon his own account. "I thought it would be nice to have

a book or two one cared for printed in the way one would like to see them."

The first essential was a font of type which should combine the beauty of the types used by the old printers with a certain regard for readability by modern eyes. And this Mr. Morris set himself to design. In weaving or wood-cutting, both of which crafts he mastered long ago, there still survived at the time of his pupilage a certain amount of old tradition. It was possible to find men still at work in those crafts whose methods and training were those of a period antedating the reign of steam. But in the designing of type there was nothing of the kind.

"It's curious enough when you come to think of it," said Mr. Morris, "what happened with printing. It was born full grown and perfect, but began to deteriorate almost at once. For one thing, of course, it was invented just at the end of the mediæval period, when everything was already pretty far gone. And its history, as a whole, has practically coincided with the growth of the commercial system, the requirements of which have been fatal, so far as beauty is concerned, to anything which has come within its scope."

In default of a living tradition, there was nothing to be done but to go back to the fountain-head, or as near to it as might be, and start thence afresh. As the type was to be


I HATE THE DREADFUL HOLLOW BEHIND THE LITTLE WOOD, ITS LIPS IN THE FIELD ABOVE ARE DABBLED WITH BLOOD-RED HEATH, THE RED-RIBB'D LEDGES DRIP WITH A SILENT HORROR OF BLOOD, & ECHO THERE, WHATEVER IS ASK'D HER, ANSWERS DEATH.

2.

FOR THERE IN THE GHASTLY PIT LONG SINCE A BODY WAS FOUND, HIS WHO HAD GIVEN ME LIFE: O FATHER! O GOD! WAS IT WELL? MANGLED AND FLATTEN'D AND CRUSH'D AND DINTED INTO THE GROUND: THERE YET LIES THE ROCK THAT FELL WITH HIM WHEN HE FELL.

3.

DID HE FLING HIMSELF DOWN? WHO KNOWS? FOR A VAST SPECULATION HAD FAIL'D, & EVER HE MUTTER'D & MADDEN'D, & EVER WANN'D WITH DESPAIR.

First Page of Tennyson's "Maud," Kelmscott Press Edition.

aimed at modern eyes, it must be "roman." As it was to be clear and easy to read, as well as beautiful, it must be properly placed upon its "body" so as to show a definite proportion of white between each pair of letters. It must not be laterally compressed, and its thicks and thins must not show the contrast which in its extreme form has so much to do with the "sweltering hideousness" of the Bodoni letter, "the most illegible type that was ever cut." Upon all these points there are elaborate rules which are accepted by the ordinary type-designer. "But," said Mr. Morris, "they are merely mechanical rule, not the living traditions of a craft; and, what's more, they're all exasperatingly wrong, and prescribe exactly the reverse of what they ought to. They seem to have been made by mathematicians or engineers, certainly not by artists." The various requirements of a really good type received the fullest existing fulfillment in the "generous and logical designs of the fifteenth century Venetian printers, at the head of whom stands Nicholas Jenson."

After giving Mr. Morris' dictum upon the designing and cutting of type faces, and how he managed in his own case, when, taking Jenson's design, he patiently analyzed it until he had "got the bones of it in his head"—mastered the principles upon which the old designer had worked—the writer tells how the master-printer, as fast as he got his letter designed, handed them over to his punch-cutter, and he to the founder, until, toward the end of 1890, actual work was begun. In that year the Kelmscott Press staff totaled "one man and a very small boy, housed in a tiny cottage;" yet that deterred them not from entering upon the reproduction of William Caxton's "The Golden Legend," in three large quarto volumes of 1,300 pages, and this great work was put through successfully by September, 1892. Mr. F. S. Ellis was the editor. A good story is told of this production. The type used was dubbed "The Golden," and a country bookseller, in advertising one of the Kelmscott Press works, announced it to have been "printed from golden type"; and yet again an American trade journal remarked that, "for all it could see," the books might just as well have been printed from ordinary type metal! Mr. Morris has been fond of giving his special fonts the names of the works they were used upon, such as "Troy" and "Chaucer." Then as his ambition became fired by the things he had accomplished, his staff grew large and larger, the cottage became a mansion, and even now offices, storerooms and pressrooms are without the pale. Great trouble being overcome at case and press, greater ones arose in the problems of paper and ink.

The type he had, and the ornaments he could design, and for them an engraver was at hand in his friend Mr. W. H. Hooper; but for the ink and paper he had to go to others, and get them to carry out his wishes. When it came to printing some copies of the "Glittering Plain" upon vellum, there was even more difficulty than over the paper. However, even that was managed without having to go to the length of storming the Vatican and robbing the Pope, "who buys up the better part of the best vellum going."

The "Glittering Plain," a romance by Mr. Morris himself, was the second book put in hand, but the first published, being finished, as the colophon declares, on April 4, 1891. Two hundred copies only were printed on paper, and six on vellum. It was followed in September by Mr. Morris' "Poems by the Way," of which three hundred paper and thirteen vellum were printed. In this book the shoulder-notes, refrains, etc., were printed in red.

In May, 1892, the Kelmscott Press had risen to the height of a printed list of its productions, in which, under the heading of "Books Already Printed," appear Mr. Wilfrid Blunt's "Love Lyrics and Songs of Proteus," Mr. Ruskin's "Nature of Gothic," and Mr. Morris' own "Defence of Guenevere" and "Dream of John Ball." Copies of this list itself are now eagerly sought for by collectors, and are the more prized for the fact that they differ from all subsequent issues in being printed on the inside pages only of the half-sheet, without half-title or anything else upon the outside.

A glance at the latest list shows that the tale of completed work done by the Kelmscott Press runs up to thirty separate works, ranging between the giant "Golden Legend" and the tiny "Gothic Architecture." Of the latter, by-the-way, there were nearly sixteen hundred copies sold, and even then there was a cry for more. Of the books already

printed the greater number are hopelessly out of print. A few copies each of about a dozen of them are, however, still within the reach of the happy mortal whose gold-lined pockets allow him to covet them.

It was natural the master-printer should be asked which of all his great tasks he took the most interest in. His answer was characteristic of the man.

"Whichever I had in hand at any given moment. You see each of them has its own individuality, and one was interested in all of them from one point of view or another. There are what I will call for the moment the archæological books, the Caxtons: 'The Golden Legend,' 'The Recuyell,' 'Godefrey of Boloyne,' and 'Reynard the Foxe.' They have a common interest as coming from Caxton and as belonging to that curious period in the history of the English language when the old had hopelessly gone to pieces and the new had not yet formulated itself. And then, besides all that, as history or as story book, they have all of them a particular value. The little 'Psalmi Penitentiales' has not only an archæological but a very high literary value. Quite different interests attach, of course, to the modern books, such as Ruskin's 'Nature of Gothic,' Swinburne's 'Atalanta,' Tennyson's 'Maud,' and Rossetti's 'Ballads and Narrative Poems' and 'Sonnets and Lyrical Poems.' In all these cases one was glad to have the opportunity of putting good work into a shape that seemed worthy of it. Then there are the illustrated books. The 'Story of the Glittering Plain,' with wood cuts by Mr. Walter Crane, has already been published. 'The Well at the World's End,' with wood cuts by Mr. A. J. Gaskin, is nearly ready. And the biggest undertaking on which the Press has yet embarked—the folio Chaucer, which will contain nearly eighty wood cuts, designed by Sir Edward Burne-Jones. Indeed, you may say that I am deeply interested in everything I do. And for the sufficiently good reason that I don't do anything that doesn't interest me in one way or another."

Among the recent books produced at the Kelmscott Press are the "Chaucer"—every copy of which was sold months before its completion—"The Tragedies, Histories and Comedies of William Shakespeare," edited by Dr. F. J. Furnivall, and "The Cronycles of Syr John Froissart," reprinted from Pynson's edition of Lord Berners' translation and edited by Mr. Halliday Sparling. The Shakespeare is in several small quarto volumes, and the Froissart in two folio volumes with armorial borders, designed by Mr. Morris, and including the devices of the more important personages who figure in its pages.

Among the other books are selections from the poems of Coleridge and Herrick, the poems of Mr. Theodore Watts, the romance of "Syr Perceval" from the Thornton Manuscript, and a new prose romance, "Child Christopher," from the pen of Mr. Morris himself. Mr. Morris also prepared for publication an annotated catalogue of his own wonderful collection of wood-cut books, early printed books and manuscripts, illustrated with over fifty facsimiles.

To the last Mr. Morris was an incessant worker in many lines of activity. Two years ago he published his prose-poem, "The Wood Beyond the World," and his latest tale, "The Well at the World's End," was published by the Longmans on the day of the poet's death.

Two prose romances, "The Water of the Wondrous Isles," and "The Sundering Flood," were left unpublished by Mr. Morris. These will be issued from the Kelmscott Press, and the establishment will thereafter be permanently closed.

IT SAVES MONEY.

We do not see how we ever got on without your paper, as it saves us money in every issue and keeps us in touch with the best in the printer's trade.—*Enterprise Printing Company, Winchester, Virginia.*

FAST TYPEWRITER REPORTING.

The fastest work yet done on a typewriter has been accomplished by Mr. G. A. Henderson, a native of Columbus, Ohio, and son of Judge John H. Henderson, tax receiver of Muscogee County. When Mr. W. J. Bryan was on his electioneering tour through West Virginia, the *Huntington Times*, of Huntington, West Virginia, knowing of Mr. Henderson's ability, engaged him to report Mr. Bryan's speech of October 2. According to the actual time taken



Mr. Bryan averaged 119 words per minute, and when he had finished Mr. Henderson had the speech down in black and white. The machine used was the Remington. In August, 1888, on the same style of machine, Miss Mae E. Orr gained the world's championship by writing new matter, 98.7 words per minute for ten minutes. This was performed at Toronto, Canada, and is the highest speed of record attained before Mr. Henderson broke it over twenty words per minute. Mr. Henderson is a young man, and is at present a resident of Welch, West Virginia.

DEATH OF NAPOLEON SARONY.

Napoleon Sarony, the photographer, died at his home in New York City November 9. Next to Brady, he has probably photographed more celebrities than any other artist in the United States. Mr. Sarony was seventy-six years of age and a native of Quebec. He began his career as a lithographic artist, and his ambitions and talent kept him in the front rank of his profession. In 1858 he went to Europe to study art. Afterward he took up the business of photography in Birmingham, England, where he remained until 1866. He then went to New York and established himself in his business and met with wonderful success from the very first. Among his earliest sitters were Peter Cooper, William Cullen Bryant and the poet Longfellow, Charlotte Cushman, Forrest and the elder Booth.

"LETTING PEOPLE KNOW ABOUT IT."*

BY MARCO MORROW.

IN the development of life, whether that of the human race or of other organisms, there are two processes that are constant and essential. So intimately are they associated with life, so largely do they enter into what constitutes life, they may almost be said to be life.

The first of these processes is the getting of good; the absorption and assimilation of all needful things that enter



Photo by F. A. Perret.

HELPING SISTER.

our environment—a process apparently supremely selfish, but absolutely necessary to development. This process is the first indication of life. We cast a seed upon the ground, and the first signs of the mysterious life within its hull is the bursting of its bounds and the putting forth of little feeders to absorb moisture from the soil about it.

Man is no sooner ushered into this strange and unknown world than he immediately sets up a wail for milk and refuses to be comforted until he has gorged his little stomach and got the colic. And it is thus with every form of life from the lowest to the highest. The taking of something is the first indication of life and its first duty. This struggle for existence that results in the survival of the fittest has long been a recognized law of life.

But we have also discovered another law—a higher law, we would say, if it were possible for one law to transcend another—a law that is just as absolute and just as essential to development. And it is the exact opposite of the first law. It is the law of giving good.

A tree sends its roots deep into the earth and its branches high into the air, drawing moisture and nourishment to itself, and perhaps thereby robbing a less vigorous plant of what it needs. But the tree does not attain its full development until it gives back to the world in fruit and foliage all that it has taken up. It cannot live without giving. There is no escape from this law of its being.

We have here, then, the two processes of life. In the work of the human race as a unit, some of us are engaged in one process and some in the other. The farmer, the miner, the fisherman, the woodsman, are wresting from Nature her good things. The scholar tarries long with knowledge and learns her hidden secrets; the poet lives with Nature, and to him is revealed her beauteous mysteries. But as the farmer must give his products to the world—nay, more, must pay back to Nature herself a goodly portion of what he takes from her soil, so must the scholar and the poet give to the world what they have absorbed. There have been scholars who loved learning for learning's sake; who hoarded their learning as a miser does his gold; who spent the years of their existence upon earth in the gloomy contemplation of deep and dark subjects, never revealing the results of their cogitations, if results there were—but who will say that they truly lived? No, it is the learned man who teaches or preaches, the poet who sings, the artist who paints—these are the men who reach the highest development of life. They fulfill that higher law of their being, they give to the world and to humanity.

The development of mankind has been wonderful in the past two centuries. We stand amazed at our own greatness. What has produced these wonders? Is it not the fact that men have more and more unconsciously obeyed the law unknown to them? More and more the best minds of the earth have been pouring their treasures into cot and cabin and even into palaces where they were needed most of all. It is this fact that has produced the wonders of the nineteenth century.

And to the printer must be a large share of the honor. The printer more than the follower of any other craft is engaged in fulfilling that higher law of giving. He publishes, promulgates, or, to be more American, "pushes along," the best things of life.

When the poet hears a new song ringing in the air, when the scientist wrests a new secret from Nature, when the philosopher discovers a truth before unknown, he calls to his aid the printer, and this craftsman "lets the people know about it," recording it so that all men may freely read what cost one man perhaps years of agonizing search.

All this is not very technical, perhaps, but it seems to me necessary that we have a proper appreciation of the importance of an art and its place in the learning of the race, before we can study its technique.

The printer's art, then, consists in letting the people know about things. And it is for this reason that the highest form of his art is the simplest. The greatest beauty of his art is the beauty of simplicity; for it is simplicity that appeals most readily and most effectively to the eye and mind of man. We are too often carried away by that art that amazes with its intricacies or bewilders with its weird Beardsleyism; we are so occupied with the execution, with the contortion of rule and the lavishing of ornaments that we forget what it is all about.

Someone has said that the best dressed man is the man whose dress you do not notice, and some other body has added that the best printing is the printing you do not notice. The man in "loud" clothes is never mistaken for a gentleman, neither is the "loud" piece of printing ever mistaken for an artistic one.

At the present time one of the chief demands upon the printer's time and skill and ingenuity is made by the calls to let people know about commercial things, bargain days, and sacrifice sales, and soaps that float, and the like. I often think, when I see an ad. that's an abomination to the Lord and men, that much of the wretched work and poor results obtained would be avoided if the compositor would bear in mind the one simple fact that the whole art of his craft, in its height and depth and length and breadth, is to let people know things. It isn't his business to make something pretty; the man who is paying for the ad. is supposed to have a message for the people, and it is the compositor's

*Read by Marco Morrow (Editor of *Push*) before the Printers' Technical Club, Springfield, Ohio, October 8, 1896.

business so to lay it before them that they cannot miss the message nor its import. To do this, it is in the first place necessary that the compositor thoroughly master the ad. and find out what it means. What are the important things in it? If it is a shoe house ad., for example, what is it that Mr. Shoeman wants said? He don't care to waste time telling the average man of the city that he is in the shoe business—everybody knows that; but he may want to say that he has a special lot of shoes gotten at a reduction that are going to go below cost of manufacture. It is a sin to set that ad. with the biggest line of type in announcing the name of the store.

I am willing to admit that the compositor often has a hard time in finding out what the special message of the advertiser is, for the reason that the advertiser often does not know himself. And again, it is not possible for a compositor to know everything about a man's business, to determine just what is the important announcement in the ad.; but if the merchant has written with intelligence and the compositor reads with intelligence and "then goes and does it," the result will probably be an ad. that will let people know.

The day is not far distant when every newspaper office that pretends to be up with the dawn of the new century enterprise will relieve the hurried compositors on the daily of this responsibility by having an ad. editor, who will rewrite and rearrange ads., so that the ad. man may set it as he runs. But no ad. doctor or expert will ever be born who will relieve the composing room of the necessity of compositors with artistic eyes and brains, and a soul for harmony and beauty, and with it all a lot of good common sense, which, after all, is the most necessary thing in the world, whether a man is a ditch-digger or a tax-dodging millionaire.

This technical club is doubtless doing good work in educating the craftsmen to better printing. But there is more missionary work to be done. There are other people to "let know about it"—the great public. Not only the business men of the city, but the general public as well. Everyone who reads is readily interested in the art of printing. There is a fascination about the printing office and its mysteries that appeal to most people nearly as much as does that mysterious region behind the scenes at the theater. The public could easily be educated to know good printing and to take nothing less than good. But the business men of the city need educating and this club can do the work. Why not hold a Printing Trades Exhibition, showing the best specimens of printing obtainable, not only from Springfield offices but from the whole country? Put your INLAND PRINTERS, your *Engraver and Printer* and other handsome trade journals, before them; combine a poster show with it, and direct their attention to the wonderful advances made in process engraving, in color work, in presses, and the like, in the past few years. Show them these things and they will no longer be satisfied with any old thing, nor will they go tramping all over town with a $2.35 job, looking for the job office that will do the work the cheapest, no matter how poorly it is done. I believe such an exhibition will do more to advance the art of printing in Springfield than any other possible thing save the inauguration of this Technical Club.

You know how to do good printing; but, as Nathaniel Fowler is fond of saying:

"What's the good of unknown good?
Let the people know about it."



Photo by F. A. Perret.

LENDING A HAND.

OUR CHEMIGRAVURE SPECIMENS.

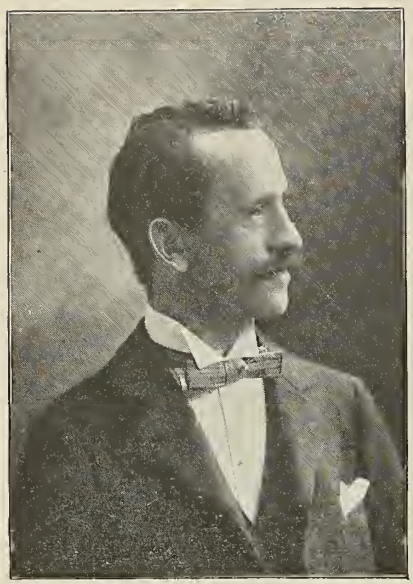
We show in this issue two specimens of chemigravure work, the invention of J. F. Earhart, of Earhart & Richardson, Cincinnati, Ohio, on which process he has recently secured a patent. Two plates are required in the production of these pictures, the first being a perfect half-tone and the second an over-etched plate made from the same negative. The second plate is etched so as to preserve the solid deep shadows and middle tones of the picture, the balance being all etched away. Many beautiful effects can be produced by this method, and close imitation of photogravure work be secured. Some of the samples submitted by Mr. Earhart, showing bas reliefs, are especially worthy of note, many of them having the appearance of being embossed, and one is tempted to feel of them before being satisfied that they are simply flat prints. In printing these plates the full half-tone is run first and the shadow plate next. A pamphlet recently issued by Earhart & Richardson, entitled "Picturesque Views of the C. & O. R'y," contains a number of these chemigravures, the two shown in this issue being taken from that work. The printing of these chemigravure sheets is the work of The Henry O. Shepard Company, printers of THE INLAND PRINTER.

WEBSTER'S INTERNATIONAL DICTIONARY.

The International Dictionary is the latest work published by G. & C. Merriam Company, of Springfield, Massachusetts, in the dictionary line, and is the standard work in the Government Printing Office at Washington, D. C., and of schoolbook publishers generally. It is a complete and thoroughly revised edition of the well-known unabridged dictionary and in many respects is superior to the original work. For use in printing and newspaper offices this work has long been considered the authority. Most of the schoolbooks issued in the country are based on Webster. The reasons why the dictionary is especially advantageous for use in printing offices will be found upon page 246, and the attention of readers of THE INLAND PRINTER is directed thereto. Before deciding upon a work of this description, it would be well to investigate the merits of the International Dictionary.

PAUL NATHAN AND THE LOTUS PRESS.

MR. PAUL NATHAN, the subject of this article, is thirty-six years old. He was born in New York City on June 30, 1860. He had a public school education, and went to work at the printing trade when he was sixteen years of age. Mr. Nathan's older brother, who is associated in business with him, was then a printer, and this undoubtedly influenced him in the selection of the printing business as his calling.



PAUL NATHAN, OF THE LOTUS PRESS.

His first position was on a small local paper, where he served for six months at *nothing* per week; then his salary was raised to $3. While working at this salary the foreman of the office was suddenly taken very sick and sent to a hospital. Our young printer asked his employer to let him "make up" the paper, and with many misgivings the "boss" consented; the time of publication was at hand, and there seemed no other alternative, as the foreman had always done this work. The paper came out on time, and as the foreman never recovered the young apprentice thereafter had the responsibility of "making up" the paper, and the satisfaction of having his wages doubled. He was always on friendly terms with the older printers about the office, and they willingly gave him any information he asked, and gladly pointed out his errors. His experience here was varied and valuable. He was called on to make himself useful in all departments of the business. In cases of emergency he would feed the cylinder press, cut paper (which was there done on a Franklin plow cutter), set type, read proof, do job composition, attend to customers, solicit advertisements for the paper, and, in the absence of the reporter, gather and write up police court news. Later, he left this position and found employment in some of the larger New York offices, where he followed up jobbing until, at the age of twenty-four, he and his brother went into the business on their own account in a very small way.

Augustus Nathan (who is six years older than his brother) had been foreman in several large printing establishments for a number of years, and had worked his way up from the position of "devil." The new enterprise did not leap into sudden fame. The firm was handicapped in not having much capital. It was necessary for them to secure such orders as would bring in immediate returns, as they were unknown to the stock houses, and were compelled to deal on a cash basis. They were obliged to secure work that would pay a deposit on orders and the balance on delivery; this necessarily shut out the commercial field, because most merchants and storekeepers are in the habit of settling their accounts at thirty or sixty days' time. About the only kind of work they could cater for was ball and picnic printing for social clubs, and the like. After struggling along in this line for about five years, in which time they had added largely to their plant, the two brothers concluded that "tasteful printing" would be more profitable than the work they were handling. They both joined a well-known art school, and seriously took up the study of art, devoting several hours a day under the tuition of competent instructors. Mr. Paul Nathan took up designing, and Augustus Nathan color. The combination of an art education with a knowledge of printing was a bright idea. They found that the art principles that applied to a piece of statuary or a painting could also be applied to a job of printing. They were also sufficiently practical to know that the *business-bringing qualities* of printing of an advertising nature should not be subordinated to the *artistic*. Samples of their work found their way into the offices of the printing trades papers, and THE INLAND PRINTER has frequently had occasion to say some very flattering things about them. Mr. Nathan thinks that too much stress cannot be laid on the importance of an art education to the young man in the printing business who has an ambition to be more than the "average" job compositor.

In a conversation with Mr. Nathan he said: "Up to the present time printing has been largely the product of untrained talent, depending on natural taste and an ability to imitate. Of course, natural taste is a very important possession, and will help a person of even limited opportunities, but it is just as possible for all to cultivate an artistic taste as it is to learn to set type. Some will undoubtedly be able to make better use of their knowledge than others, but all will be greatly benefited by an artistic training." He expressed himself as believing that the general tendency is toward better printing than has ever been known. He argues that this tendency accounts for the prevalence at present of the almost universal appreciation and imitation of ancient manuscripts. "Before the invention of type and printing, books were made by persons skilled in drawing; they were trained artists; their work was not mere placing of type side by side mechanically. There was thought and design in it all. It had real artistic merit. Because the printers of today appreciate this merit and try to imitate it, does not prove that the printing of olden times was better than that being done at present, because that was not printing. What it does prove is that the printers' taste is being educated to an appreciation of the artistic, which consequently brings them to admire these old missals. This is all very different from the rule-twisting of a few years ago. Printing that depends on difficult rule-twisting for effect is not artistic printing, and never was. Nor does artistic printing imply an abundance of ornaments and jimcracks. It is possible to make the handsomest kind of printing without the use of a single ornament, and by sticking to one



MR. NATHAN'S DESK AT THE LOTUS PRESS.

series of type. The best use that can be made of samples of good printing is to learn from them what it is that distinguishes the artistic and tasteful from the inartistic and crude. The compositor who keeps samples so as to imitate them, as a schoolboy uses his copy book, will fail oftener than he succeeds, as no two jobs are exactly alike. The lengths of line will vary, or there will be a greater or less number of words in a paragraph, and the arrangement of the display lines will not be the same, and it will be largely a case of hit or miss. He will not be safe in deviating from his sample unless he knows the real principles that make the sample look pleasing. There are principles of balance, proportion, harmony and appropriateness which, when understood, will enable the compositor to put infinite variety into his work, and make him sure of his ground in every instance, no matter what may be the nature of the job or the wording of the copy. It is often useful to have a line of samples of good work simply to thumb over for the purpose of getting suggestions, not for imitation. The skilled designer will look through a batch of such specimens and acquire a number of useful suggestions or ideas, without really copying anything he has seen. Specimens preserved for this purpose are exceedingly valuable and useful."



IMPRINT OF THE LOTUS PRESS.

The Lotus Press (which is the name of the plant owned by the Messrs. Nathan Bros.) has grown to considerable proportions, and has gained a reputation for doing fine printing. There is no doubt that any printer who will apply himself to the study of art will soon see a decided improvement in his work, and make his services more valuable than that of his competitor.

The Lotus Press has always been an aggressive and original advertiser, and we hope in the near future to have an article from Mr. Nathan on "Advertising a Printing Business."

NOTES ON PUBLICITY.

BY F. PENN.

THE Henry O. Shepard Company, printers, 212 Monroe street, Chicago, have issued a pretty brochure entitled "Good-Enough-to-Keep Advertising," printed on handmade paper. It is a most dainty production and is evidence of the ability of this well-known house to sustain its high reputation.

THE Thurston Print, of Portland, Maine, send a neat card with the portraits of President-elect McKinley and Vice-President-elect Hobart, with the invitation to "let it stand on your desk." The timeliness of this form of advertising commends it and the neat type effects of the Thurston Print should be appreciated by customers generally.

B. R. BAUMGARDT & CO., publishers and printers, Los Angeles, California, send me an interesting booklet advertising their establishment. Half-tone illustrations of the various departments adorn the descriptive text and the equipment certainly is convincing of the ability of the company to do good work, of which the specimen before me is a satisfactory sample. The motto, "We Never Disappoint," should be attractive to customers.

A LARGE and impressively addressed envelope reaches me addressed in red:

DEAR MR. POSTMASTER: Please deliver this to
.....
Whom you will find at
Which is in the State of

A red tint-block in the left margin is marked out in white lettering, "His Little Paper—If tempted to throw this away don't do it." Inside is "His Little Paper"—Mr. C. L. Dering, publisher, who advertises his coal business in a bright and attractive way on handmade paper and in tasteful typography. The Henry O. Shepard Company, Chicago, are the printers. I note Mr. Dering has good taste and knows good printing.

LORING COES & CO., Worcester, Massachusetts, send me a circular about machine knives, printed on manila stock in blue ink, the wording of which is good, although the type display might be improved. The addition of the name of the town in which the works are located would also aid those who did not know to more easily find them.

DIGNITY in advertising is commented on by the *Monetary Times*, of Toronto, Canada. It says: "There is a plain-spoken and very entertaining chapter in Defoe's 'Complete English Tradesman,' dealing with commercial correspondence, and the essentials of it are thus summed up: 'A tradesman's letter should be plain, concise, and to the purpose; no quaint expressions, no book-phrases, no flourishes, and yet they must be full and sufficient to express what he means, so as not to be doubtful, much less unintelligible.' We need not stop to criticise or to amplify this conclusion, and only bring it forward to ask how it squares with a lithographed circular issued by an eminent mantle house to introduce a fresh traveler in these terms: 'Here is not a Goliath in strength or stature, but little and good. You may safely place great confidence in him. He will faithfully endeavor to serve you. I hope you will kindly favor him with a look, and send him on his way rejoicing.'"

NEXT!

The Foolish Man—
He failed and no one was surprised,
Because he never advertised.
—*Boston Courier.*

The Wise Man—
He retired, rich as any miser;
He was an *Eagle* advertiser.
—*Saratoga Eagle.*

The Happy Man—
He died and heavenly songs did hear;
He patronized the *Mountaineer.*
—*Gorham Mountaineer.*

The Long-Headed Man—
He came to town with a roll of "scads,"
For he had read the *Herald* "ads."
—*St. Paul Herald.*

The Sensible Man—
To this office he flew with many lines,
And now has several barrels of dimes.
—*Buffalo Times.*

The Discerning Man—
In the *Cleveland World* took lots of space,
And customers filled his business place.
—*Cleveland World.*

The Sagacious Man—
He put page ads. in THE INLAND PRINTER;
They hustled his trade both summer and winter.

FROM Mr. Thomas Parker, of the Review Press, Decatur, Illinois, I have received a number of bright specimens of what I may call timely advertising. Among them is an imitation of a ballot issued the last week in October and up to election day, for the "Typographic Party for Primus of the Art Preservative in the United States, the Review Press." The electors are named as follows, with the notice that polls are open all the time and that votes are always received: L. Etterheads, S. How Bill, N. Otehead, E. N. Velope, P. LaCard, A. Small Card, B. O. Oklet, P. Amphlet, L. Edger, A. N. Nouncement, I. N. Vitation, S. A. LeBill, D. Odger, B. L. Otter, C. A. Talogue, A. B. Stract, B. C. Heck, C. Ash Book, F. Olders, P. O. Sters, S. Tatement, L. Abels, Alf Tones, R. R. H. Angers.

CANNOT KEEP HOUSE WITHOUT IT.

I cannot keep house without THE INLAND PRINTER. Have every number from Vol. I, No. 1, up to date, all bound in half russia. Long may she wave.—*William D. Christman, Fredonia, Kansas.*



SNAP SHOTS IN MEXICO.

1. Orphan boys in hospicio, Guadalajara.
2. Mr. White, Mrs. Curtis and Mr. Curtis, of the Commission.
3. Thieves' market, Guadalajara.
4. Fruit market, Mexico City.
5. Transporting prisoners under guard.
6. Charcoal carts.
7. Ruins at Yrapuato.
8. Roadside market.
9. Water seller, Oaxaca.
10. Mexican police officer escorting Mr. Curtis.
11. Public carriers, Mexico City.
12. A street fruit stand, Mexico City.
13. Public well, San Luis Potosi, where it has not rained for five years.
14. Public washhouse at Durango.

Written for THE INLAND PRINTER.

A MONTH IN MEXICO.*

BY TRUMBULL WHITE.



THE most vivid memory of our little journey to Mexico is of the things we did not see. There was never a place we left, that our friends did not tell us of sights of interest or beauty we were missing, better than what we had seen, and the end of it all was an immense regret that the time limit was so short and that so much had to be left undone.

From Chicago to El Paso, the journey early in September furnished little that was new to any of the party. It was the international bridge across the Rio Grande that marked the real beginning of strange things. In the month that followed, nearly all were strange. Within that time, the pencil and the lens of Mr. Schmedtgen, and the typewriter of Mr. Curtis were seldom at rest. Mexican fresh air and sunshine and wholesome food kept the energies alive. Mexican sights and conditions furnished the material. With these incentives the amount of work turned out was by no means small.

Not often does the journey of men who go to make pictures and to write of an unfamiliar country result in so little illustration and description of the scenery, the buildings, the streets, the climate, and the usual accumulation. With a specific purpose in view, the securing for the Chicago *Record* of information that might throw light on the questions at issue in the political campaign then current in the United States, and time all too short for that, there was left very little opportunity for attention to the sights, the museums, the beaten paths of tourist interest, except as they bore on the particular object of the quest. But it may not be too much to assert that when a month of careful inquiry is devoted to learning and writing and picturing the industrial conditions of a people, and their life and habits, more may be gained along these lines than from a six-months' tour of the excursionist. So the pictures which we found for sale in the shops were mostly of the cathedrals, and the fine public and private buildings of the city, or the grand and beautiful scenery of the country. But the pictures Mr. Schmedtgen made were those of the people, of types of life or architecture, and for our purpose more interesting and more valuable. The artist may tell of the limitless possibilities of art material in Mexico. I would rather write of the field for descriptive, commercial, industrial and romantic literature.

In a month we traveled over some 3,500 miles of the railways of Mexico and visited a dozen or more of the largest,



UN CENTOVETO SEÑORITA.

most distinctive and most notable cities of the republic. The radial points were Durango, Guadalajara, Oaxaca, San Luis Potosi and Monterey, and within these extremities the City of Mexico, Puebla, Leon, Irapuato and Celaya were among the stopping places. No two of these cities were alike. We found their industries as local and exclusive as the strawberries of Irapuato, where the fruit is all grown on one side of the railway track, and no one ever attempts a crop in the exactly similar soil and situation on the other side. There is new material everywhere and no danger of duplication if the observer knows how to observe. But for the writer as well as the artist there are two natural tendencies to overcome in the selection of matter. One is to select

*NOTE.—Early in September the Chicago *Record* sent a commission to Mexico to investigate and report upon the condition of that country under the free coinage of silver. The great interest of the people of the United States in the much vexed question of the gold standard and the free and unlimited coinage of silver met an instant response from the *Record* by this notable enterprise. With a just appreciation of the fact that personal views will unconsciously color the reports of even the most conscientious, and to anticipate even a touch of bias, the commission was made up of writers of opposite views—Mr. Trumbull White and Mr. William E. Curtis, with Mr. William Schmedtgen, chief of the *Record* art department, as illustrator. The reports of these writers appeared alternately in the *Record*, and it is safe to say that no more comprehensive account of the industrial condition of Mexico has been given to the people of this country. The interesting sketch herewith furnished THE INLAND PRINTER by Mr. Trumbull White, and the brilliant illustrations of Mr. Schmedtgen, will serve to indicate slightly the value and thoroughness of the work of the commission, which is but a single example of the enterprise which has placed the *Record* at the front as an ideal American newspaper.—EDITOR.



MEXICAN SOUTHERN RAILWAY.

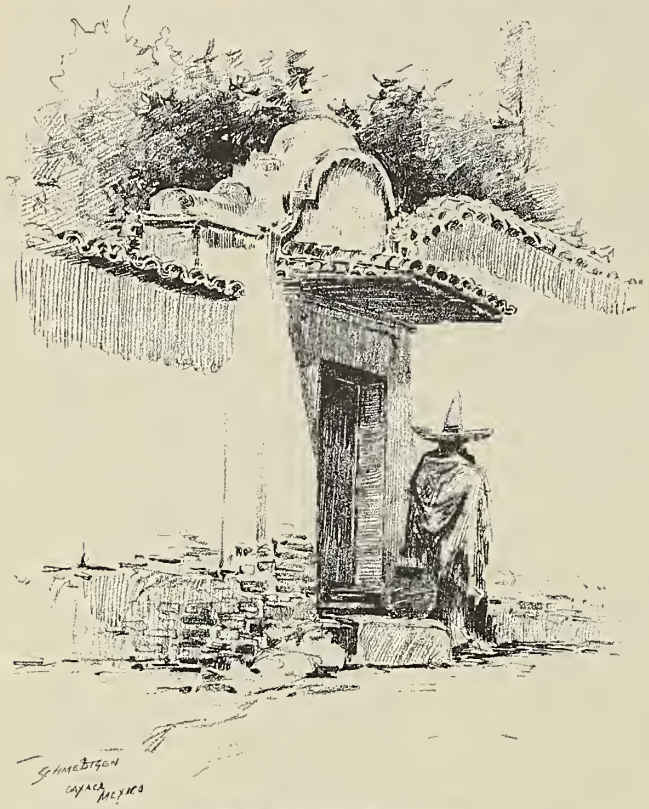


BISHOP'S PALACE, MONTEREY.



ON VEGA CANAL, CITY OF MEXICO.

only the picturesque, which may easily be the oldest or the lowest. Ruined adobe huts, and peons at the toil of beasts, and beggars at every railway station, make interesting pictures for the artist or the writer, and indeed are easiest



GATE TO A PRIVATE GARDEN.

obtained. But they do not make Mexico. Then there is another possibility in too much attention to the fine buildings, the palaces in the cities, the cathedrals, and the fine streets of some of the better places. But these alone do not measure the republic. It is in the contrasts that the value is found. Any written or pictorial consideration of Mexico that fails to take cognizance of both these elements fails to show the remarkable progress of the country in recent years, the modern birth, and the hopeful promise of the future. Mexico is but twenty years old in modern civilization, and her advances are to be measured by that period.

The American influence is strong in many parts. In Monterey the largest wagon warehouse had over its door the sign "Pedro Studebaker," and the buffet menus price "frijoles a la Boston." The photographs we bought are printed in Englewood—but it is admitted that the negatives are made in Mexico! At the little city of Ocatlan, on the Guadalajara branch of the Mexican Central, a 'dobe house near the station bore the name, "Palmer House," and most of the machetes used in the republic are made by Collins & Co., of Collinsville, Connecticut.



WILLIAM E. CURTIS.
(Getting out Mexican letters under difficulties.)

It may be accepted as true, that when a nation of measurably intelligent people, after hundreds of years of living, has come to certain habits of dress, and diet, and dwellings, those habits are likely to be correct ones, or approximately so, for the climate and the race. No one need pity the Mexican because he wears a serape instead of an overcoat; eats frijoles and tortillas instead of roast pork with apple sauce; and lives in an adobe house of one story, with walls three feet thick, instead of a Queen Anne cottage of pine boards. I talked with Mr. Hall, of Puebla, an Englishman and an architect. "When I came here," he said, "I was going to revolutionize Mexican architecture, and show them how we build houses at home. I have learned that they know their country better than I did, and that in material and general plan their houses are right. Now I am building their way."



POULTRY SELLER.

Some other good things the Mexicans have discovered. On the little tin sign carried on his tray by a street vender of "dulces," the confections of the country, was painted the legend, "Para los ricos, medio. Para los pobres, cuartillo." ("For the rich, 6 cents; for the poor, 3 cents.") And the customer was the one who classified his means. He was welcome to buy from the tray, a certain quantity for either 6 or 3 cents, at his own choice. But a rich man does not name himself as poor, and the poor man has no false pride to conceal his poverty. They are both satisfied, and the dealer profits.



FROM THE COUNTRY.

From an artistic standpoint Mexico offers a field for the artist and the photographer as yet but little worked. The scenery is grand, some portions traversed by the railroads surpassing the celebrated beauties of many of the roads in the United States, and the quaint costumes of the natives, the crude implements and conveyances, the picturesque ruins and rare oddity of many of the present buildings and dwellings, all combine to make a visit to this part of the world a revelation to one of an artistic mind.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

WANTS A BOOK ON THE MANUFACTURE OF PRINTING INKS.—G. K. H., of Baltimore, Maryland, writes: "Will you kindly advise me if there are any books published treating on the manufacture of printing inks; and, if so, where can I obtain them?" *Answer.*—George W. Small & Co., 1921 Kinney avenue, Cincinnati, Ohio, publish such a book. See their advertisement on page 93 of October INLAND PRINTER.

WANTS OUR CRITICISM.—J. H., of Baltimore, Maryland, has sent eight pages of a supplement containing as many half-tone portraits and type



TRUMBULL WHITE.
(As Mexican Newsgatherer.)

matter, regarding which is the following request: "Will you please criticise these sheets? Please let me know why the plates do not stand out like the pictures of THE INLAND PRINTER, and oblige." *Answer.*—The plates seem to be well made ready, considering the variety of styles in the engraving and the originals—photographs—from which the plates have been made. Some of the portraits are up to the merit of many that appear in this journal from time to time. The pressman is, evidently, a careful but *timorous* workman. We are led to this conclusion from the fact that while the overlaying and general preparation of the half-tone illustrations are nearly all that could be desired on such work, his delicacy of treatment is a little too light in some cases, and this helps to dim the luster and strength of the subject. This is particularly noticeable on pages 6, 8, 9 and 11, and on some portraits on page 12. Nearly every portrait shown could have been improved had an additional sheet of folio paper been used on the overlay; in some cases an even thicker paper could have been used advantageously. Of course these additional strengths should be applied to the strong or leading characteristics of the several pictures, to be effective in producing strength and boldness to the tonings of the engravings.



POTTERY MARKET, MEXICO CITY.

WANTS TO KNOW OF A SURE METHOD OF TAKING OUT ELECTRICITY IN PAPER.—C. W. H., of St. Paul, Minnesota, writes: "Can you, or any of the readers of your valuable journal, give me a sure method of taking out electricity from paper? In this high electrical climate we are greatly troubled with electricity during the cold winter months, and have, as yet, been unable to find any method to prevent this annoyance that can be depended upon." *Answer.*—This matter has received considerable attention already in these pages; but we will be pleased to hear of approved methods or suggestions from readers at any time. Cold and frosty weather is sure to seriously affect calendered or plated papers, especially if the paper is kept in a cold wareroom. All highly finished stock should be kept exposed to equal heat to that of the pressroom, which should be up to sixty-five degrees at least during winter weather. It is the exception to be troubled by electricity in paper during the summer months; it, therefore, follows that if we resort to heat to dispel the electricity, we will be quite likely to overcome most of its annoyance. We have, in accordance with the experience of other pressmen and our own, recommended that a gas pipe be fitted to run under the feed-board (clearing the fly-board) at a proper distance from the wood, and that a sheet of zinc, or other appropriate metal, be fastened under the board, say about one inch from the wood; and that this gas pipe have holes bored along one side of it; the holes to be distant about three or four inches apart. A rubber tube is then fitted to one end of the pipe to supply the gas. Such a device, when lighted up, will be found quite efficacious. If our correspondent will refer to the May, 1895, number, of this journal, page 176, he can see a small diagram of the plan just explained, also full particulars of how a close investigator of electricity in paper circumvented electrical annoyances. The electric "annihilators" and "dissipators" advertised in this journal, used according to directions, are said to give satisfaction.

WHAT CAUSES A "POUND" IN THE PRESS.—P. C. W., of Port Jervis, New York, says: "Can you inform me what causes a 'pound' on the rear end of a two-revolution press—that is, when the cylinder leaves the type? The 'pound' is not noticed when a small form is used, and when

the impression is thrown off it is also relieved. I have tried almost everything to remedy the difficulty but cannot do so. Have moved the plungers backward and forward, but the 'thump' was the same. The bearers and cylinder are exactly type high; speed is about 1,700 per hour; the size of bed is 35 by 50, and the type measurement (when the 'thump' is noticeable) is 29 by 43 inches." *Answer.*—There is, evidently, something wrong in the running condition of the machine to cause the thump, especially so when the press does not have this when running on small forms or when the impression is off. In such a dilemma we advise examining the "set" of the raising and lowering device for the cylinder. It is quite probable that there lies the seat of all the trouble, if, as you say, the plungers have been adjusted properly for the speed and weight of the form you mention. Of course, it is absolutely necessary that the cylinder be set to type height, per the bed bearers, so that bed and cylinder run together with precision; and it is also necessary that the tympanning be so built up that it cannot do the "dragging" act on the form when the press is running. See that the registering rack on the cylinder does not drop into that on the bed *too far front*, for that will shorten up the hold on this device and compel a "pound," as the bed and cylinder relax their hold at the termination of the impression.

Column Rules Working Up in Pages.—A subscriber writes: "We are having considerable trouble with the rules working up in the forms on our two-revolution ——— press. The trouble is always upon one side of the bed—the side upon which the spiral screw is attached which operates the tracks. Can you suggest a remedy for the difficulty?" *Answer.*—The trouble complained of can come from various causes, such as a weak press-bed, the "backlash" of the machine when passing the back center, and from the press-bed not being properly adjusted to the "side ways" or "gibs"; and sometimes because the cylinder and the bed-bearers are not working in unison. There are also occasions where the rules work up in the form by reason of bearing on the furniture, the rules being longer than the type matter in the page. From an examination of the sheet sent for that purpose, we are of the opinion that the trouble springs from the fact that the "gibs" need a little stronger hold on the "side way" or "track" on the troublesome side. If the screws will not admit of additional tightening up on the "gibs," then loosen them (especially the front one) and pack them with stout paper or bristol board. This should *keep the bed down to the "ways"* and make it rigid along the gripper edge. There is, obviously, a spring in the bed. True up the bearers to type height and let the cylinder down to these, so that both will touch gently yet firmly all the length of the bearer surface. If this does not overcome the difficulty, then try sawing slots in the column rules *underneath* and have these about two or three inches apart, and about five-eighths of an inch through the column rule. In extreme cases, we have used thin strips of cardboard, cut about a quarter of an inch wide, and inserted one of these between the rule and the type, on each side of the rule, pushing down the strip of card to the bed of the press. This will hold the rules down. We suggest that you *plane down your form better* than the printed sheet sent would seem to indicate you have done, as much of the type is very irregular on nearly every page of the eight shown.

White and Black Spots in Half-Tones.—In running half-tones in fine work, pressmen are often bothered with white spaces arising from atoms of paper sticking to the cut. One of the latest schemes to obviate it is that proposed by C. Blakely, of the Blakely Printing Company, Monroe street, Chicago, who has had a brush affixed to his Miehle press so that as soon as the cylinder gripper takes the sheet it passes under the brush, removing any loose particles that would otherwise be carried down to the form. The arrangement has been in operation a couple of weeks and has been very effective in removing the specks that formerly disfigured the work, causing white spots until they were saturated with ink and black dots afterward until washed out.

Rollers Not Taking Ink in Wet Weather.—Mr. Andrew Van Bibber, of Cincinnati, writes: "J. F. B., of Martin's Ferry, Ohio, complains, in your issue of October, of his rollers not taking ink in long spells of wet weather. The first remedy is to return them at once to the roller maker. You advise him to roll them in powdered alum and let it remain on them for about fifteen minutes. Our experience is that powdered alum will eat the face of a roller quickly, leaving it rough and dead. The best remedy we know of for J. F. B.'s trouble is to take the roller out of the press and clean it well with benzine. When the benzine has dried off rub the roller well with powdered carbonate of magnesia. Let it stay on the roller five or ten minutes, then brush it off and put the roller immediately back into the press, before the damp air has had time to moisten it again. The carbonate of magnesia does not affect the face of the roller at all. It merely absorbs the dampness as blotting paper does. Carbonate of magnesia is a very light white stuff, a four-ounce block being as big as a common brick. It is easily powdered in the hands."

Felt Vibrators Wearing Out.—J. C. E., Cleveland, Ohio, writes: "In the October issue of The Inland Printer, under the head of 'Pressroom Queries and Answers,' page 75, 'W. A. B.,' of Grand Junction, Michigan, states that 'he has been bothered by the felt vibrator wearing out so soon.' The 'wrinkle' of doing away with the felt vibrators on printing presses is not new, but it seems that our Michigan friend has not 'caught on.' Here is the wrinkle: Send the felt rollers to any *up-to-date* roller manufacturer and order them covered with composition to replace the felt. This composition is manufactured expressly for the purpose, being harder than is used for form rollers, and a felt roller stock covered with this composition, at the end of a year will be found in better condition than the felt roller was at the start. An experience of thirty years at presswork—during which time the writer has also 'been bothered by the felt vibrators wearing out too soon'—places him in a position to state, as a matter of fact, that felt rollers are not to be compared with composition vibrators."

Remedy for Felt Rollers Giving Way.—Mr. Andrew Van Bibber, of the Van Bibber Roller Company, Cincinnati, Ohio, writes: "In your October issue, W. A. B., of Grand Junction, Michigan, asks in regard to felt rollers giving way, and states that he has had four give out in the last few months. He says 'The felt seems to first come loose on the roller, then soon gives way.' The reason of the trouble is simply that the firm that covered the rollers in question do not know how to do it and have never taken the trouble to reason the matter out. They send the iron core upstairs to a hand, generally the carpenter, and he glues on a strip of felt spirally with ordinary glue and then secures the ends with wire or twine. Of course the felt comes off. That has been the method since I went into business twenty-eight years ago. It worked very well with the old wooden cores, because the glue stuck to both the wood and to the felt. But iron cores are used now, and the glue does not stick to the iron at all. The glue soon becomes as hard as horn and contracts. It has no hold on iron and a slight force loosens it completely. Nobody on earth would think of using common glue to make anything adhere to iron, but they still try to do it in covering felt rollers, because they had done it with the old wooden cores. By the way in which we cover felt rollers, we furnish rollers that never come loose and that run till worn out. We do not try to make glue stick to

cold iron, for it can't be done. Paint will stick to iron perfectly, and glue will stick to paint. Therefore we clean the iron core and then paint it with red lead and boiled linseed oil. That dries quickly and adheres to the iron perfectly. The painted surface must not be touched with greasy hands. Then we glue the felt on to that clean-painted surface. We use a glue slightly flexible and that does not shrink and dry as hard as horn. We make our glue the same as a carpenter does, except that we add three ounces of glycerin to each pound of dry glue. The ends of the roller are secured with twine or wire as usual. A felt roller made that way will not come loose and should run till it is worn out."

Ink for Rubber Stamps.—L. E. Lippincott, Lee Centre, Illinois, asks if the formula for making rubber stamp ink given in answer to query by George W. B., Cleveland, Ohio, in the September number, is suitable for use on typewriters that have rubber type inked by felt rollers. Also asks for recipe for green ink for same purpose. *Answer.*—The cost of the ink is so small that it would pay our correspondent better to apply to the manufacturer of the typewriter he is using. The principle of the application of the ink is the same as that of the rubber stamp and the same ink should do for both purposes. The *Scientific American Notes and Queries* offers the following as reliable formulæ:

"The usual rubber stamp inks are prepared with water soluble aniline colors and glycerin. A good formula, which we have tested practically for all colors, is as follows:

1. Blue rubber stamp ink:

Aniline blue, water sol., 1 B	3 parts
Distilled water	10 "
Pyroligneous acid	10 "
Alcohol	10 "
Glycerin	70 "

Mix them intimately by trituration in a mortar. The blue should be well rubbed down with the water, and the glycerin gradually added. When solution is effected the other ingredients are added. Other colors are produced by substituting for the blue any one of the following:

2. Methyl violet, 3 B	3 parts.
3. Diamond fuchsin I	2 "
4. Methyl green, yellowish	4 "
5. Vesuvin B (brown)	5 "
6. Nigrosin W (blue black)	4 "

7. If a bright red ink is required, 3 parts of eosin B. B. N. are used, but the pyroligneous acid must be omitted, as this would destry the eosin. Other aniline colors, when used for stamping ink, require to be acidulated.

ANNUAL MEETING AMERICAN TYPE FOUNDERS' COMPANY.

The American Type Founders' Company held its annual meeting October 28. The reports for the year ending August 31 showed net earnings of $136,184, which were applied to betterments. The management hopes to pay dividends the coming year. There were $196,000 of the authorized $1,000,000 debenture bonds sold up to October 15, and the proceeds applied to floating debt. The conversion of $9,000,000 capital to $4,000,000 may be carried out. The balance sheet shows $345,466 bills payable August 31.

The old board of directors whose term expired—J. R. Phinney, R. E. Nelson, John E. Searles, Benjamin Kimball and Charles S. Conner—were reëlected. George Cleveland and Walter S. Marder were elected in place of Edward F. E. Young and Edward D. Candee.

At a subsequent meeting of the new board of directors, John E. Searles was reëlected president; Robert M. Janney, vice-president, and R. N. Nelson, general manager. M. H. Smith, who heretofore held the position of secretary and treasurer, was elected treasurer, and John P. Murphy was appointed secretary.

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY J. F. HENRY.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

Stereotype Metal.—The W. Co., of Ohio, write: "We find that our stereotype metal, of which we have between 3,000 and 4,000 pounds in use, is running down—that is, deteriorating in quality by long-continued use and possibly occasional overheating. Would you be kind enough to inform us which is the best method to tone up the metal so as to bring it to the proper standard again? Our principal use of the metal is for plates for our paper, which is printed on a perfecting press." *Answer.*—There may be local causes for some of the trouble, which must be removed before the metal will work properly. However, assuming that there are no foreign substances, except dirt, to be removed, I advise a thorough cleaning of the metal by the use of rosin, thick oil, or, what is better, put a raw potato on the end of a poker or other iron rod and stir the melted metal until dirt ceases to rise to the surface. When doing this it is well to cover the surface with fine charcoal. After cleaning, if the metal is too soft add antimony to harden, then tin as may be necessary. If sufficiently hard, add tin only in small quantities, so as not to overdose—too much is as bad as too little. If still too hard, reduce with lead. When metal is once in good condition the new metal which must be added to make good the loss from oxidation and waste will usually keep the whole in order. Sometimes a great deal of trouble is caused by pieces of zinc becoming mixed with stereotype metal. When that occurs it is generally best to send the metal to the party from whom it was bought and have it refined or exchange it for new metal.

Changes in the Electrotype Business.—In a conversation with a representative of the *Bookmaker*, J. P. Felt, of Joseph P. Felt & Co., New York, said that it had been twenty-eight years since he became connected with the electrotyping business, and that he served his time with and had charge of the Lovejoy foundry for four years. It was thereupon suggested to Mr. Felt that he must in that long time have noticed many changes in electrotyping methods, and he was invited to tell something about them. "When I went into the trade," he began, "the machinery was far less powerful and could not be compared with that of modern times. Then the presses would not give more than 60 tons pressure, but I have a machine in my establishment with which I can get 1,140 tons pressure and with another 800 tons pressure. The cause of the manufacture of this heavier machinery has been due to the demand of the times. A great deal of the extra power is required to do the modern and higher class of work, and more especially in making half-tone cuts. There is also more difficulty encountered in turning out the modern class of work, and more care is required, and yet we get very much lower prices for it. My experience is that the duller the trade is the harder it is to please customers. The reason for that is that when a business is booming men will take or accept their plates whether there is any defect in them or not. They do not have time, in fact, to look for any defects. They would say: 'We have got to get them out.' They do not then have the time to examine the work closely, and many cuts will pass inspection which would fail to do so under other circumstances. Close criticism means time, and the finished class of work requires time. Now we produce plates in one hour which used to require three hours. To make copper, it at one time required three hours. The time saved in this has cut down the time required to produce plates, and the result is that now the bulk of the work

which comes in here in the morning is delivered on the same day. It was impossible to do so much as that even within so short a time as two years ago. I have a method of depositing the copper quickly. There, for instance, is a piece of copper which I made in one hour, and here is another which took only thirty-five minutes, or almost one-half as long, to make. The old method was slower and uncertain in results. The chief trouble with it was that the copper could be deposited up to a certain point all right, but when that point was passed the copper deposit became brittle and could be brushed off just like flour. There have also been some improvements in the manufacture of electrotypes in some small details. Turning out electrotype plates and turning them out well depends largely upon the methods and systems used in the foundry to do it with. Many foundries pay a great deal of attention to the finishing; but if the metal itself is perfect there is very little to be done in the way of finishing. If, on the other hand, it is imperfect, no amount of finishing can make it perfect. Therefore the making of a plate is a more important process than any other; but if that has been done properly the finisher has very little to do. It is plain, then, that it is of great importance in the successful manufacture of a plate that there should be skilled help in the foundry room." Mr. Felt concluded by saying that he thought that the prices for electrotypes are too low; that it is easier to make an electrotype, say, of three or four inches in size than one which is no larger than a thumb nail, but that this applies alike to a plate which is too small to handle easily and a plate so large that it is bulky. He considers that it is ridiculous to make a plate for 13 cents, and holds that the price of no plate should be less than 20 cents. The quick process for depositing copper referred to is the same as that mentioned on page 511 of THE INLAND PRINTER for August, 1896. I understand the patent is now controlled by the Lovejoy Company, 446 Pearl street, New York.

READY-MADE MATRICES.—J. W. McK., of Canada, writes: "Partridge's book on stereotyping to hand, and it is going to be a great help to me, but having been issued four years ago, there are, of course, things not treated in it, but it will be worth all I paid for it. From 'Notes and Queries on Stereotyping' in THE INLAND PRINTER I am going to get good value for my money. In your October issue you discuss the 'Presto' process, and regarding their claim that the matrix paper can be stored for any length of time and be ready for use at any moment, you say there is in the United States a paper having this quality and mention the one controlled by the Potter Press Company. Will you be so good as to give me the address of this firm? I am a sort of an amateur stereotyper and in my evenings make some of the plates we use. So far I have been having my matrices made at a newspaper office here, but just when I want one most is the time I am sure to find them too busy to attend to my wants, and I have decided to put in a small drying press and make my own. Most of the pastes I can get hold of require the 'flongs' to be used when quite fresh—within a day or two—and it will be too much trouble to make up a sheet or two at a time, especially if I can buy a paper that is ready at all times and will keep. I will indeed be grateful if you can put me in communication with some firm who will not consider me too small a consumer, or if in your 'Notes and Queries' you will give the formula for a paste that will admit of the paper being kept a couple of weeks or a month without the paper deteriorating in quality." *Answer.*—I do not know of any way for making matrix flong so as to meet the conditions you name. The ordinary flong will sour after having been made a few days. If you will address The Potter Printing Press Company, Plainfield, New Jersey, or The Lovejoy Company, 446 Pearl street, New York, you can obtain particulars regarding matrix paper.

ARBITRARY ENGLISH LANGUAGE.

We'll begin with box and the plural is boxes,
But the plural of ox should be oxen, not oxes.
The one fowl is a goose, but two are called geese,
Yet the plural of mouse should never be meese.
You may find a lone mouse or a whole nest of mice,
But the plural of house is houses, not hice.
If the plural of man is always called men,
Why shouldn't the plural of pan be called pen?
The cow in the plural may be cows or kine,
But a bow if repeated is never called bine
And the plural of vow is vows, never vine.
If I speak of a foot and you show me your feet
And I give you a boot, would a pair be called beet?
If one is a tooth and a whole set are teeth,
Why shouldn't the plural of booth be called beeth?
If the singular's this and the plural is these,
Should the plural of kiss ever be nicknamed keese?
Then one may be that and three would be those,
Yet hat in the plural would never be hose
And the plural of cat is cats, not cose.
We speak of a brother and also of brethren,
But though we may say mother, we never say methren.
Then the masculine pronouns are he, his, him,
But imagine the feminine she, shis, shim!
So the English, I think, you all will agree
Is the greatest language you ever did see.

COMMONWEALTH.

THE ROCKFORD FOLDER COMPANY ADVERTISING COMPETITION.

On page 248 of this issue we show the full-size design composed by Mr. Frank S. Horner, of the Printers' Technical Club of Rockford, Illinois, in the competition mentioned in the last number, but it did not receive the first prize. The advertisement on page 130 of our November issue won the first prize, and was designed and composed by Charles Shorrock. The second prize was won by O. F. Wilson instead of Mr. Lambert. The announcement in the last number regarding prizes gave the wrong names, and we cheerfully make this correction.

ONE WAY TO COLLECT A PRINTING BILL.

A printing house in Buffalo, New York, had occasion to collect a debt of a shyster lawyer in Minneapolis. The amount was less than $50, and the fellow made up his mind that if he stood out about it he would escape payment. So when the bill came in he returned it, saying that he wasn't prepared to pay it. Of course, at that distance, there was no thought of bringing suit, for it would cost several times the amount. The house procured a list of the Minneapolis banks, and began to draw on the lawyer through them. The draft came back unpaid every time, but that had been expected, and the business went on. There are twenty-two business banks in Minneapolis. When the list had been exhausted Dun's and Bradstreet's were added, and preparations were made to go through the whole list again. The lawyer appears to have had some credit at home, and he did not care to lose it, so when he found that the round was to be repeated he offered to pay half of the debt, but was told that it was all or nothing, and the demands went on. After the drawings had gone about half way through the bank list for a second time, a check came for the full amount. One over-smart lawyer had been beaten.—*Philadelphia Sun.*

A GOOD FLOUR PASTE.

Richardson, the architect, recommends to every two tablespoonfuls of the best wheat flour to add a teaspoonful of common moist or brown sugar, and a few drops corrosive sublimate; the whole to be boiled, and continually stirred to prevent getting lumpy, till of the right thickness. To prevent moldiness, a few drops of some essential oil, as lavender or peppermint.—*Scientific American.*

PROGRAM

▽▽▽▽

FIRST PART

1. Overture: "Alessandro Stradella".....Flotow
 String Quartette: Messrs. Link, Gross, Bend and Norton.
2. Song: "One little cot among the hills".....Butterfield
 Tenor Solo: Mr. George Travers.
3. Reverie: "Moonlight in the glen".....Mack
 Piano Duet: Misses Anna and Elizabeth Fairmount.
4. Song: "Non conosci il bel suol"......"Mignon"
 Soprano Solo: Mrs. Susan Winterfield.
5. Fantasie: "Des Alpenhirten's Klagelied".....Umlauf
 Zither Duet: Messrs. J. J. Koch and Frank E. Eichler
6. Comic Song: "I saw her first in
 Bass Solo: Mr. Ferdinan
7. Chorus: "Christmas Carol".....
 Quartette: Misses Emma Jone
 Messrs. Wm. Barta an

SECOND PA

1. Barcarolle: "Gondellied".....
 String Quartette: Messrs. Link, Gr
2. Song: "Joyful, joyful Spring".....
 Soprano Solo: Mrs. Susan
3. Nocturne: "Harp at Midnight"..
 Piano Solo: Miss Elizabet
4. Song: "My sighs shall on the b
 Duet for Soprano and Tenor: Mrs
5. Waltz: "Dance on forever".....
 Violin Solo: Mr. Archib
6. Comic Song: "Courting in the r
 Bass Solo: Mr. Ferdinan
7. March: "Grand triumphal".....
 String Quartette: Messrs. Link, Gr

Carriages may be order

For Sale by

Crescent Type Foundry,
Chicago, Ill.
Grant C. Snyder & Co.,
Denver, Colo.
Pacific States Type Foundry,
San Francisco, Cal.
W. E. Loy,
San Francisco, Cal.
Freeman, Woodley & Co.,
Boston, Mass.
Palmer's Printing Mach. Depot,
Buffalo, N. Y.
Preston Fiddis Company,
Baltimore, Md.
Dominion Printers' Supply Co.,
Toronto, Canada.
Golding & Co.,
Boston, New York,
Philadelphia and Chicago.

3–6

INLAND TYPE FOUNDRY

Inventors of

STANDARD LINE
UNIT SET TYPE

▽▽▽

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SAINT LOUIS

SKINNER SERIES

Patent Pending

6a 4A, $4.30 — 30-Point Skinner — L. C. $2.05; C. $2.25

HANDSOME
Neatest Faces 5

7a 4A, $3.50 — 24-Point Skinner — L. C. $1.75, C. $1 75

FINE LETTER
Program Enrich 14

10a 6A, $3.20 — 18-Point Skinner — L. C. $1.60; C. $1.60

ELEGANT MODELS
Finish Chaste Design 30

16a 10A, $3.00 — 14-Point Skinner — L. C. $1 50; C. $1.50

END OF THE CENTURY
Material Suited to the Time 26

12-Point Skinner
20a 12A, $2.80 — L. C. $1.40; C. $1.40

DAINTY WORK
Finest Obtained 15

10-Point Skinner No 1
22a 14A, $2.50 — L. C. $1.25; C. $1 25

LEADING STYLE
Exquisite Display 48

8-Point Skinner
26a 15A, $2.25 — L. C. $1.15; C. $1.10

STANDARD LINING
Modern Plan Introduced 36

6-Point Skinner
30a 18A, $2.00 — L. C. $1.00; C. $1.00

SYSTEMATIC PRODUCTS
Standard Line Type the Best $90

10-Point Skinner No. 2 and 9-Point Skinner in preparation

HHHHHHHH HHHHHHH

Satanick, Jenson Italic and Jenson Old Style in Combination

Manufactured exclusively by the American Type Founders' Company

THE Italic was first intended and used for the entire text of a classical work. Subsequently, as it became more general, it was used to distinguish the portions of a book *not properly* belonging to the work, such as introductions, prefaces, indexes, and notes; the text itself being in Roman. Later it was used in the text for quotations; and finally it served the double part of *emphasizing many words* in some works, and in others, chiefly translations of the Bible, of marking words not properly belonging to the text. In England it was first used by De Worde in 1524.

Jenson Italic Series

PATENT APPLIED FOR

20 A, 50 a — 8 Point Jenson Italic — $2.75

The Italic letter, which is an accessory of the Roman, claims an origin quite independent of that letter. It is said to be an imitation of the handwriting of Petrarch, being introduced by Manutius for the printing of his classics, which otherwise would have required bulky volumes. Chevillier informs us that a further object was to prevent the great number of contractions then in use, a feature which rendered the typography of the day unintelligible and unsightly. The execution of the Aldine Italic was entrusted to Francesco de Bologna. It contains tied letters, to imitate handwriting.

ALDUS PRODUCED SIX SIZES OF THE ITALIC, 1501

20 A, 45 a — 10 Point Jenson Italic — $3.00

Type ornaments and flowers began, like the initials, with the illuminators, and were afterwards made on wood. The first printed ornament or vignette is supposed to be that in the Lactantius, at Sabiaco, in 1465. Caxton, in 1490, used ornamental pieces to form the border for his Fifteen O's. The Paris printers at the same time engraved still more elaborate border pieces.

ORIGIN AND FIRST USES OF ORNAMENTS

18 A, 40 a — 12 Point Jenson Italic — $3.25

They had evidently been cast from a matrix; and the idea of combining these pieces into a continuous border or headpiece was probably early conceived. Mores states that ornaments of this kind were common before wood-engraved borders were adopted; and Moxon speaks of them in his day as old fashioned. In Holland, France, Germany and England these type flowers were in use during the eighteenth century, and every founder was supplied with a number of designs.

THE ORIGIN AND FIRST USES OF TYPE ORNAMENTS AND FLOWER DESIGNS

10 A, 25 a — 18 Point Jenson Italic — $4.00

They were cast on regular bodies, and some of the type specimens exhibit most elaborate figures constructed out of these flowers, and as late as 1820 these ornaments continued to engross a considerable space in the specimens of every English Type Founder of any note.

ORIGIN OF TYPE ORNAMENTS AND FLOWER DESIGNS

6 A, 15 a — 24 Point Jenson Italic — $4.50

A curious collection of these type ornaments can be seen in the Quincuplex Psalterium, which was printed

DEVELOPMENT OF THE TYPE FLOWERS

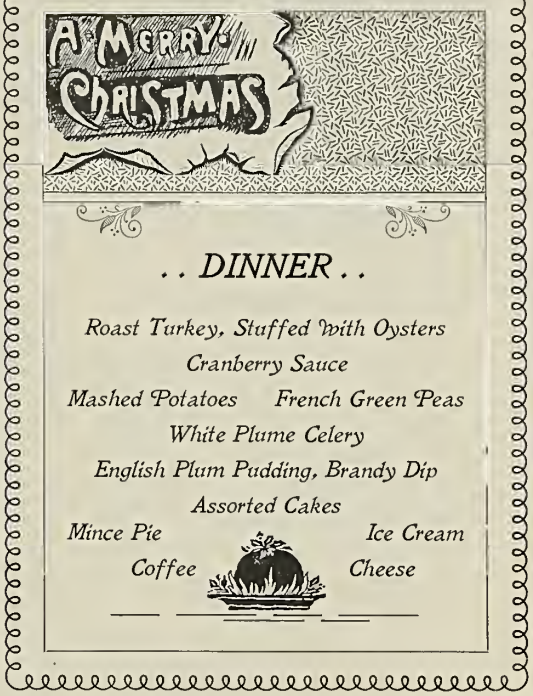
The Complete Series of Jenson Italic to 72 Point is now being prepared

American Type Founders' Company

Christmas Ornaments



All characters except 280A put up in sets of four at 50 cents per set.



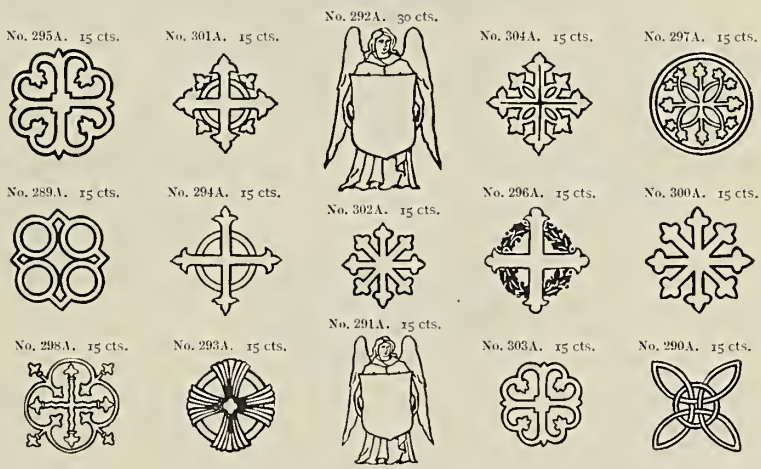
Holiday Cuts







Mural Ornaments



All characters except 292A put up in sets of four at 50 cents per set. Characters Nos. 291A and 292A may be used for two-color initials.

American Type Founders' Co.

Boston	Pittsburg	St. Louis	Denver
New York	Chicago	Minneapolis	Portland, Ore.
Philadelphia	Cleveland	San Francisco	Atlanta
Baltimore	Cincinnati	Kansas City	Dallas
Buffalo	Milwaukee	Omaha	Toronto



A FEW PICTORIAL ECHOES OF THE I. T. U. CONVENTION AT COLORADO SPRINGS.

1. Superintendent Clark and "Dave" Boyer.
2. Mrs. Bramwood and the baby that ascended Pike's Peak.
3. Mrs. Clark, Miss Clark, and Miss Savage in Denver.
4. Messrs. Curran, Heck, Livezey and Bailey waiting for the Manitou car.
5. A Colorado nightingale in his barbed wire cage.
6. Assembling at the convention hall.
7. A Colorado Springs chimney sweep on Cascade avenue.
8. Three of the ladies in search of a bicycle store.
9. Another view in front of convention hall.
10. Delegate O'Rourke and his unique watch charm.
11. President Prescott and Mr. Boyer headed for "The Antlers" hotel.
12. Children at the house on Pike's Peak railroad.
13. Four samples of Denver's street gamins.
14. On the way to "The Home," for the picture-taking.
15. Delegate Hynes buttonholing Walkup in front of "The Alamo."
16. Leaving the car for the walk to "The Home."
17. One of the Denver boy's broadest smiles.
18. A Pike's Peak miner and his burro ready for the ascent.
19. Mr. Sheldon sharing his pop corn with the delegates.
20. Mr. Bailey and his companion hurrying to a session.
21. A Colorado settler's home on wheels—noontime.

FRANKLIN PRINTING OFFICE, SAN FRANCISCO.

BY STYLUS.

IT seldom falls to the lot of a printer to pursue so even and yet so profitable a course in life as the present proprietor of the Franklin Printing Office in San Francisco. Few men stand so high in the esteem of their competitors and employes as Michael Shannon, now the sole proprietor, and for forty-two years connected with the office. A history of his career touches at some point nearly every prominent event in the history of printing in this city, and no proprietor or establishment is so well known up and down the coast.



MICHAEL SHANNON.

The Franklin Printing Office was established in 1850 by the late Frank Eastman, in conjunction with Charles Paul, Daniel Smith and Franklin Williams. Those were the flush days—"the good old days"—about which the reminiscent printer who has survived delights to engage his hearers. The wages paid the workman and the prices obtained for work have a fairy-story flavor to printers of this year of grace, when on all hands one sees only nominal success or absolute failure. At first the office was located on Montgomery street, near Jackson, opposite the old Metropolitan Theater. In 1857 it was moved to Washington street, opposite the post office, and in 1865 it changed to its present location, 509 Clay street. Here for thirty-one years the business has been conducted, to the manifest profit of its owners. In the early days such well remembered and creditable publications as *Hutchings' California Magazine*, *Sunday Varieties*, *The Hesperian*, *The Cosmopolitan*, *Town Talk* and the *Police Gazette* were set up and printed in this office.

Mr. Shannon was born in Halifax, Nova Scotia, September 26, 1833, but went to Boston, Massachusetts, with his parents when but two years old, consequently his claim to the distinction of a "blue nose" is slight. After leaving school he went to work at the cutlery business, but not finding it an agreeable occupation, he entered the employ of a copperplate printer, determined to master the trade. Here he remained until smitten with the California fever in 1854, when he left Boston, arriving in San Francisco in April of that year. Naturally he sought employment at his trade, but in those pioneer days in San Francisco very little copperplate work was demanded, so he practically began life anew, entering the Franklin Printing Office as an apprentice. He very soon demonstrated himself an apt and reliable apprentice, and early attracted the attention of Mr. Eastman. In 1878 Mr. Shannon was admitted a partner with Mr. Eastman, which continued until the death of the latter in 1882. At his death, Mr. Eastman left his interest in the business to his nephew, William H. Eastman, who a few years later sold it to Mr. Shannon.

During the years Mr. Shannon was a journeyman printer he was an active member of Eureka Typographical Union, the predecessor of the present San Francisco Typographical Union, and those of the readers of THE INLAND PRINTER who have access to a file of the *Printer*, published in New York from 1858 to 1866, will see his name enrolled there for several years as a member of the Board of Directors, and for one term as vice-president. He continued a member of the Eureka until the dissolution of the union, and is now an honorary member of its successor. He is also one of the vice-presidents of San Francisco Typothetæ, and has been a member of its executive committee. Although not a politician and never an aspirant for political honors, he has always taken an active interest in national and local politics. He is a believer in clean politics, and has contributed his time and the weight of his influence to that end. The life of Mr. Shannon is one worthy of emulation. He began life at the foot of the ladder, and by industry and strength of character has gradually worked his way upward, until he is now the sole proprietor of one of the best conducted printing offices in San Francisco, an employer and a citizen without an enemy and above reproach. There are few examples of the boy who enters a printing office as errand boy, or "devil," reaching sole proprietorship; and it is almost unheard-of that such success should have been attained without a word of discontent or detraction from the employes. Any differences between employer and employed in the Franklin Printing Office have been speedily and satisfactorily adjusted, and always to the satisfaction of both parties.

A good test of the fair and honorable treatment of employes is the length of service, and in the Franklin Printing Office may be seen several worthy of note. Ben Collins, pressman, but at present stock-cutter for the establishment, has been in constant employ since 1864; T. C. Conmy, foreman of the job department, began working here in 1872; while W. W. Shannon, a son of the proprietor, dates his entrance into full journeyman's position from 1874. He has been for several years foreman of the bookroom, a position for which his long experience has peculiarly fitted him. Besides the above gentlemen, now actively engaged with the office, W. B. Hassett, now a partner with D. Johnston & Co., Sacramento, and an old-time Philadelphia printer, was for several years the foreman; T. B. H. Stenhouse, now in business in San Diego, learned his trade in the office and spent many years in its active service; and William H. Orne, afterward foreman, was a long time in its employ.

The Franklin Printing Office is an all-round office. It has had the printing of such work as the proceedings of the California Grand Lodge, F. & A. M., for a generation, and has among its regular patrons many of the old-time firms of San Francisco, particularly in the banking and insurance line. The premises are on the second floor, running through from Clay street to Commercial street, and are well lighted and commodious. The equipment is ample for the class and quantity of work turned out, and the quality is of a high grade.

OF INTEREST TO THE CRAFT.

JOHN A. HENRY, who for many years has been employed in the George Spaulding Company as a pressman, was elected to the legislature of California from the forty-second assembly district, San Francisco, on the regular Republican ticket at the late election. Mr. Henry has never been an office seeker, and this position comes to him as a recognition of his worth as a citizen and elector.

ELIJAH RAWSON, a compositor, of Milwaukee, has worked steadily at the case for sixty-eight years. The Milwaukee *Journal* says of him: "He is, it is thought, the oldest compositor in the country, nor is his position one of honorary membership in the trade. He is by no means a superannuated workman who keeps his job because of his long service, but holds his place with his fellow-printers and may be seen at his post day after day almost as active and industrious as any of the younger men. He is nearly eighty-four years old, and has seen a number of radical changes introduced into the trade since he first took hold of it."

MANY printers are now poster collectors. Mr. Frank Hynes, with the Smith-Brooks Printing Company, Denver, Colorado, has a poster room fitted up in his home, upon the

walls of which are displayed numbers of well-known posters. This room is Mr. Hynes' favorite, and here he spends a good share of his time, doing considerable in the line of designing and arranging of advertisements. We also learn from the *National Odd Fellow* that Mr. Hugh Wallace, of the Buffalo *Morning Express* linotypers, is one of the victims. It says in a recent issue: "In a cozy little room, evidently Brother Wallace's 'den,' and neatly arranged about the four sides of the room from the ceiling, are displayed various title-pages of THE INLAND PRINTER, which are different each month, and other designs of the engraver's art that make a very attractive appearance. Each design is separated from the other by gilded molding, and sets off the little room in fine shape."

A PRINTER writes to THE INLAND PRINTER from Helena, Montana, describing his efforts to get out of the trade, and his experience in a forced relapse to the stick and rule, and says: "I came to Montana early last fall (1895), in the interest of a certain placer mining company organized in Massachusetts and Pennsylvania, and worked for them until cold weather stopped placer mining. I served as carpenter, building a frame 10 by 20 cabin, cooking for the camp, besides doing general work on a certain mining machine which the company had patented. But the officers of the company broke their contract, forfeited their lease, refused to grub the camp or pay any wages, and all stockholders, including myself, were left in the soup, for they were given notice by the owner to vacate his land. It was the old story of eastern men playing a sharp game in Montana, and getting beat at their own trick. I remained in the vicinity during last winter waiting for the spring opening, when I was promised work in the revived enterprise, the inventor having secured the lease of the land. But after waiting until spring, work was denied me, so I went to ranching for a few weeks. Finally, being desirous of securing work at my trade I wrote to twenty-five newspaper offices in this State, asking for work as an all-round print, and one of the two replies received is given below. I have had letters from employing printers which were very exacting, even going so far as to require a photograph, and in every case trying to satisfy themselves that the applicant was a competent printer; but this one departs from the usual form and depends more on general habits than experience as a printer, and in this western country it is certainly unique: "June 5, 1896.—Dear Sir,—Your letter of inquiry is at hand and contents noted. I do not need any help just now, but will need help if things turn, as I expect, in a month or two. What is your age, your weight and height? Do you frequent saloons? Do you use tobacco in any form? Do you gamble? If I need a man as above stated, I want one who can answer all these questions on the right side, as the printer who can answer all of them is hard to find in Montana, and only such need apply. I have answered your communication as I prefer to give what work I have to those who will not only serve my purpose, but be an honor to themselves as well, and Montana help especially. I have the credit of having the best kept office in this part of the Rocky mountains. Hoping you are able to meet the questions favorably, I await a reply." I immediately replied to the letter, answering all his questions on the "right side," and asked him what he would offer a printer who could fill his wants; but up to date he has not replied. In my mind a situation with him might be worth $8 or $10 a week. He evidently took it for granted that I was all right as a printer, for no references were required, neither did he ask the usual questions of how long I had been at the business, nor if I drank whisky.

ONE pound of cork is said to be amply sufficient to support a man of ordinary size in the water, but there are some persons who are insupportable on land or water.

REVIEW OF SPECIMENS RECEIVED.

The purpose of this department is to candidly and briefly criticise specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made.

S. S. LESSLIE, New Orleans, Louisiana: Cards, in three tints, printed in colors. Composition neat and presswork very good.

FROM Bean, Warters & Gaut, Knoxville, Tennessee, advertising blotters and letter-head in two colors. Composition fair, presswork good.

JAMES BEATY & SONS, Lonsdale street, Carlisle, England: Circular in gold and colors. Composition good; presswork might be improved.

FROM the Ada (Ohio) *Record*, samples of circulars, programmes, etc. The type display and the presswork are fair, but both could be improved.

FRANK W. SWIGERT, Carbondale, Pennsylvania: Business card and letter-head; both poorly displayed and presswork is susceptible of improvement.

AN attractively printed folder has been received from the *Journal of Commerce*, St. Joseph, Missouri. It is printed in red and black and bears the imprint of Paterson & Young.

CHARLES C. RODGERS, Irwin, Pennsylvania: Business card in two colors. Composition neat and presswork good. We do not, however, admire the red shading on the principal line.

FROM "Carr, Prompt Printer," Cleveland, Ohio, miscellaneous advertising cards, circulars, etc. The reading matter is well written and the composition and presswork are excellent.

THE *Evening Gazette*, Altoona, Pennsylvania, sends specimens of advertising blotters. Presswork could be much improved and we do not fancy the colors selected. Composition is, in the main, good.

L. L. PRICE, Canisteo, New York, sends samples of commercial work, the composition of which is plain but effective, the principal features being well brought out in the display. Presswork is good.

T. O. METCALF & Co., Oliver street, Boston, Massachusetts: Card and circular, neatly set and well printed. An imitation "good enough" card is inclosed as a contrast to their own up-to-date style of work.

FROM H. B. Anslow, Newcastle, N. B., business card in tints and color, neatly arranged and well printed. Also note-head, which is a good piece of composition for one who has been such a short time at the business.

FROM Henry S. Kettenring, Pekin, Illinois, a diploma printed in black and gold on Old English Cream stock, which, considering the difficulties under which he labored, is a very creditable production, especially the presswork.

F. CANNIFF, with the Bryant Press, Toronto, Canada, forwards some samples of work in colors, the composition of which is good, being well and harmoniously displayed, and the presswork, by A. Macbeth, is neat and carefully registered.

FROM the *Monetary Times*, Toronto, Canada, a package of miscellaneous work, plain and in colors, the composition and presswork of which are very artistic, showing that great care has been taken in the designing and execution of each piece of work.

THE Jackson Quick Print, Waterbury, Connecticut, send samples of blotters and card, composition on which is artistic and presswork of good quality. A booklet printed in colors is neat and up to date in style and should prove a trade-bringer.

FROM the Times Printing House, Chestnut street, Philadelphia, Pennsylvania, a calendar for November, on which is printed and embossed an artistic counterfeit of that seasonable flower—the chrysanthemum. The calendar itself is a neat piece of typography.

THE Meyer-Rotier Printing Company, Milwaukee, Wisconsin, submit samples of their work in colors. The cards are artistically designed and executed, and attractive in appearance. A reproduction in miniature of a typewritten circular is a good piece of printing.

FROM Griffith, Axtell & Cady Company, Holyoke, Massachusetts, circular and blotter, both in the artistic style for which this firm is noted. The circular, in black and red, is set in Jenson Old Style and Bradley series, with appropriate ornaments, and is a very attractive piece of work.

FROM the Maurice Joyce Engraving Company, Washington, D. C., comes a specimen of pen portraiture by Mr. J. H. Cunningham, artist with the company. The work is really very good and Mr. Cunningham is certainly deserving of the high opinion entertained by his employers. We regret that limitations of space prevent a reproduction of the specimen in this column.

A CATALOGUE of the notion department of the H. B. Claflin Company, New York, is forwarded by G. W. Lilly. It consists of 160 pages, 9 by 12, printed on enameled stock, freely illustrated with fine half-tone and zinc engravings. The composition is good, the presswork of fine quality, and the general appearance of the catalogue is first-class. It is a credit to all concerned in its production.

A PACKAGE of commercial and society printing has reached us from John B. Berry, Auckland, New Zealand, each sample giving evidence of artistic treatment both in composition and presswork. The designs are

ornate, the selection of colors harmonious, and register perfect. A Certificate of Honor of the Marist Brothers' College is especially worthy of mention as an artistic typographical production.

From A. Mugford, engraver and electrotyper, Hartford, Connecticut, a handsome print of William McKinley, made by the half-tone process and hand tooled, giving the wood-engraved effect. It is an excellent piece of work and reflects credit upon the house issuing it.

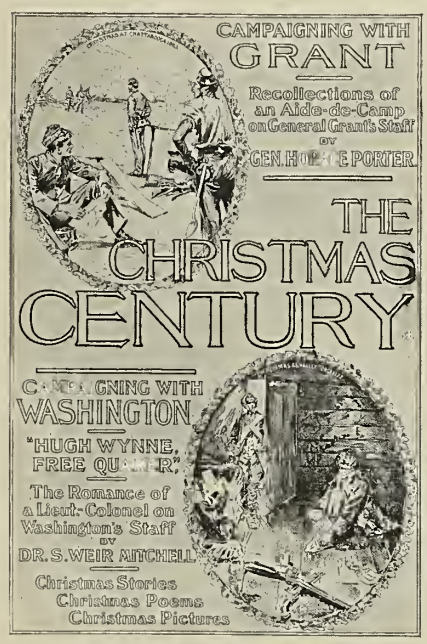
A few samples of very neat printing have reached us from H. S. Mildrum, Meriden, Connecticut, which show artistic and painstaking care in their production. Mr. Mildrum claims to have received most of his instruction, especially in presswork, from The Inland Printer, and we are happy to congratulate him upon the successful result of his study. The samples submitted would be a credit to any high-class printer of many years' experience. The presswork is very good.

The fourth annual announcement of the Young Men's Christian Association of Norwich, New York, is a pamphlet of twenty-four pages, 6 by 9, oblong, printed on enameled stock, with fancy paper cover. The composition is in good taste, but the advertisements, where there are two or more on a page, should have been separated by a strong rule. The presswork, especially on the half-tone engravings, could be much improved. The work is from the press of the *Chenango Telegraph*, Norwich, New York.

The International Playing Card Company, Chicago, sends sample of its new six-suite deck of cards. The colors are bright and attractive, and the presswork excellent. A plant intended especially for this work has been put in, and, judging from the output, everything seems to be in good running order. The game varies somewhat from the regular playing cards in that it has two extra suites, bullets and crosses, in addition to diamonds, hearts, spades and clubs, but aside from this it is played about the same as with the old-style cards.

Edward L. Shultz, Shawnee, Oklahoma, sends his business card and that of F. S. Williams, his employer. On his own his name appears in green ink, his business connection in red, and a representation of a composing stick in gold, hardly a pleasing combination. The card of F. S. Williams bears evidence of careful execution, but also of a straining after effect. The rules across the center should have been allowed to rest in the case while this job was being printed so as to be in better trim for the next. They are out of place here. Mr. Shultz's work shows that he thinks about what he is doing, and he will doubtless succeed.

From the Smith & Porter Press, Boston, Massachusetts, we have received a number of catalogues, specimens of their average work. They are fine specimens of high-grade work — in design, composition, presswork and colors taste, skill and care is evident. In the hands of the Smith & Porter Press this class of advertising obtains an individuality and a force which must be gratifying to the appreciative customer.



Poster by Jay Hambidge.

A handsome four-page circular has been issued by the Seybold Machine Company, of Dayton, Ohio, illustrating and describing their latest machinery for bookbinders. The design, composition and presswork are all artistic, the half-tones being remarkably clear, showing detail of the machines to perfection. The printing is in two colors, and was done by the United Brethren Publisbing Company, of Dayton, Ohio, whose excellent work has been beretofore favorably commented on in this column.

Some fine examples of artistic letterpress printing have reached us from the office of Hurst Brothers, Stockport, England. Borders, ornaments, rule and type are combined in such a manner as to produce artistic effects that are pleasing to the eye, and every detail is carefully attended to, showing neatness and finish in all the samples under consideration. The selection of colors is harmonious and presswork very good.

A unique card of invitation to tbe Tbanksgiving ball of Dubuque Typograpbical Union, No. 22, has been received. The representation of a newspaper stick done in silver bronze contains the wording of the invitation printed in art brown. The lettering is arranged "type style." A rule made of cardboard contains tbe names of the invitation committee, and is tied with ribbon to the card proper. On another card the seal of the union is shown with the names of the reception committee and the floor committee. The work was done by Hardie & Scharle, and certainly reflects great credit upon them for its originality and neatness.

"For XXXV Years" is the title of a booklet issued by Robert Raw & Co., Hamilton, Ontario, containing twenty pages, 5 by 6½, printed on heavy enameled stock and inclosed in a handsomely embossed cover, tied with silk cord. The book gives a history of the firm since it started to do printing thirty-five years ago, and sets forth and illustrates their facilities for producing all classes of up-to-date printing. The composition is artistic throughout and the presswork good, a three-color half-tone print being very well done.

A. F. Sargent, with the Commercial Printing Company, Tacoma, Washington, is the winner of the first prize awarded by the American Type Founders' Company at the Pierce County Fair for good printing. The card which took the prize is well and neatly displayed, and printed in red and black. The combination of type, border and rule is attractive, and shows artistic taste and careful attention to details. If you wish samples reproduced read note at head of specimen review column in November issue of The Inland Printer.



Poster by F. Berkeley Smith.

From the American Type Founders' Company, New York, a package of letter-heads in various styles of composition and in two or three colors. Each design is a work of art, the composition and presswork being of the highest order. The combination of type and ornament is happily effected, producing a pleasing impression on the eye of tbe observer. All the latest faces of type and ornaments are used in these letter-heads, and the designer has brought out their beauty and strength to perfection. They are printed for use by all the brancbes of the company.

Upon this page are shown the Christmas posters of the *Century* and *St. Nicholas*. The *Century* poster is designed by Jay Hambidge, a young artist who has but very recently come to the front. He is especially strong in depicting picturesque phases of New York life, as shown by his illustrations to "Election Day in New York" and "Light in Dark Places" in the last numbers of the *Century*. The *St. Nicholas* poster is by F. Berkeley Smith, who has recently done a number of striking posters. Mr. Smith is the son of F. Hopkinson Smith. He designed the book cover and poster for his father's novel, "Tom Grogan."

The "Patriot Souvenir Edition," issued by the *Patriot*, Carrollton, Illinois, is a well printed book of seventy-six pages and cover, 9 by 12, on enameled stock, embellished with numerous half-tone portraits and views of the principal places of interest and business in and around Carrollton. The work is well gotten up, the composition being good and the presswork excellent. The work being all done in a country printing office, with numerous difficulties to be met and overcome in the production of such a pretentious volume, is especially worthy of commendation for the uniform excellence of the results attained. The editor and proprietor of the Carrollton *Patriot* has great reason to be proud of this souvenir edition.

Want of space compels us to hold over for review in another issue many samples of work received during the past month.

Printers and others who desire specimens of their own business advertising reviewed and criticised are requested to send this class of specimens to the New York office of The Inland Printer, American Tract Society building, 150 Nassau street. All other specimens should be sent to the Chicago office as heretofore.

A QUESTION OF PARENTAGE.

If the following joke really did come from the *Christian Guardian*, to which it is credited, that paper deserves a large and sudden boom in its circulation. The story is about an Irishman and a Frenchman, who were disputing over the nationality of a friend of theirs. "I say," said the Frenchman, "that if he was born in France he is a Frenchman." "Begorra," said Pat, "if a cat should have kittens in the oven, would you call them biscuits?"—*San Francisco Wave.*

BOOKS, BROCHURES AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of publisher, places on sale, and prices should be inclosed in all publications sent for review.

GEORGE WHARTON EDWARDS has designed a poster for the Funk & Wagnalls Company, advertising their Standard Dictionary.

A NEWSPAPER dispatch from London says that Mrs. Hungerford, "The Duchess," is dangerously ill with typhoid fever at her home in Ireland.

R. COUPLAND HARDING, of Wellington, New Zealand, is publishing a penny illustrated weekly — political, literary and humorous — entitled *X Rays*.

THE country home, at Clover Bend, Lawrence County, Arkansas, of Miss French, the authoress and magazine contributor, widely known as "Octave Thanet," burned November 9. A large and valuable library was destroyed.

A BICYCLING idyl, entitled "The Wheels of Chance," has just been published by the Macmillan Company, New York. It is by H. G. Wells, with numerous illustrations by J. Ayton Symington, and is bound in cover of tasty design. The price is $1.50.

THE convention issue of the *Street Railway Review* was a special number of 128 pages, and is a monument to the skill and enterprise of its publishers. Its typographical appearance is excellent, the half-tones and reading matter pages being run in art shades of ink, the whole work showing care and thoroughness.

PHIL MAY, the most talented of the younger English black-and-white artists and the last addition to the staff of London *Punch*, will soon publish a volume of his drawings. The book will have the suggestive title "Gutter Children," and will contain most of May's well-known and inimitable pictures of London street folk, familiar to readers of *Punch* and other illustrated British journals.

JOHN LANE, the well-known London publisher, who, amid many other activities, undertook the founding of the "Yellow Book," has been in New York recently to establish a branch office in that city. The branch is to be at 140 Fifth avenue, whence he will issue all of his publications. Mr. Lane has sailed for London, but will return early in February, to begin in New York the publication of the *English Studio*, a very fine art magazine. Will H. Bradley is designing a cover for it.

APROPOS of Laureate Alfred Austen the London *Truth* answers a query of "Is He Asleep?" by a poem entitled "Let Sleeping Laureates Lie." Here is the last verse:

"Sleep on, then! for if thou shouldst wake
By Jingoism heated
Thy fatuous ode on 'Jameson's Raid'
Might be too soon repeated.
Sleep on! lest some impulsive gust
Parnassus-ward should sweep thee.
Sleep on, exiguous Alfy, sleep!
'Twill out of mischief keep thee!"

THE first part of the "List of Private Libraries," compiled by G. Hedeler, of Leipsic, Germany, will be ready in December. It will include more than five hundred important private collections of the United States and Canada. The statements as to the number of volumes, the principal features, etc., of the separate collections are furnished, almost without exception, by the owners thereof. The index of subjects appended enables the reader to determine at a glance which collectors devote themselves to each of the specialties indexed. The second part, now being prepared, will contain about the same number of private libraries in Great Britain. Possessors of libraries with whom Mr. Hedeler has been unable to communicate, are requested to furnish him with a few details as to the extent of their treasures and the special direction to which they devote themselves. It is obviously to the interest of bibliographical science that a work of this kind should be as complete as possible.

THE second volume of "Bell's Reader's Shakespeare," which includes the tragedies and "The Tempest," has made its appearance. The style is uniform with the first volume in binding, typography and general abridgment, and the many admirable features of the first book are maintained. The work forms a most excellent edition for educators and readers generally. The third and last volume, to contain the comedies, will be issued shortly, by the publishers, the Funk & Wagnalls Company, New York.



"THE MASHER," OCTOBER "BRADLEY, HIS BOOK."

A HISTORICAL souvenir of the German Protestant churches, of Detroit, Michigan, has been prepared by Mr. Philip A. Loersch. It is for free distribution among the churches to which it relates: 21 German Lutheran, 10 Reformed Lutheran and two independent churches. The souvenir gives complete information of the various charities connected with the churches, cemetery, etc. Half-tone cuts of the several church buildings are shown and the entire work is very neatly produced. Mr. Loersch is noted for enterprise and thoroughness and not among the least of his efforts is the interesting work before us.

THE October number of the *Street Railway Journal*, New York, issued as a souvenir of the convention of the American Street Railway Association, held at St. Louis, is a mammoth book of over three hundred and fifty pages, the largest number of that journal yet issued, and quite a novelty in trade journalism typographically and otherwise. The contents include a number of very important articles on street railway traffic, finely illustrated by half-tone and other engravings, and the whole work is printed on enameled stock, in several colors of ink. The issue is certainly a wonderful piece of journalistic enterprise, and the editors, proprietors and printers all deserve much credit for the production.

THE New York *World* must pay $5,000 to Miss Harriet Monroe, who wrote the Ode for the opening of the World's Columbian Exposition, at Chicago, in October, 1892, for having prematurely published the poem in violation of her common law rights in the manuscript. When the *World* obtained possession of an advance copy of the Ode the fact came to the knowledge of Miss Monroe, and she telegraphed the paper a warning not to publish it. The editor replied, "We will take our chances," and the publication was made. Miss Monroe brought suit to recover damages. Defense was made that the copyright law of the United States had superseded the common law on the subject, and that under it no punitive damages could be collected. The Circuit Court of the United States for the Southern District of New York held otherwise, and a verdict in favor of Miss Monroe for $5,000 was returned. The case went to the Circuit Court of Appeals, when the judgment below was affirmed. The *World* endeavored to bring the case to the Supreme Court of the United States on the ground that questions arising

under the Constitution of the United States were involved. But, said Mr. Justice Gray, announcing the opinion of the Court, it has been held in many cases that that point must be raised by the plaintiff and not the defendant. The decree of the Court of Appeals was final, and the writ of error must be dismissed.

CHICAGO NOTES.

At the last meeting of the Chicago Engravers' Association the old officers were reëlected for another year.

R. R. Donnelley & Sons have leased ground in Plymouth place near Polk street, and will shortly erect a fireproof building intended especially for their printing business, to cost about $100,000.

The publication office of the *Echo* has been removed from New York to Chicago, where it was started. It will be issued semi-monthly hereafter instead of monthly. Mr. Percival Pollard continues as editor.

The next regular meeting of the Chicago Society of Proofreaders will be held in the banquet hall of the Saratoga Hotel, 155 and 157 Dearborn street, on Thursday evening, December 10, at 7 o'clock. An invitation is extended to all competent proofreaders in the city to attend.

At a recent meeting of the Assistant Web Press Helpers' Union a charter of affiliation with the International Printing Pressmen's Union was presented by J. J. Ryan, of the Typographical Union, who was master of ceremonies at the formation of the organization. The union now has two hundred members.

Local Union No. 8, of the Edition Bookbinders, has established permanent headquarters at 260 Clark street in rooms 16 and 21, in conjunction with Printing Pressmen's Union, No. 3. An employment bureau for bookbinders is to be maintained in conjunction with the headquarters and the secretary will be in his office at all times.

Herbert S. Stone sent a remittance to Edmund Clarence Stedman, the poet, the other day, and when the check was received at the bank it bore this indorsement:

"Chicago, the prairie wind's focus,
Whose chap-books so jauntily joke us,
How proudly she scratches
Her Diamond matches,
And boasts of the railways that broke us."

The business department of *The Inter Ocean* gave a complimentary dinner at the Palmer House, October 30, to its manager, W. J. Irvin, who had just returned from an eastern trip. Covers were laid for twelve. William Penn Nixon presided as toastmaster. Those present were: W. J. Irvin, William Penn Nixon, Thomas H. Keefe, William F. Cornell, Charles Gray, Marc M. Reynolds, Fred E. Cole, H. M. Campbell, Fred Uhl, D. C. Speicher, M. C. Farwell and Frank Wendorff.

The Stereotypers' Union is making an effort to shorten the workday in newspaper offices, and to that end has had considerable communication with the Publishers' Association. The union originally asked the employers to grant them a seven-hour day, to which proposition a counter one was made that the stereotypers might work the same hours as the printers. This meant an eight-hour day, with ten and one-half hours on Saturday. This proposition was rejected, and the employers have since offered eight hours straight through the week, the pay to be at the rate of 50 cents an hour.

Chicago has the distinction of being the residence of Robert Hansen, Jr., probably the youngest newsboy in the world. He is scarcely twenty months old and has been on the route since last August. He is the son of Robert Hansen, a newsdealer at 6223 State street. Every morning the father has an extra supply of papers for the little chap, who trudges to the Sixty-first street car barns, where his regular customers among the street car men are waiting for him. He never releases his grip on the paper until the penny is deposited safely in the other hand. The young newsdealer is only two and one-half feet high and weighs twenty-four pounds.

The report for the quarter ending September 30 of the superintendent of second-class matter in the Chicago post office shows that the weight of the publications mailed during the three months was 10,745,507 pounds. This would be at the rate of 42,982,028 pounds a year, or over 21,490 tons, which means that an average of sixty tons of newspapers goes through the Chicago post office every day in the year. It may be mentioned that the post office will not receive daily papers at the cent a pound rate for distribution in the city in which they are published. For the last quarter, therefore, the Chicago post office received in payment for publications mailed as second-class matter $107,455.07, or almost $90,000 a month, or, to put it in yet another way, $3,000 a day.

The Chicago post office has a unique system connected with the payment of postage on second-class matter. In New York and all other large cities except Philadelphia, the postage is paid when the publications are weighed at the post office, a system which has obvious disadvantages both for the publication and the post office. The plan adopted in Chicago is as follows: When a publication makes application to be admitted to the mails at second-class rates, it makes a deposit with the postmaster of an amount sufficient to cover the postage each week. The weight of each issue, with the amount of postage, is mailed to the publication in the form of a memorandum, and the publication sends a check to the postmaster for the amount, thus leaving the deposit intact. There is at present over $12,000 deposited with Mr. Hesing to the credit of the 619 publications mailable at second-class rates.

David Blakely, president of the Blakely Printing Company, of Chicago, and manager of Sousa's Band, died suddenly in New York, Saturday, November 7, from the effects of injuries received last summer in a bicycle accident. He was born in Vermont sixty-two years ago, and, after learning the printers' trade, came west. In 1858 he established the *Rochester Post*, at Rochester, Minnesota. Governor Ramsey appointed him superintendent of public instruction, and later he was elected secretary of state. He came to Chicago in 1865 and bought the *Evening Post*, which he conducted successfully, assisted by his brother, C. H. Blakely. Under President Grant's administration he was appointed commissioner of pensions. After the Chicago fire he returned to Minnesota and for some years was identified with the *Pioneer Press* and Minneapolis *Tribune*. Since 1880 he had devoted his time to music, having directed the tours of Gilmore's band. Mr. Blakely was married and leaves a widow and four daughters.

NEWSPAPER GOSSIP.

A new weekly paper called *The Item* has been started at Chappaqua, New York.

The *Times*, Armenia, New York, has put on a new dress. Charles H. Walsh is proprietor.

A web press has been added to the equipment of the *Daily Freeman*, at Kingston, New York.

The "Harvest Souvenir Edition" of the Winona (Minn.) *Daily Herald* was printed on corn-color paper, and well illustrated.

We seldom have the pleasure of looking over a better appearing country newspaper than the Elyria (Ohio) *Republican*. It is not only well set up and well printed, but is

edited by a man who evidently knows his business. William A. Braman is his name, and may his numbers multiply.

A "JUBILATION EDITION" was issued by the *Republican Leader*, Lisbon, Ohio, on November 5, printed in red and blue. It was a number Mr. Redway, the editor, can be proud of.

THE *Review Student* and the *Vassar Miscellany* are monthly publications at Poughkeepsie, New York. The former is conducted by the students of Riverview Military Academy, and the latter by those of Vassar College.

OWING to objections filed by New York parties, the Portland and Middletown (Conn.) *Tribune* offices have suspended operations. The *Daily Tribune* was the only daily in Middlesex County, and it is hoped its publication will be resumed.

THE editor has been absent, one printer sick and the other not much better, the devil has gone to school and our correspondents are probably all so busy in politics that they have forgotten us, hence the *Guidon* is not up to the standard this week.—*Meldrim (Ga.) Guidon.*

J. E. SUTTON, publisher of the *Daily Reporter* at Logansport, Indiana, sends a copy of the *Morning Reporter*, of South Bend, a paper which he established on October 7 last. It now has a circulation of 2,500, is the only morning paper in South Bend, and promises to be successful.

THE Waycross (Ga.) *Journal* recently celebrated its first anniversary by the issuance of an eighteen-page edition descriptive of the history, growth and present prosperous condition of that thriving Southern town. It is a very creditable production throughout, save for the front page, which would look much better if the borders printed in red had been omitted.

THE *Atlantis*, an eight-page, well-printed weekly devoted to literature, archæology, politics, news, etc., is the only Greek newspaper published in the United States. The publication office is in New York. The success of *Atlantis* is due largely to the fact that it is used by all colleges and universities in the United States for their Greek classes. The management proposes shortly to publish an illustrated monthly in connection with it.

THE *Republican*, Watseka, Illinois, sends a copy of the women's souvenir edition of that paper, issued some time ago. The work contains sixty-eight pages and cover, is embellished with numerous half-tones, and has a good representation of advertising. We are advised that the venture netted the paper about $500, and the women made nearly as much for a public library. The work was done on a 13 by 19 Gordon jobber, and is as well printed as many jobs that are run on a cylinder.

ANNOUNCEMENT of financial complications in connection with the Kittredge Company, publishers of trade papers, 13 Astor Place, New York, was made on October 21. The company issue *Business*, a journal of office affairs, and the *Sanitary Plumber*, which is devoted to sanitation, heating and ventilation. The trouble is due, we are informed, to a struggle between men inside the company for supremacy. A receiver has been applied for and the business will be continued without interruption.

THE following recipe is offered by a Western paper: Just let the subscription go. It's only a dollar or two—the publisher don't need it. If he asks for it just get as mad as you can and tell him to stop the paper—you never read it anyhow. Then go and borrow your neighbor's. When the reporter comes always be busy. Make him feel as if he were intruding. When the advertising and job man comes, tell him you don't need to advertise—everybody knows you, that you will try to get along without any printed stationery—it is too expensive; you must economize. Never drop in to see the editor unless you want a free complimentary notice or a lengthy obituary for a beloved relative. Never recommend the paper to anybody. When you do speak of it say, "Yes, we have a little sheet, but it don't amount to much." Keep it up a year or two, and you will have a dead newspaper, a dead set of merchants and a dead town.

THE *American Medical Journalist* is a new publication representing the interests of the medical, drug and scientific press, recently started by Charles Wood Fassett, St. Joseph, Missouri. Its aim is "to disseminate ideas and suggestions from the brightest minds, and by the ablest writers in the profession; to maintain an arena upon which the editor, publisher and pharmacist may meet for friendly discussion and mutual benefit; to provide a medium for current, scientific comment on the living issues of the day; and furnish practical information upon all subjects pertaining to the medical press." A special department devoted to medical journal advertising is also included.

THE *Centinel of Freedom*, which is the weekly edition of the Newark *Daily Advertiser*, was one hundred years old on October 5, 1896, says the *Newspaper Maker*, having been issued on October 5, 1796. It has had dozens of owners and many hard knocks, but it has weathered them all, and now enjoys a fair circulation in its old age. In 1823 the proprietor had a new head made for the paper, and the best the engraver could do in spelling *Sentinel* was to begin with the letter *C*. In an editorial the editor called attention to the error, just to let the readers know that he was aware of the mistake, but the head was used right along, and is still a feature of the paper. On the editorial page there was an announcement printed about sixty years ago to the effect that "we have added to the office a new patent iron press, called the Washington printing press, which cost the sum of $230 in the maker's shop." That editorial announcement is still on the page, and has been there every day since.

TRADE NOTES.

BANKS BROTHERS, Albany, New York, have been awarded the contract for printing the session laws for 1897.

WILLIAM HANSMANN, formerly of Caldwell & Co., has purchased the office of J. G. L. Capron, at Poughkeepsie, New York.

THE Patteson Periodical Press, New York, has moved from the World building to the Lupton building, Nos. 23 to 27 City Hall place. This firm is the publisher of *Newspaperdom*.

THE *Daily News*, Newburgh, New York, has become the property of the Newburgh News Printing & Publishing Company, including its large job printing plant, bookbindery, etc.

C. W. CRUTSINGER, manufacturer of printers' rollers and composition, St. Louis, Missouri, has been suffering for some time from impaired sight. We are glad to learn that he is recovering under the skilled care of his physician.

WILLIAM H. EASTHAM, of Conshohocken, Pennsylvania, has invented a wrapper paster which is said to be simple and easy to operate, and by means of which over five hundred papers can easily be pasted and wrapped per hour.

A WELL-WORDED notice of the ingenious numbering machines made by Joseph Wetter & Company, Brooklyn, New York, appeared in the *Mercantile and Financial Times* for October 17. The fame of the "Wetter" seems to be spreading.

MR. EDWARD P. SUTER, the genial and popular manager of the Baltimore branch of the American Type Founders' Company, was the recipient of a handsome present on the occasion of the twenty-fifth anniversary of his marriage,

which occurred on November 21. The present was from the employes of the Baltimore branch, and consisted of a handsome cut-glass punch bowl with sterling silver ladle and mounted on a beautiful mirrored plateau.

THE Child Acme Cutter & Press Company, makers of "Acme" self-clamping paper cutters, and printing presses, have removed their office from 64 Federal street to the works, 33, 35 and 37 Kemble street, Roxbury, Boston, Massachusetts.

WE learn that the Seybold Machine Company, of Dayton, Ohio, has just received orders for eight machines from the Tokio Printing Company and the Tokio Strawboard Company, of Tokio, Japan. This is the second large order shipped by this firm to Japan this year.

THE E. & B. Holmes Machinery Company, Buffalo, New York, are manufacturing a variable speed countershaft by which any desired change of speed can instantly be secured without the loss of time or shifting of belts. We learn it has been applied to printing presses with great success.

THE *Sunday Eye*, Bloomington, Illinois, made mention in a recent issue of the new printing firm of Creed & Bourland, lately started at 110 North East street, that city, giving the firm a remarkably good recommendation. The article was accompanied by an illustration of the Golding Jobber in use in that office.

THE sixth floor of the new Bradley block, Cleveland, Ohio, has no less than three printing offices, all of which have moved in since November 1. They are the *Jewish Review*, now owned by Mr. Dan S. Wertheimer; John C. Schoepflin; and Ohman, Hess & Fenn. All of the parties get increased room and better light than in the rooms heretofore occupied, and are close to the business center of the city.

THE *Kearny Record*, Harrison, New Jersey, celebrated its seventh anniversary on October 24, the paper having been under the present management for seven years, although established fully sixteen years ago. A handsome cut of the building and an article reviewing the successes of the company are given a prominent place on the first page of the paper of the above date. Progression certainly marks the career of the *Record*.

THE *Electrotype Journal* for October contains as it special feature a line of calendars for 1897 that cannot fail to meet the demands for these useful adjuncts to advertising. They are made in all sizes and styles, and some new designs are shown. A reproduction of the World's Fair diploma and of the new "Franklin Poster" are also included. The work is, as usual, finely printed. The Franklin Engraving & Electrotyping Company, Chicago, are the publishers.

THROUGH the courtesy of James F. Callbreath, Jr., general manager of the Industrial Reporter Company, of Denver, Colorado, we are in receipt of a bound copy of the last edition of the *Industrial Reporter*. It is a cloth-bound book of seventy-two pages, fully illustrated in half-tone, and giving descriptive matter regarding Denver and the State of Colorado. The work was executed by the Smith-Brooks Printing Company, the composition being done upon a Mergenthaler Linotype machine. Numbers of the cuts required that the matter be run around them, and this part of the work seems to have been done as well as if set in type. The *Industrial Reporter* is one of the leading trade papers of the West, and has certainly shown great enterprise in getting out this book.

A SIX-STORY brick block, with solid "slow combustion" floors, has just been completed by the City Machine Company in Cleveland, Ohio, and the Sherwin-Williams Company, manufacturers of paints, have taken the three upper floors for their printing and advertising department, which was heretofore scattered in three or four different parts of their factory building. The floors are 60 by 90 feet. The fourth floor contains, besides the office of Mr. George W. Ford, the manager of this department, the press and composing rooms, of which Mr. J. C. Earl is superintendent; and the fifth and sixth floors are used for the bindery and stock rooms. All the machinery and printing material is new and up-to-date, and the office is modern in every respect. Windows on all sides give plenty of light, which is especially desirable where the work is, as here, mostly color work.

THE axiom of advertising, "first get a good thing and then tell about it," is well carried out by the procedure of the Campbell Printing Press and Manufacturing Company. The fame and name of the "Century" pony press is now world-wide. The exhibit of the company at the American Institute Fair, in Madison Square Garden, last October, was a most notable one. The walls were tastefully draped with white cloth, finished off with a neat red border; the railing separating the exhibit from the passageway was painted white with gilt trimmings. Attractive signs told of the speed and merits of the presses. The attendants were attired in white duck suits, and everything about the machines was dainty and neat, and the polished metals shone and sparkled. It was a "model pressroom." Mr. W. W. Gibbs, the Campbell Company's New York representative, was in charge of the exhibit, and was assisted by Mr. P. E. Dowe, Mr. F. A. Bassette, Mr. W. F. Wood, Mr. H. W. Cozzens, Jr., and during the last ten days by Mr. Ogden Brower and Mr. J. G. Campbell, the western representatives, and by Mr. C. H. Smith, the Canadian agent. Sketches of the impression mechanisms, continuous register rack and gripper mechanism were hung upon the wall, and the journal boxes, the compensating device and a portion of the bed movement were placed on tables handy for inspection, thus enabling each representative to thoroughly dissect the construction of the press, with a printer. A full report of the company's interesting exhibit appears in our advertising pages.

MATTERS in the printing trade of Italy are not all that could be desired, and the *Archivio Tipografico*, of Turin, has discovered the reason thereof. After deploring the enforced idleness in the Italian cities, where numbers of mechanics can only find work two or three months in the year, and a portion of that is furnished by employers accepting orders at a price that leaves no profit, in order to provide work for their help, the editor of the *Archivio Tipografico* tries to find the cause of the trouble. The root of all these troubles the writer believes to be due to the recent sporting revival in that country. He says: "Today the reader has given place to the sportsman; and the fashionable elegant, instead of spending his time among magazines, reviews or romances, no longer reads or talks about them in society, but actually prefers polo, lawn tennis, or, worse than all, the bicycle, which accursed machine not only occupies the time out of doors, but furnishes texts for all the conversation that takes place in the house to the utter exclusion of everything else. The life of the ordinary citizen is made weary by the bicyclists: from the young child to the bald-headed old man, all devote their time to the steel steed. They ride all day on the tracks or the streets, ruining themselves physically, morally and financially; in the meanwhile industrial arts languish and disappear from day to day. The people who formerly patronized the printer, seeking for rare editions de luxe and high-class magazines, now delight in comparing the merits of their favorite wheels." And he devoutly prays to all the saints that the craze may soon wear off so that people will have time to read a little once more.

THE MacKellar, Smiths & Jordan Branch of the American Type Founders' Company, located at 606 to 614 Sansom

street, Philadelphia, Pennsylvania, the oldest type foundry in America, passed its centennial mark on November 1, 1896. This foundry was established in 1796 by Archibald Binny and James Ronaldson, who continued in business until 1823, when they were succeeded by Richard Ronaldson, a brother to James. The latter carried on the business until 1833, when he in turn was succeeded by Lawrence Johnson and George F. Smith. Mr. Johnson had introduced stereotyping in Philadelphia some time previous, and thereafter both industries were incorporated. Their partnership lasted ten years, when Mr. Smith retired. In the year 1845 Mr. Johnson associated with him Thomas MacKellar, John F. Smith and Richard Smith, who had, as it were, grown up with the business. The foundry quickly grew in importance and won a wide and enviable reputation. Mr. Johnson died April 26, 1860, and the business was continued by his three partners, who, with Peter A. Jordan, constituted the firm known as MacKellar, Smiths & Jordan, under whose management the establishment was brought to a rank equal with and excelling most of the type foundries of the world. In 1885 the firm resolved into a corporation, William Brasher MacKellar and George Frederick Jordan, having been identified with the foundry since their boyhood days, becoming its active managers. In 1892 the American Type Founders' Company was inaugurated, and the MacKellar, Smiths & Jordan Company was absorbed in it, becoming its principal branch. About a year ago the old foundry building, situated on Swanwick street, was torn down, and on its site was erected a large and magnificent building, equipped with all the modern machinery and improvements necessary to meet the most exacting and extensive requirements of the printers all over the world.

THE WILL S. MARSHALL FAILURE.

The W. S. Marshall and the Will S. Marshall Printing Company (incorporated), of Lexington, Kentucky, has issued notice of assignment, November 10, 1896. The total indebtedness represented in the attorney's notice is placed at $5,536.80, made up of secured claims $2,308.80, and unsecured claims of $3,228.80. To meet this, assets of $1,984.10, appraised, are listed. The mortgage claims upon the property of Mr. Marshall, as shown, exceed the probable value of his entire outfit. He offers "10 cents on the dollar to unsecured creditors within thirty days and 10 cents more within one hundred and twenty days, if they will release him from all further claims and accept the same in full compromised satisfaction of their claims against him." . . . "If this composition of Mr. Marshall's creditors can be effected it will enable him to *go back into business*. If it fails, there is no prospect of advantage either for his creditors or himself." We quote from the attorney's report. It remains to be seen how far the good nature of the unsecured creditors will go, and if they will act on the principle that a few crumbs are better than no bread and accept Mr. Marshall's proposition.

BUSINESS NOTICES.

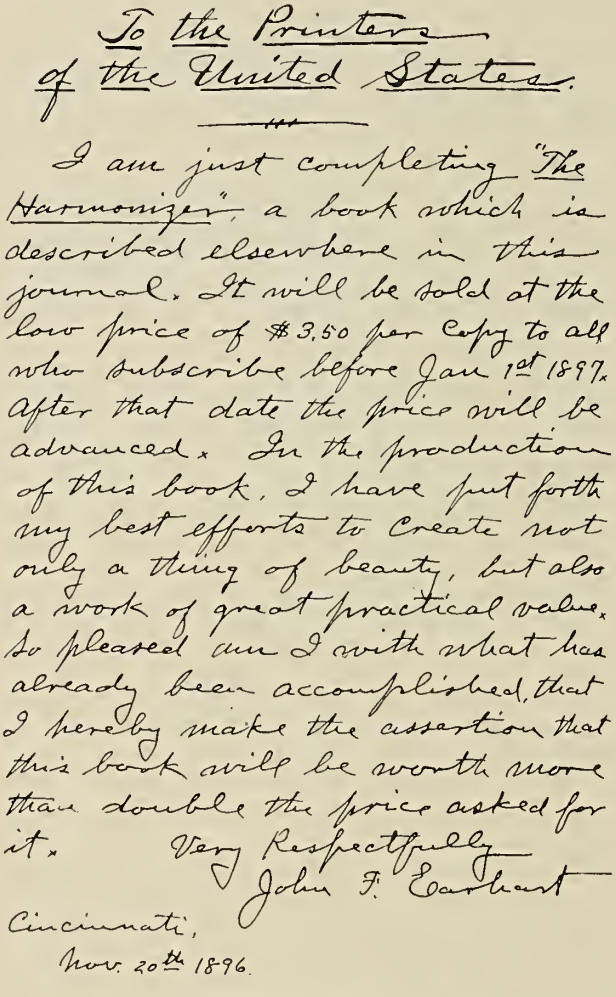
This column is designed exclusively for the business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

A CHRISTMAS PRESENT FOR YOUR FRIEND.

On another page of this number will be found the advertisement of the Lincoln steel type measure. It is handsomely finished in German silver and would make an acceptable Christmas gift to a printer, publisher or advertising man. The measuring tape is of the finest quality of steel. It is two feet in length and measures all sizes of type from agate to small pica, besides being a two-foot rule. It is beautifully mounted, is just the thing for the pocket, and doubtless will be warmly welcomed by the trade.

BISHOP'S ORDER BOOK.

H. G. Bishop has just issued another edition of his "Printer's Order Book and Record of Cost." This book will be found of great convenience to printers who desire to keep track of the cost of their work. An advertisement of Mr. Bishop's books for printers will be found on another page.



THE SMALL NEWSPAPER.

We believe there is a splendid field for valuable work among machinery men in the development of improved appliances for the better handling of the work of the small country newspaper and job plant. The tendency of inventive genius seems to be toward the further perfecting of the great machines which are to handle large and stupendous work, leaving the country printer or editor to get along as best he can with what he has, or with what has been considered the proper thing in the past. The best way for the small establishment to grow large is to have the best means for growing; and that means better machinery and appliances. The Challenge Machinery Company seems to have had a special eye to the needs of this class of printers when they produced the Ideal hand cylinder press. The production of a small country newspaper on a hand press is attended by a considerable array of difficulties even under the most favorable circumstances. There is this to be said about the Ideal hand cylinder press: that it offers a practical solution of the hand-printed newspaper problem. It

does its work rapidly, easily and cleanly, and is in every respect satisfactory. The practical value of this press is being demonstrated in hundreds of small newspaper establishments, and is daily meeting with further recognition.

PROUTY ELECTRO-GASOLINE ENGINE.

Mr. E. Prouty, president and treasurer of the Prouty Company, makers of the "American Cylinder" printing machines, 334 Dearborn street, Chicago, has recently invented and put on the market a new gasoline engine which is said by experts who have examined it to be one of the most scientific machines ever built. It embraces a number of important improvements, especially adapting it to a wide range of work. It does not emit smoke and offensive odors, and requires but a small amount of cooling water, which is taken from the tank directly over the cylinder, and fills the jacket by gravity. The gasoline tank is carried below the feed and is so located as to be free from any element of danger. A small battery supplies the necessary spark for igniting the gas, and the new governor and injector which control the feeding of the gasoline, give perfect control and absolutely give the same amount for each charge, so that perfect combustion always follows. The machine is of the upright pattern, occupies very little floor space, and is sold at a remarkably low price. There are four sizes built especially for use in printing offices. Those contemplating the purchase of an engine would do well to look into the merits of this new one, which is well adapted to printing offices and similar establishments.

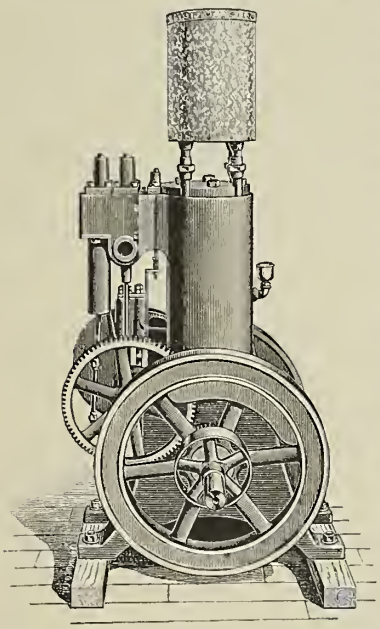


EXHIBIT OF THE CAMPBELL PRINTING PRESS AND MANUFACTURING COMPANY.

Every printer who failed or was unable to visit the Campbell Company's exhibit at the American Institute Fair, held in New York City recently, lost an opportunity of seeing the fastest two-revolution press in the world at work upon a letterpress form and later upon a fine half-tone form. "It is easy to make claims," said the Campbell Company in one of its advertisements, but it must be confessed it seems easy to fulfill them with the "Century." For five days during the working hours of the Fair the No. 0 four-roller "Century" press, bed 43 by 56, was hand fed and printed a letterpress form at the rate of 2,280 impressions per hour. During the last three days of the Fair a fine half-tone form was placed on the press and the remarkable speed of 2,100 per hour was maintained during the working hours. The net result of actual impressions printed appear in our advertising columns. "Notwithstanding that all previous records on half-tone work had been 'smashed to smithereens' by this magnificent output," the general manager of the Campbell Company believed that the "Century" could do still better, and on the last afternoon and evening of the Fair this wonderful machine (hand fed) printed and delivered first-class specimens of half-tone work at the marvelous speed of 2,400 per hour, netting an average 2,330 actual impressions per hour. Think of it! With a press having a bed 43 by 56 inches it seems incredible, doesn't it, but these are the facts. The most prominent printers in New York City and vicinity, among them Mr. Theodore L. De Vinne, J. J. Little, Louis H. Orr, E. Parke Coby, Mr. Harper, of Harper Brothers, Mr. Haffner, of Puck Publishing Company, Mr. Joseph L. Dear, of the Jersey City Printing Company, Mr. Lawrence Fell, of the Franklin Printing Company, of Philadelphia, and many others inspected the work and operation of the "Century," and unanimously agreed that its performance was unparalleled in their experience and study of machinery. We are also informed that Mr. C. B. Woodward, of St. Louis, one of the most prominent printers of the Southwest, came to New York especially to inspect the "Century," and pronounced it the most perfect and remarkable machine of the age. Even expert pressmen, whose long experience had taught them to believe that printing half-tones at any higher rate of speed than 1,500 to 1,600 was a practical impossibility (to use the words of a great poet), "came to scoff, remained to praise." In thus calling our readers' attention to the magnificent performance of the "Century" press we are not disparaging the many excellent machines which are built by other concerns, but we believe in giving credit where credit is due, and the achievement of the "Century" is so far beyond what even the most progressive printers have heretofore thought possible or practical, that we feel it our duty to our readers to acquaint them fully with the facts.

NEW AND SECONDHAND PRESSES.

The Bronson Printers' Machinery and Warehouse Company, 48 and 50 North Clinton street, Chicago, deal in printers' machinery in general, but make a specialty of new and secondhand cylinder and job presses. They carry a stock constantly on hand, and intending purchasers can go to the warehouse, examine the very machine they want, and order it if desired, knowing they will get the one they pick out, and not be compelled to buy a machine they have never had a chance to look at. Mr. Bronson was formerly of the Cleveland-Gordon Press Company, of Cleveland, has had years of experience in the press business, and for several years past has been selling presses on commission in Chicago, and is well known to the trade here. He has lately, however, connected himself with this new company, which gives him advantages not enjoyed before, as a large stock of machinery is always on hand from which to make selection. The company also sells a Gordon press, built specially for them, which has the reputation of being an excellent machine, and one they fully guarantee. A list of the secondhand machinery now on hand will be found upon another page. Look over this list; you may see just what you want.

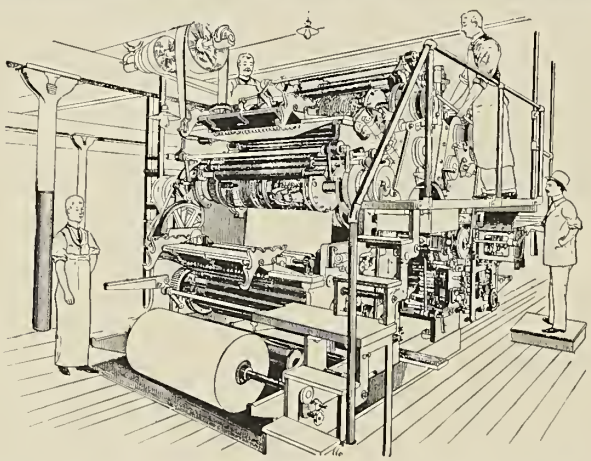
THE COX DUPLEX PRESS.

Several presses of the "Cox Duplex" pattern, manufactured by the Duplex Printing Press Company, Battle Creek, Michigan, have recently been sold for newspaper offices. The Courier Company, of Zanesville, Ohio, put in one of these presses in July last, and write that they are more than pleased with it and that it is a simple machine easily run and one that gives a thoroughly satisfactory impression. Another strong point about the machine, they state, is that it is free from complex parts and adjustments. During the last sixty days they have broken but one web. The Duplex Company has also recently placed a machine in the office of the *Freie Zeitung*, Newark, New Jersey, and although it has been in use but a short time, the manager of the paper reports that he is confident when properly adjusted the machine will come up to all expectations. Another machine has been put into the *Republic* office, Rockford, Illinois,

which is giving excellent satisfaction. The Duplex Company will now be able to show to Chicago visitors one of their machines, for they have just installed one in the office of the *Daily Svornost*, corner Twelfth and Clinton streets.

COLORED ART SUPPLEMENTS.

We show herewith an illustration of a press used in the office of the Boston *Herald*, for printing art supplements for that paper in one, two, three or four colors, a compact and not over complex mechanism, but one capable of the most surprising results. The printing plates are electrotypes, curved to fit the cylinders, plates for each color being arranged upon a separate cylinder provided with its corresponding impression cylinder, ink fountains, etc. The impressions are made simultaneously, the yellow being first, the red next, and the blue third; then, if a four-color job, the black. The paper passes in from the roll and goes from one cylinder to another, taking its respective color from each, and is delivered at the other end of the press in completed form, cut and folded, devices to accomplish all these



stages being ingeniously arranged for. That great difficulty met with in presses of this class — smutting — has been successfully overcome in the Kidder machine, its offset web acting in harmony with the printed web, entirely doing away with this serious objection, and keeping the sheets as clean as if printed on a flat-bed press. Each cylinder is arranged so that it can be thrown out of gear without disturbing the use of the press, the particular color used upon that cylinder being omitted if necessary. A throw-off device for saving paper in making ready is also one of the advantages named for this machine. We regret that space will not permit a full technical description of this press. For this we shall have to refer our readers to the Kidder Company at Boston. We learn that a press similar to the one described above has also been put into the office of the *Saturday Globe*, Utica, New York, and is giving most gratifying results. The publisher, Mr. W. T. Baker, says the machine is used for printing half-tones, and it does this work in a manner equal to the work upon flat-bed presses, the register being perfect, distribution of ink good, and the liability of smutting has been entirely overcome. Mr. Francis Meisel, the inventor and builder of these marvelous machines, is certainly to be congratulated upon the wonderful success he has attained.

CALENDARS AND CALENDAR PADS.

Owing to the unsettled condition of business, customers who ordinarily place orders for calendars early in the year have failed to do so this season. The consequence is that most of the work in this line will have to be done during the month of December, and many will undoubtedly be disappointed in not getting their goods at the time wanted, owing to the fact that orders were not placed early. The Goes Lithographing Company, who make a specialty of this class of work, report that business since election has been unusually good and that people are now realizing the fact that calendars for 1897 should be put in hand at once if they are wanted on time. As showing the satisfaction their line of cards and pads is giving this year, we give below a letter recently sent them, similar in tone to many others received, which certainly speaks well for the goods they are placing on the market this year:

NEWBURGH, N. Y., November 21, 1896.

Goes Lithographing Co., Chicago, Ill.:

GENTS,— Your line of calendar cards and pads is the finest that has come to our notice this year, many of the designs being really artistic. We have received many samples in these lines, but have devoted our advertising of calendar printing entirely to your superb designs. Customers are somewhat backward in ordering, and we presume that the hustling will have to all be done by ourselves at the last minute. It is surprising how many so-called good business men neglect to order printing matter until they want it.

Thanking you for your courtesies of the past, we hope for the continuance of the friendly relations at present existing, and that the revival of business confidence throughout the land may lead to more extensive operations between us. Yours very truly,

THE NEWBURGH NEWS PRINTING AND PUBLISHING CO.,
Per CHARLES R. JOHNSTON.

We advise printers and stationers to endeavor to get their customers to place orders for calendars at once.

WHITING PAPER COMPANY'S CHICAGO SAMPLE ROOM.

Through the courtesy of Mr. F. J. Clampitt, manager of the western branch of the Whiting Paper Company, located at 236-238 Adams street, Chicago, a representative of THE INLAND PRINTER had the pleasure of visiting the new sample room recently fitted up by that company for the display of papeteries, correspondence papers and goods of this description. This particular department is in charge of Mr. E. E. Clark, who has shown unusual good taste in the arrangement of the room. It is located where the best light can be obtained, the sloping counters for the display of the goods being arranged upon three sides and at an angle that allows a most advantageous view when sitting at the spacious table in the center of the room. Upon this table is displayed a handsome sample book showing the complete line of goods carried in this department, including cards, envelopes, papers, wedding goods, mourning goods, etc., and a rug upon the floor gives the room a very home-like look. The Whiting Company carries the largest and finest line of papeteries, correspondence paper, wedding goods, cards, etc., of any house in the country, and its manner of putting these up cannot fail to attract attention and add much to the value of the goods for display purposes. Among the newest papeteries noticed were: "Whiting's Easel Cabinet," the lid of the box opening up like an easel and supporting the paper thereon, making a very attractive arrangement for window or show-case display; "Whiting's Woven Linen," in white and tints, smooth finish, handsomely put up in boxes with attractive design by Bradley on the cover; "Whiting's Escritoire," an angora finished stock, put up in large boxes covered with watered satin paper and stamped in gold, a very attractive style, a feature being the drawer for candles and sealing wax; "Morocco" brand, made in all tints, a high-class paper with a mottled effect, the paper being contained in a sliding drawer in the lower part of the box; Whiting's "Celebrated," put up in box of odd shape, with hinged cover, there being three sizes of paper, billet, octavo and commercial, in assorted tints, all rough finish, and put up three quires in a box; "Gallia," another handsome paper, put up in telescope box, the inside made in two sections to open up on hinge, showing the envelopes through fancy opening tied with tasty ribbon, another handy style for show case and window display; "Dresden Top," with

flower design in artistic style upon the cover, neatly and attractively put up, and paper of the best grade. The company also carries a full line of children's papeteries, their new line being the finest yet put on the market. The styles include "Mignon Notes," "Children's Pastimes," "Indian Hunter," "Brownies," and others, which have tasty lithographed pictures on the corner of the sheets. The company also carries constantly in stock quarter-ream boxes of all the standard brands of paper, with envelopes to match, put up separately. While handling high-grade goods almost exclusively, it still keeps a stock of some of medium price to meet certain classes of trade. The company expects its spring line of goods about the middle of December. It will contain a number of unusually attractive novelties, something not seen before in this market. The arrival of this line will be looked forward to with interest by the trade. Stationers and printers interested in this particular line would do well to correspond with the Whiting Company, making request that the agent call with a full line of samples or that information be given by mail that may enable them to order intelligently.

PAPER CUTTERS.

Probably no machine in the modern printer's equipment gets more severe strains and shocks than the paper cutter. Although its work seems commonplace — merely cutting up paper — it is in reality of great importance, particularly from the standpoint of absolute accuracy. And it is in this particular that the paper cutter is liable to be first defective. The constant and heavy strains tell upon the reliability of the machine, and unless some method be employed to preserve the even, original gauge, the cutter can be no longer depended on. Among the many points of excellence which characterize the Advance cutters — lever and power — made by the Challenge Machinery Company, Chicago, probably none appeal so strongly to the practical printer as the measures taken, both in construction and in the character of the material used, to provide for or greatly lessen the inevitable wear which will sooner or later render the work of the machine unreliable. Of all the cutters on the market we know of none which provides in a more satisfactory way for knife-bar wear than these machines. Indeed, the makers claim they are the only moderate priced machines which do this successfully.

SECONDHAND PRESS BARGAINS.

Attention is directed to the unusually good printing presses which are offered in the advertisement of Richard Preston, Boston, Massachusetts, which appears in this number. A Cottrell stop-cylinder, a Whitlock two-revolution and several Hoe presses are offered, some of which are quoted as being almost new. Money made by judicious purchasing is as well made as through energetic selling. Our readers are all doubtless willing to make money and the opportunity is here offered to them.

BISHOP'S PERFORATING ATTACHMENT.

Elsewhere will be found an advertisement of an attachment for job printing presses which will prove of inestimable value to job printers wishing to do their own perforating. The old-fashioned way of putting perforating rule in the form, to cut the rollers and smear the printed sheets, is past and gone. A device that will do this work in a satisfactory manner, and at the same time the printing is done, will undoubtedly meet with much favor. Several perforations can be made at each impression, either way of the paper, and scoring can be done as easily as perforating. The paper does not stick to the perforating rule, as in the old way, as the device throws it off as soon as the impression is made. The attachment is easily adjusted and the preparation of the tympan a matter that takes but a short time. The reasonable price which the outfit sells for will enable printers having offices of any size to adopt the plan with very little outlay.

"TRES BIEN!"

That's what the president of the French Republic said when the labor-saving and speed-producing features of the Golding Jobber presses were pointed out to him at the Paris Exposition. Tres bien! Muy bueno! Sehr guht! Very good! exclaimed the appreciative visitors to the World's Fair at Chicago. In every civilized country the Golding presses are used by progressive printers.

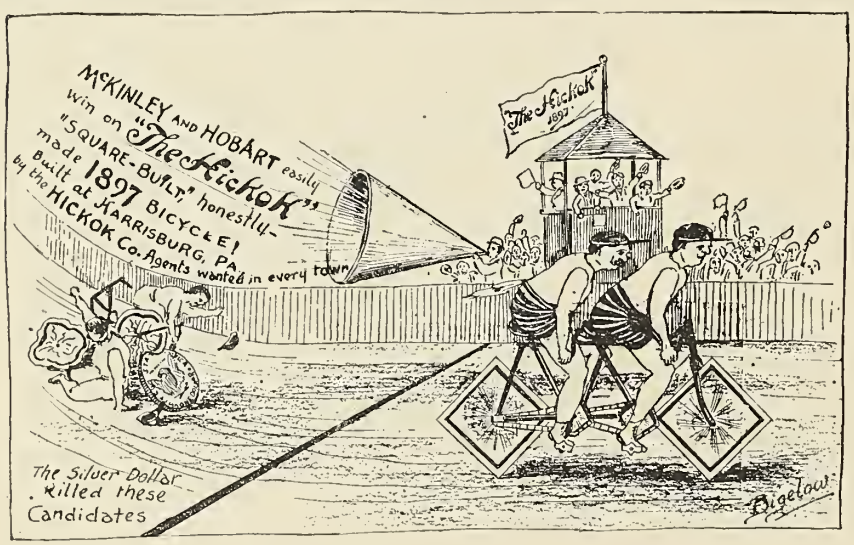
SMYTH BOOK-CASE MACHINES.

The first patent for a machine for making book cases was granted in the United States sometime in the early fifties, and since then numerous patents have been allowed different inventors for similar machines. All of them were more or less crude and lacked the essentials of a practical, commercial machine. Like all other departures in labor-saving machinery, the case machine has been an evolution, and it is not at all surprising that the earlier machines did not work satisfactorily, for it is quite evident that a machine must be very ingenious to automatically make a case, and at the same time to perform the work of a half-dozen skilled workmen. It means the handling and assembling of four different kinds of materials — cloth, boards, back-lining and glue; the positioning correctly of the boards and lining, accurately folding the cloth, as well as automatically pressing and stacking the finished cases. This had never been done until the Smyth Manufacturing Company, of Hartford, Connecticut, brought out their case-making machine. They were more than four years elaborating and perfecting it, employed the highest genius and skill obtainable, and expended large sums of money before they placed their machine upon the market. As their book-case machine is by all odds the most important novelty introduced to the bookbinding trade during the present year, we are pleased to give our readers a brief description of its operation, capacity, etc. In the first place, the machine is compact and self-contained, and absolutely interchangeable in all its parts. It can be quickly and easily adjusted, so as to take any size case within the maximum limit, and handles all qualities and thicknesses of cloth, boards and back-linings. The cloth is cut to size same as if cases were to be made by hand, and is fed to fingers on gluing cylinder. Boards are stored in hoppers and fed from bottom. Back-lining taken from roll and fed in between boards. A picker-up takes the two boards and back-lining, makes half revolution and positions them on glued cloth, which has previously been pulled into center of machine by slide. Folding bars then operate, making top and bottom folds first. The case is then moved sideways into press, which has a rubber platen bed, where it dwells under pressure while next case is being made. It is then ejected and stacked in pile as shown at right of cut on page 251. The machine is run by one operator, who simply feeds cut cloth to fingers. The machine absolutely and automatically performs all the other operations. The cases are far superior to handmade ones, inasmuch as the gluing and folding are absolutely uniform, and the boards and back-lining positioned with extreme accuracy. Furthermore, a direct pressure gives much better results in finishing cases than passing them through rollers. The cloth is not stretched and the liability of wrinkling heavily embossed cloth is entirely obviated. The machines are speeded to make between twelve and fifteen cases per minute. They operate so positively and perfectly that the spoilage is practically nothing. The machines have been in successful

operation in leading binderies for several months, where they can be seen daily turning out their full quota of cases, of varying sizes and qualities. The factory has been taxed to its utmost capacity for sometime past and has striven in vain to supply the demand for this truly wonderful machine. Messrs. E. C. Fuller & Co., New York and Chicago, are to be congratulated upon being the sole selling agents of so successful a machine.

"THE HICKOK" BICYCLE.

The Hickok Company, of Harrisburg, Pennsylvania, so well known to the trade as leaders in the manufacture of bookbinders' and paper rulers' machinery, having in their splendidly equipped factory facilities for building the very finest class of work, have concluded that they will give the bookbinders, paper rulers and printers of the United States a chance to buy a bicycle made by them. Everyone in the trade knows that the Hickok machinery is the top notch of



perfection, and the company state that their bicycle for 1897 will be of the same grade as their machinery; they tell us that they are buying the highest classes of stock and material to put into these wheels and that the workmanship is excelled by no concern in the business; they have employed as superintendent of their bicycle department a man who has for years been at the head of bicycle building, having been apprentice to one of the greatest known bicycle builders of England, there having learned his trade thoroughly, after which he came to the United States and has superintended some of the largest factories in this country. With this sort of a man superintending that department and the unquestionable reputation of the company for excellence in their product, no further assurance ought to be expected of a first-class wheel for 1897. They will guarantee their wheels thoroughly in every respect, and although they are going to build bicycles for sale to everybody, yet under certain conditions they are going to make bookbinders, paper rulers and printers a special offer for a certain length of time, and it would seem as though a member of either of these crafts would be better suited to purchase from a concern which they know so well and one directly in their line of trade, than to go outside and purchase from among the factories which are practically strangers to them. The Hickok Company have adopted a unique trademark; it is a bicycle with square wheels, the idea being to illustrate an honest "square-built" bicycle using the word "square-built" as indicative of sterling worth. We would suggest the members of the craft writing to the Hickok Company for their special offer. The accompanying illustration is from one of their recent circulars.

ECONOMIC AUTOMATIC PAPER-FEEDER.

The progressive printers and binders of this country are recognizing more and more the fact that an equipment of the latest improved machinery is absolutely essential, and that without it they are hopelessly handicapped and are unable to enter into successful and profitable competition. The rapid introduction of such machinery gives daily evidence of this recognition. Most of these machines supplant either hand labor or crude mechanisms and are of great economic value. They, together with the saving effected by recent improvements in paper-making machinery, have made it possible for live concerns to supply the public with magazine and standard publications at a fraction of their former cost. The large newspaper perfecting presses which take paper from a continuous roll and turn out 10,000 to 50,000 copies per hour are indeed wonderful, but they have not encroached upon the field of that class of printing appliances which are used in producing commercial printing and the millions of books that are annually manufactured. This work is done almost exclusively upon cylinder presses. These presses have been improved and perfected, so that a number of different makes can be run at a speed that renders it utterly impossible for hand feeders to work continuously and properly register the sheet. This might seem to be a development beyond requirements, were it not for the fact that at about the time of the introduction of these speedy cylinder presses the automatic paper-feeding machine, which for half a score of years has been running successfully in connection with ruling and folding machines, was so elaborated and perfected as to make it work equally satisfactory on all styles of cylinder presses; thus enabling them to be run continuously and at their full capacity and speed. The attaching of one of these automatic feeding machines to a press increases its production twenty per cent to thirty per cent, and its annual profit $600 to $1,200. In addition to this profit there is the saving of the cost of hand feeding and wastage. Furthermore, the product from a press equipped with one of these feeders is uniform and has a registration that is absolutely perfect, a result that is seldom attained when a fast-running press is fed by hand. Hundreds of these Economic feeding machines are now in daily use on all leading makes of cylinder presses, marginal folding machines and all styles of ruling machines. This feeder, like all other machines that are commercial successes, is simple in construction and positive in its actions. It is provided with a table on which from 500 to 18,000 sheets can be loaded at one time. This table is raised automatically, thus keeping the top of pile at a uniform feeding level. Buckling fingers, with a thumb and finger motion, raise the back corners of the top sheet and separate it from the rest of the pile which is held down by presser feet. Push fingers then move it forward, when it is taken in charge by rollers and tapes and passed down to register gauges and gripper fingers. The havoc caused by a cylinder revolving without any sheet or with two or more is well known. The Economic feeder is equipped with positive and automatic devices which make it absolutely impossible for any such accident to happen to a press fed by it. Furthermore, it will feed all qualities and weights of paper and is readily and quickly adjusted to handle all sheets from full size taken by press down to less than one-quarter size. On account of this ready and quick adjustment, it can be used to almost as good advantage on short as on long runs. It is

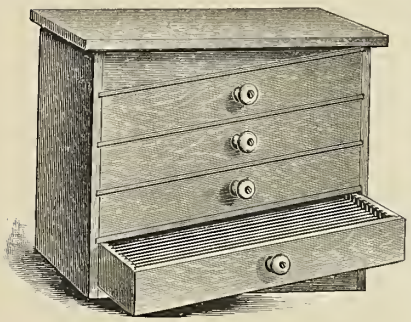




quite unnecessary to enlarge upon the advantages to be derived from the use of a feeding machine that can be attached to any cylinder press, drop-roll folding machine or ruling machine; that is absolutely automatic and readily adjusted, that will handle all qualities, sizes and weights of paper, that registers with absolute accuracy, and that will greatly increase the production of the machine to which it is attached. Suffice it to say that the printers and binders of this progressive country fully appreciate these advantages and are rapidly adopting the Economic feeders. Many of them have decided to put in complete equipments, and one concern already has thirty-seven in daily operation. The Economic Machine Company, of New York, manufacture these feeders, and own from forty to fifty patents, covering every detail. This company was organized in 1894, and succeeded to the business which, up to that time, was carried on by D. H. Burrell & Co. Since its organization it has employed the best skill obtainable and expended large sums of money in perfecting the machines and adapting them for presses. They have a complete line of expensive special tools, and are delivering high-class machines built after modern methods and interchangeable in all their parts. Messrs. E. C. Fuller & Co., New York and Chicago, are the sole selling agents for their entire product.

HAMILTON'S BORDER CABINET.

We show herewith a convenient little border cabinet recently brought out by the Hamilton Manufacturing Company. It is the idea of Mr. Bowen, of the American Type Founders' Company, of St. Louis. Printers all know how difficult it is to get at the pieces of border when they lie in the ordinary border case, owing to the small size of the boxes. There is also a constant rubbing of the delicate faces and a consequent damage to the borders. This border cabinet does away with all this annoyance. There are four drawers which are fitted on a slant, and the pieces of border are placed upright between movable strips of wood which are fitted into the slotted sides. There are two thicknesses of these wooden strips. When the thick strip is used it leaves a space for nonpareil borders, and when the thin one is used, for pica borders. The borders being placed perpendicular, with faces up, are always readily accessible, and there must necessarily be a considerable saving of time in setting up borders from one of these cabinets. The cabinet is made of hardwood, handsomely finished, and, altogether, is a little gem for the printing office — very useful as well as ornamental. The Hamilton Manufacturing Company will furnish a descriptive circular of this cabinet on application.



COUNTRY PRESSES.

Messrs. Walker & Co., of Madison, Wisconsin, manufacturers of the Prouty and Monona presses, inform us that during all the hard times they have never shut down a day, but have continued making their celebrated presses. So great has been the demand for these presses that within the space of a few days they shipped them into eleven different States, and in every case the type foundries ordering the presses, and printers ordering direct, sent cash with the order. This, we think, speaks volumes for the reputation and value of the presses.

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WANT ADVERTISEMENTS.

We will receive special want advertisements for THE INLAND PRINTER at a uniform price of 25 cents per line, ten words to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 1st of each month, and no want advertisements for any issue can be received later than the 23d of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge. No advertisement of less than two lines accepted.

BOOKS.



ALL LIVE PRINTERS should have H. G. Bishop's "Practical Printer," 200 pages, price $1. Also his "Job Printers' List of Prices and Estimate Guide," price $1; the "Specimens of Job Work," price $2; the "Printers' Order Book," price $3; the "Printers' Ready Reckoner" and "Diagrams of Imposition," price 50 cents each. Sold by H. G. Bishop, 165 Pearl street, Boston, Mass., and all type founders. Handiest and most useful works published for printers. All who are starting in business need these books.

AGENTS WANTED — For "The People's Bible History," the latest and most popular work on Biblical topics. Prepared in the light of most recent investigations by some of the foremost thinkers in Europe and America. Copiously illustrated. Edited by Rev. George C. Lorimer, LL.D., with an introduction by Right Honorable William Ewart Gladstone, M. P. The best selling book extant. Write for circular and information to THE HENRY O. SHEPARD COMPANY, Publishers, 212-214 Monroe street, Chicago.

AGENTS WANTED FOR THE OFFICIAL MEMORIAL of the World's Columbian Exposition, by the Joint Committee on Ceremonies, a handsome, gilt-edged book of 320 pages, 8 by 11 inches in size, printed on the best of enameled paper in the highest style of the art, and containing the full reports of the dedicatory and opening ceremonies, and other matter of equal interest concerning the grandest fair ever held. It is copiously illustrated with fine full-page half-tone engravings of all the World's Fair buildings, views on "Midway," and with portraits of the officials and others connected with the Fair. It is not merely a picture book, but contains facts and figures which will prove more valuable and interesting as time goes on. Agents can make large profits in handling this book. Write us for prices and information. THE HENRY O. SHEPARD COMPANY, Publishers, 212-214 Monroe street, Chicago.

A TYPICAL AMERICAN, BENJAMIN FRANKLIN — By Joseph Medill, 25 cents. BEN FRANKLIN COMPANY, 232 Irving avenue, Chicago.

CARDS — Color work and embossed designs in "cards" for the progressive printer. Specimen book, 25 cents. C. M. CATLETT, Norwalk, Ohio.

COLOR PRINTER.—The standard work on color printing in America. By J. F. Earhart. A veritable work of art. 8¼ by 10½ inches, 137 pages of type matter, 90 color plates in two to twenty colors each, handsomely bound in cloth, stamped in gold and four colors. To use colors intelligently and effectively every printer and pressman should have one of these books. The limited edition will soon be exhausted. By special arrangement we are enabled to offer this work (the price of which was $15) at the special low rate of $10. INLAND PRINTER CO., 212-214 Monroe street, Chicago; 150 Nassau street, New York.

DO YOU WISH TO INTRODUCE OR EXTEND YOUR business in Mexico? Advertise in *La Revista Tipografica*, the only journal in that country devoted to the printing art. Subscription, $1 (American currency); sample copy, 15 cents (in stamps). Published bimonthly by ED M. VARGAS & CO., P. O. Box 34, Yrapuato, Gto., Mex.

FROM MANASSAS TO APPOMATTOX — Memoirs of the Civil War in America. By Lieut.-Gen. James Longstreet, C. S. A. With fifteen maps in colors and twenty-nine portraits and other illustrations. About 700 octavo pages. Cloth, plain edges, $4; sheep, sprinkled edges, $5; half morocco, marbled edges, $5.50; full morocco, gilt edges, $7. The last and most important contribution to the history of the Civil War of 1861-65, by Lieut.-Gen. James Longstreet, senior living commander of the Confederate armies. This work is having a large sale. Agents wanted. Send for circulars and information. THE HENRY O. SHEPARD COMPANY, General Agents, 212-214 Monroe street, Chicago.

OLD CATO — The best written and most interesting book ever issued relating to that noble animal, the dog. Anyone having the care of or any affection for canines will find it of absorbing interest. The autobiography of a Newfoundland dog, designed to show a dog's view of dogs' life, and with it many views of human life. 664 pages. Handsomely illustrated. Elegantly bound. A book of value to young or old readers, and one an agent can do well with, as it appeals to all classes. Solicitor's outfit free. Sample copy $1. Exclusive territory given. Write for particulars. THE HENRY O. SHEPARD COMPANY, Publishers, 212-214 Monroe street, Chicago.

PRINTERS — Mail $5 money order and receive book "How to Manufacture all kinds of Printing and Lithographic Inks and their Varnishes." You need it in your business. GEORGE W. SMALL & CO. 1921 Kinney avenue, Cincinnati, Ohio.

SOLD EVERYWHERE — "Some Advertising that Advertises." Few to close, 60 cents. WRIGHT, ELECTRIC PRINTER, Buffalo, N. Y.

THE AD-AGE, Boston, is sent ten weeks for 10 cents, and a plan for making $50 with a holiday souvenir free.

FOR SALE.

A COX PRESS BARGAIN. Almost good as new. Prints 4-page paper, both sides, from roll, at 2,500 an hour. Can insert two or four additional pages. $1,200 will buy it. Just the press for big country weekly, or daily of moderate circulation. "M 13," INLAND PRINTER.

FOR SALE.

FOR SALE — Campbell Complete Press, bed 32 by 46, tapeless delivery, first-class condition. Price, $500. H. KAHRS, 240 East Thirty-third street, New York.

FOR SALE—Job printing outfit, consisting of cylinder, two jobbers, and a good assortment of type and material. Equipped for a 6-column paper. Good opportunity for a hustler. "M 21," INLAND PRINTER.

FOR SALE—Johnston Steel Die Power Stamper, with wipers, chest and two fountains, for less than half cost. "M 12," INLAND PRINTER.

FOR SALE—New 13 by 19 Universal press; 32-inch power paper cutter; 30-inch lever paper cutter; also good secondhand 14½ by 22 Peerless press. Cheap for cash. FRANK BARHYDT, 171 La Salle street, Chicago.

FOR SALE — One Emmerich & Vonderlehr Bronzing Machine for cards and photo-mounts; one-third original price. Address B. W. FAY, 27 South Clinton street, Chicago.

FOR SALE—Strictly high-grade new 17 by 17 Steinheil lens at a bargain. Address "GEORGE," care Buffalo Electrotype & Engraving Co., Buffalo, N. Y.

HOE DOUBLE CYLINDER, splendid condition, take 7-column, 8-page; box frame; removable fountains. A great bargain. R. PRESTON, 149 Congress street, Boston.

PHOTO-ENGRAVING MACHINERY—Complete outfit; with motor, camera, lens, screen, electric lamps, etc., slightly used, at a bargain. If you mean business, address at once "M 24," INLAND PRINTER.

HELP WANTED.

COMPOSITORS WANTED — To learn linotype machine, dummy keyboard and full instructions for operating for $1. CHAS. HAMILTON, 5926 Henry street, Austin, Ill.

WANTED — A good mechanical draftsman for photo-engraving; must be competent to draw in wash for half-tone work. Send specimens and write to A. MUGFORD, Engraver and Electrotyper, Hartford, Connecticut.

WANTED — Competent man to take charge of composing room as foreman, in large establishment in a large southern city. Good man can find permanent position. "M 27," INLAND PRINTER.

SITUATIONS WANTED.

BOOKBINDER DESIRES POSITION — Experienced in all branches; can estimate on work and take charge. "M 15," INLAND PRINTER.

FIRST-CLASS PROOFREADER wishes situation with publishing house in Chicago. Practical printer; edit copy; O. K. forms for press; A1 references. "M 29," INLAND PRINTER.

MAILING — EXPERIENCED CREW, competent to take entire charge of subscription and mailing departments, wishes to correspond with first-class publishers of daily or other papers, who may desire skilled workmen in this line. "M 25," INLAND PRINTER.

PHOTOGRAPHER in line, half-tone and three-color work, desires position with reliable house. "M 14," INLAND PRINTER.

PRINTER — All-round man desires permanent situation. Reference, city or country. "M 22," INLAND PRINTER.

PRINTER — Good all-round man would like situation. Capable of taking charge; good reference. "M 18," INLAND PRINTER.

SITUATION WANTED — By a first-class cylinder and platen pressman; years of wide experience; sober and steady, and up-to-date. "M 19," INLAND PRINTER.

TWO book and job printers that are printers want work with printers that are printers. "M 17," INLAND PRINTER.

BUSINESS OPPORTUNITIES.

A GOOD OPPORTUNITY — Will sell half interest in exclusive job and book printing office, six presses, all the latest type faces, new and in good shape, now doing $8,000 business in town of 18,000. Practically no competition. Health reason for selling. A bargain. "M 16," INLAND PRINTER.

BUSINESS IN MEXICO IS PROFITABLE. Printing is making rapid progress, and printers wish to buy American machinery and new material. A well-established printers' supply house wishes to extend this business in Mexico and wants a partner with $5,000 (or less) to be invested in the trade. Good success and profits guaranteed and the best mercantile references given. Address SOCIO MEXICANO, care *La Revista Tipografica* (Box 34), Yrapuato, Gto., Mex.

ESTABLISHED Monthly Journal, cheap. Works in nicely with a weekly paper. Good reason for selling. "M 30," INLAND PRINTER.

FOR SALE—Old established job office and newspaper in New England town. Steady run of work at good prices. Pays good profit in hard times. Up-to-date equipment. Price, $5,500. "M 26," INLAND PRINTER.

FOR SALE — Job Printing Office. Original cost $1,200. Will be sold cheap. Address P. O. Box 238, Salem, Oregon.

FOR SALE—Well-equipped, nearly new printing office near Philadelphia, doing a good business; inventory over $5,500. Will sell at a sacrifice; good reasons for selling; terms to suit purchaser; good chance for a good man. "M 23," INLAND PRINTER.

JOB PRINTING OFFICE in best district on West Side, Chicago, nearly new, gas motor, low rent, good paying trade. Price, $1,500, and $200 in printing. Good reasons for selling. If you are looking for a good business investigate. "M 11," INLAND PRINTER.

PRACTICAL WOOD ENGRAVER OR ARTIST can buy paying interest in incorporated company doing engraving by all methods, in prosperous Ohio city. Will give position as superintendent of plant. Unusual opportunity. For full particulars address immediately "M 20," INLAND PRINTER.

ZINC ETCHING PLANT FOR SALE—Including electric motor, routing machine, saw and trimmer, proofing press, wood-engraving machine, army press, shafting, etc. All in first-class shape; will sell separately or in bulk; investigate this before purchasing. "M 28," INLAND PRINTER.

$2,500 SPOT CASH buys daily newspaper and job office in Hudson River town of 12,000. A rare chance. Must sell quick. Bargain. 109 Eagle street, Albany, N. Y.

MISCELLANEOUS.

ALL-COPIED EFFECT assimilated typewriter letters are produced by the Adamson process. Exclusive city rights backed by all the patents. On the lease or royalty plan. Send for circulars and samples of the work. ADAMSON TYPEWRITER PRESS CO., Muncie, Ind.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process. Nice cuts, from prints, drawings or photos, are easily and quickly made by the unskillful, on common sheet zinc. Cost very trifling. Price of process $1. Nothing held back to pull more money from you. All material costs, at any drug store, about 75 cents. It is no fake. I have a barrel of unsolicited testimonial letters; intelligent boys make good cuts right in the beginning. Circulars for stamps. Simple and costless embossing process included free. THOS. M. DAY & SON, Centerville, Ind.

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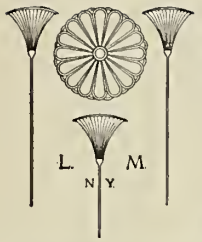
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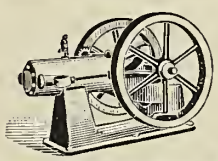
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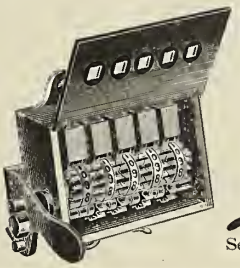
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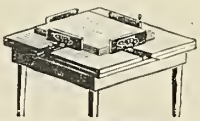
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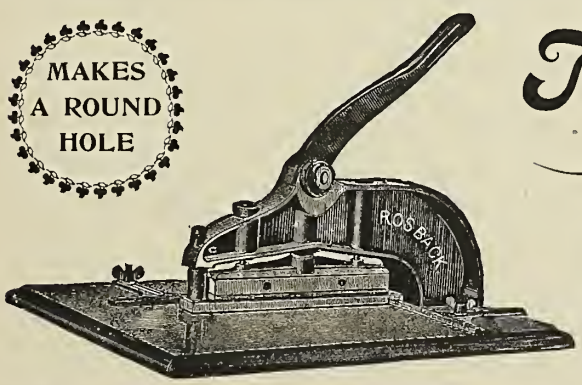
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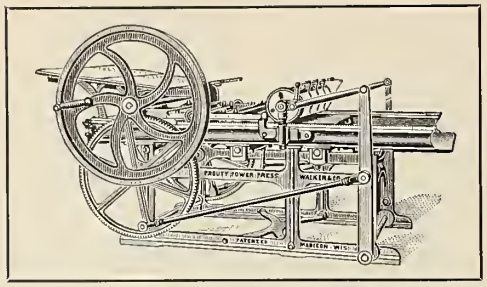


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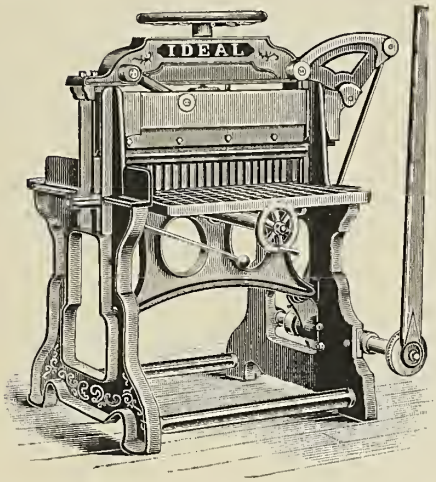
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The Self-Locking Chase Hook and Impression Throw-off are on all of the Jones Gordon Presses.

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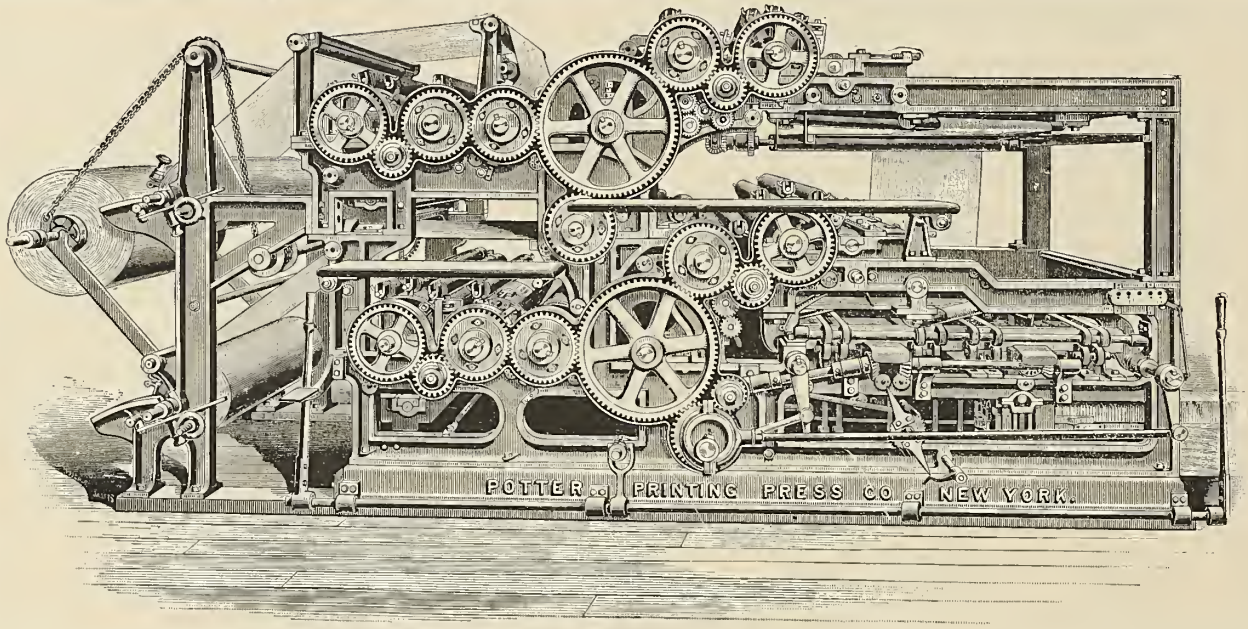
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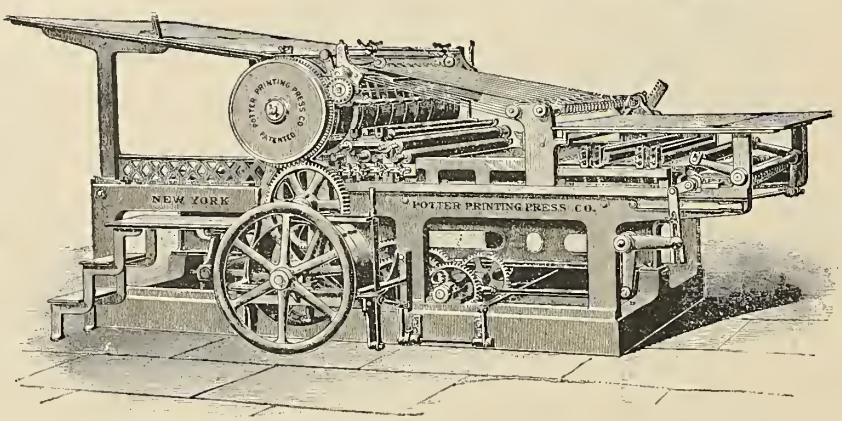
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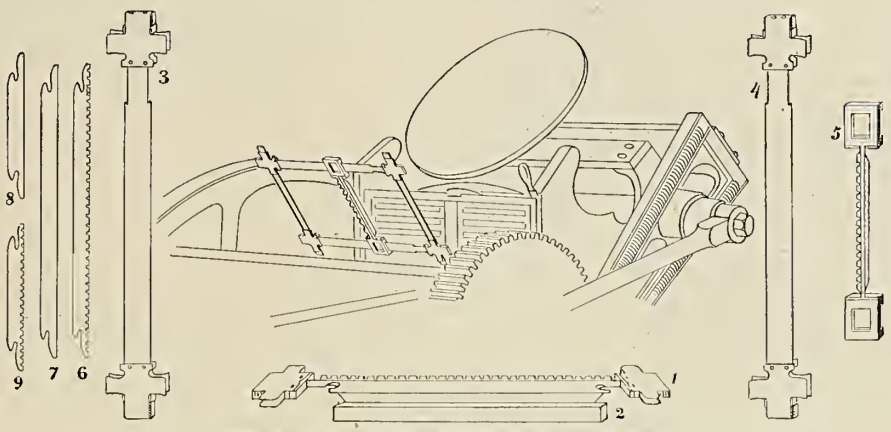
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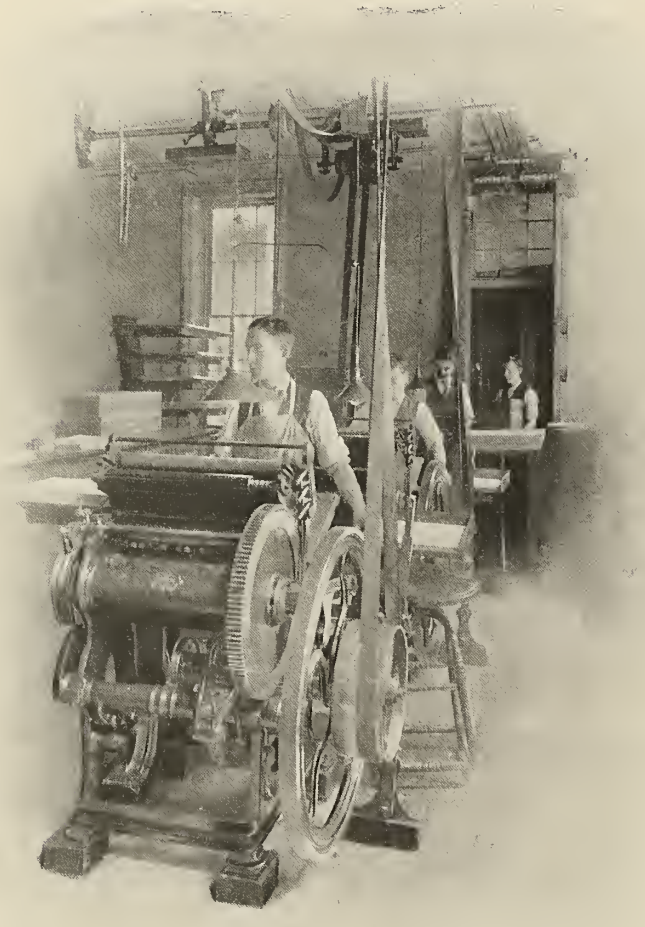
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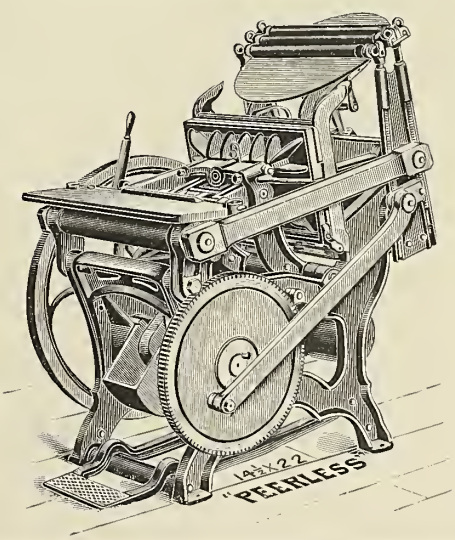
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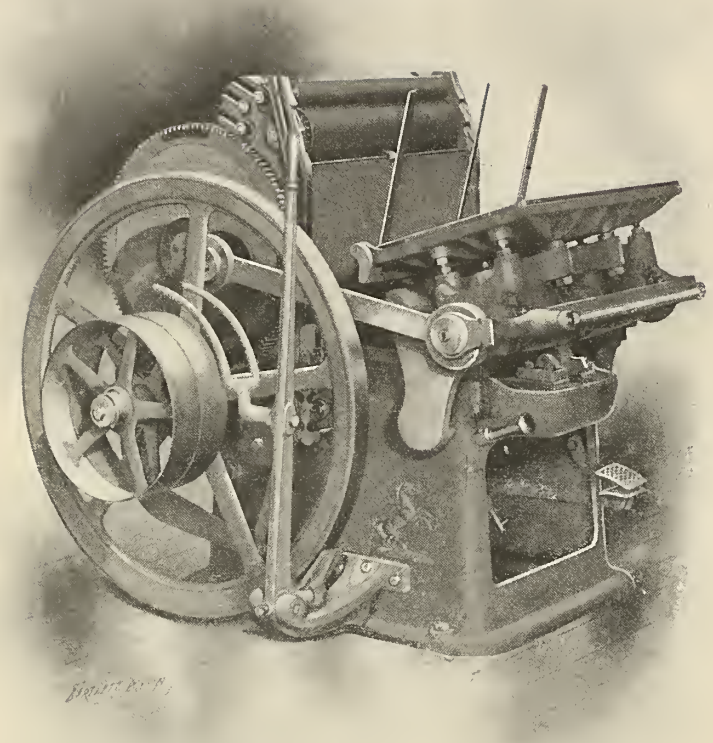
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"In answer to your inquiry, it appears there are yet some four or five signed artist's proofs left on hand not sold. Professor Schussele signed only those impressions that he himself had examined. He died some fifteen or twenty years ago, and I suppose I must soon join him, being in my eighty-ninth year. Your illustrated catalogue, of which you kindly presented a copy to me, is a wonder of beauty and typographic perfection, to be carefully preserved for that reason. How surprisingly accurate must be the machinery that could produce such work! The pleasant words you have written me induce me to ask your acceptance of my Rosicrucian Address, which the brethren thought well enough of to order printed."

J. HORACE MCFARLAND, of Harrisburg, whom we regard as one of the best expert judges of good printing in this or any other country, says:

"I have just received the catalogue sent out in connection with the Printer Laureate business, and I heartily wish I had not voted before seeing it upon that interesting question. Familiar as I am with your presses, with the printing business as a whole, and from recent experience with high-grade engraving work, I believe I can give an honest and fairly intelligent opinion on this exquisite bit of work. I am at a loss, however, to know what to commend most; whether to say the design is the best, or that the engraving is superior, leaving the perfect mechanical work as a thing that may be expected from mere perfunctory operation, though very seldom had. I suppose the best way is to say that there are apparently no flaws anywhere, and that the design of the book is most efficiently borne out by marvelously good engraving and perfect printing. I heartily wish Mr. Orr success in the competition, even though I had voted too soon to help him." (Mr. McFarland has since withdrawn his first ballot and voted for Mr. Orr on the merits.)

KOERNER & HAYES, Lithographers, Buffalo, N. Y., write:

"We are in receipt of your illustrated catalogue and price list, and desire to place ourselves on record in commending this most beautiful production. The designing and embossing of the cover, the preparation of the half-tone plates, as well as the paper and printing, are certainly most beautiful. In fact, the members of our firm think that the catalogue is altogether too nice to go out of the front office, and as the writer also has a love for the beautiful in art, and really must have one of the catalogues for his personal use, we would suggest, if it is not asking too much, that you send an additional copy addressed to the writer personally."

From J. C. BLAIR, Huntingdon, Pa., whose high skill as an advertiser of his stationers' specialties is known from the Atlantic to the Pacific, we have this:

"Somebody about your office ought to feel very proud of the very handsome catalogue which you have just sent out — the one with the embossed covers in green with the little green bows. The taste is excellent; the printing is beyond criticism and the effect is magnificent. I trust that you will receive good and sufficient returns for the dollars and the time that you have put on it."

H. L. BULLEN, Manager Advertising Department, American Type Founders' Co., New York, with the grace of Sir Hubert, says:

"He (the writer) has received a complimentary copy, and congratulates you on your success in producing a most beautiful book."

From THE GREAT WESTERN TYPE FOUNDRY, Omaha, Neb., the following:

"It is the nicest catalogue we have seen for many a day. The half-tones shown therein look as good as lithographs; in fact, several parties who saw the catalogue thought they were lithographs."

The MACKELLAR, SMITHS & JORDAN Branch of the American Type Founders' Co., Philadelphia, says this:

"We have to thank you for your kind attention to our request in regard to catalogue of the John Thomson Press. It is certainly a very beautiful piece of work, and does credit to the press and the designer of the catalogue."

DR. F. L. FREEMAN, late Principal Examiner, Department of Printing, United States Patent Office, Washington, gives an expert opinion free:

"I have to acknowledge, with thanks, a copy of your catalogue, which is the finest thing of the kind I have ever seen; the only objection being that there is too much 'Scotch' mixed in it."

THE A. C. ROGERS CO., Cleveland, says:

"Purely a work of art and supreme skill. We thank you heartily for same."

HON. JOHN H. HALL, Vice-President and Treasurer, Colt's Arms Co., Hartford, presents a truth tersely:

"There is much conscientious work shown here, and any man in that business should appreciate it, except the '*smudge*' printers, and these would probably buy elsewhere anyway."

E. B. STILLINGS, Printer and Lithographer, Boston, observes:

"It is a beautiful piece of work and I appreciate it very much."

COL. H. G. PROUT, *Railroad Gazette*, New York, expresses an editorial opinion:

"I doubt if I ever saw anything more beautiful or perfect in the way of half-tone printing. I think that the detail of these pictures and the whole catalogue is a model of elegant taste. Mrs. Prout was especially struck with the beautiful cover, and suggests that you have a room furnished in that shade of green."

WILLIAM METCALF, C. E., Past President, American Society of Civil Engineers, says:

"Your catalogue is a very beautiful piece of work, highly creditable to you and to your presses. I would have said this even if you had not made me so proud by honoring me with a quotation. Thank you."

JOHN E. POWERS, New York, the well-known professional writer of advertisements, writes this without charge:

"Something immense. Beats all outdoors. I send you 'Vandegrift,' the only nice picture-thing I have been guilty of, and you have knocked it all out. But I'm going to soar up with you yet."

From CHARLES M. EVEREST, Vice-President and Treasurer, Vacuum Oil Co., Rochester, a past master of high-grade advertising, comes this:

"I have the copy of your magnificently beautiful catalogue, which is certainly the finest piece of work that has ever come under my notice. I shall read the description carefully. This catalogue is certainly a gem and the picture of the 'Iron Worker' shows up even better in the book than it did in the print you showed me."

FRED L. TOWER, President of the Thurston Print, Portland, writes us:

"It is a gem. Mr. Orr is certainly the leading spirit of a printing office that is capable of doing the best of work. I shall take great pleasure in carefully examining the book, which may yet be the means of converting me to your side of the Printer Laureate question."

And from many we have expressions like these:

"It is worthy of the first shelf in our library." "It is a grand production." "The finest of its nature I have ever seen." "It is a beautiful piece of press work." "Everyone that I have shown the Catalogue Laureate to is greatly pleased and thinks it a very fine piece of work."

THE THREE LAUREATES.

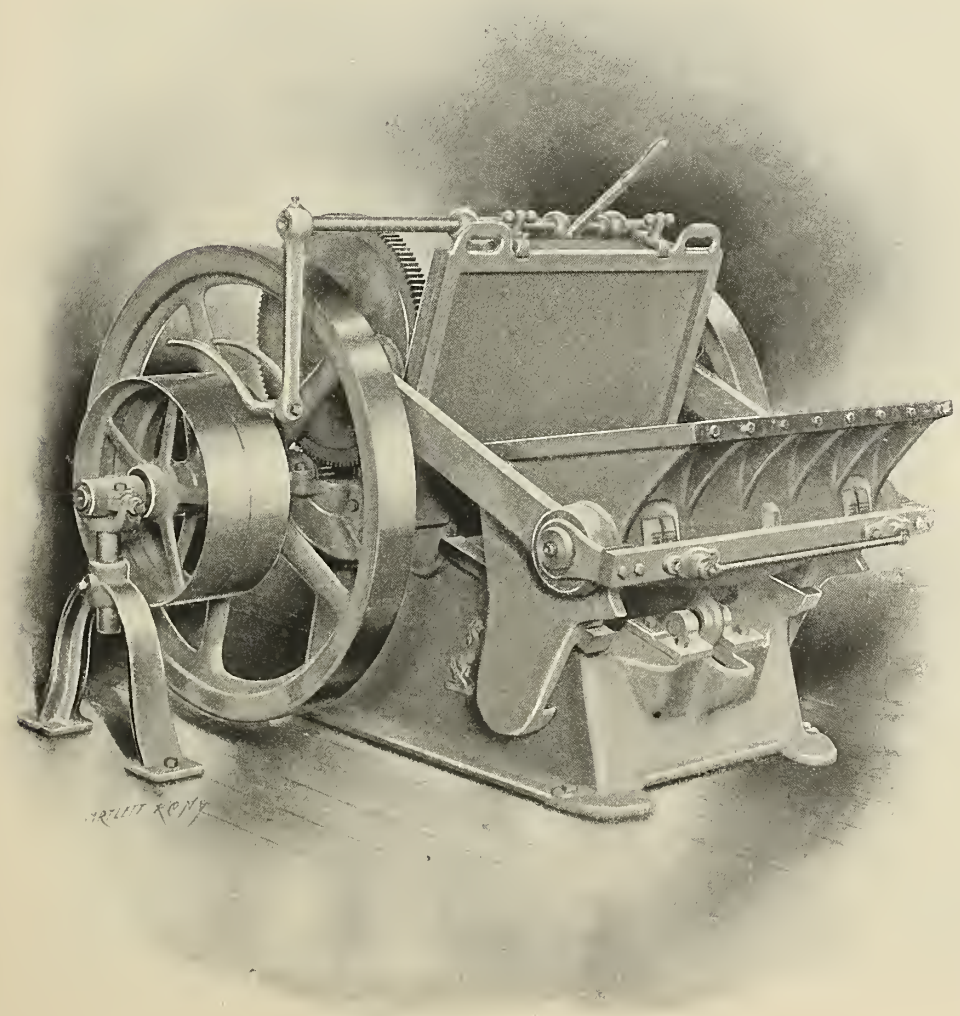
The *Press Laureate* is shown on these pages; the Catalogue Laureate is that referred to in the foregoing correspondence and the PRINTER LAUREATE OF AMERICA is he who was largely responsible for the scheming and printing of this catalogue, namely: LOUIS H. ORR, of Bartlett & Co. (The Orr Press), 23 Rose Street, New York.

In the Printer Laureateship Contest (inaugurated by the Campbell Printing Press Co.) we are urging all real, live, progressive *Printers* to vote for Mr. Orr, in that whatever of honor shall be derived from this contest may go to a *Printer;* one whose works, in point of execution, versatility, artistic truth, originality and incentiveness have proven of *greater material benefit to the craft* than that of any of his contemporaries.

Ballots already cast, especially those for publishers of technical-advertising-periodicals, may be recalled and a vote for Mr. Orr substituted. And this, we think, should be freely done, that the honor by going to a *Printer*, rather than to a mere publisher, may *thus enhance the Printers' Guild before the Public.*

Any employing printer, publisher or lithographer is entitled to a vote, and each member of a firm may vote. A simple statement that you cast your vote for Mr. L. H. Orr, as the Printer Laureate, signing your name and address is sufficient. Or send to us for blank postal card ballots and interest your friends to take a hand.

And remember the slogan: Before publishers and advertising-makers, the *Printer*; the PRINTERS' GUILD!



By the way, a copy of our Laureate Catalogue will be mailed free to any printer signifying a desire to receive it.

JOHN THOMSON PRESS COMPANY,

Postal Telegraph Building,

253 Broadway,

NEW YORK CITY.

Thorough Inspection Invited.

Empire Typesetting Machine Company

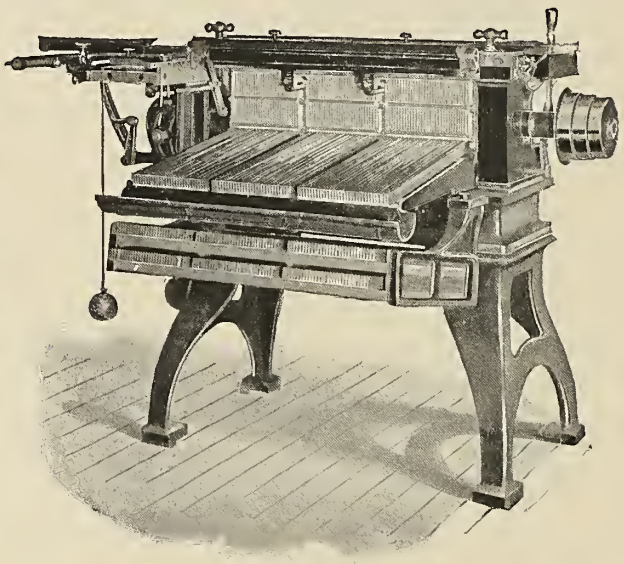
203 Broadway, New York.



COMPOSING MACHINE.

The EMPIRE sets ordinary type.....

REQUIRES no machinist, metal or gas. Simple in construction, moderate in price. Rapid and accurate in operation. Admits use of italics, small caps, and black-letter sideheads.



AUTOMATIC DISTRIBUTER.

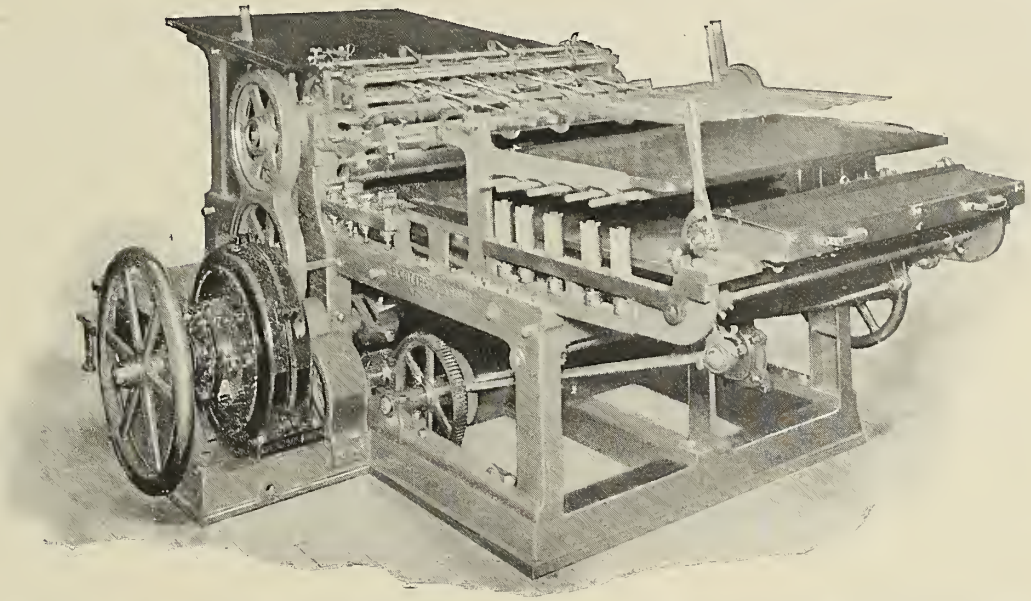
Western Agents: A. D. Farmer & Son Type Founding Co.

CAN BE SEEN IN PRACTICAL OPERATION AT OUR SALESROOMS, 111 & 113 QUINCY ST., CHICAGO.



Lundell Motors

For Direct Connection to any Type of Printing Press or Machine

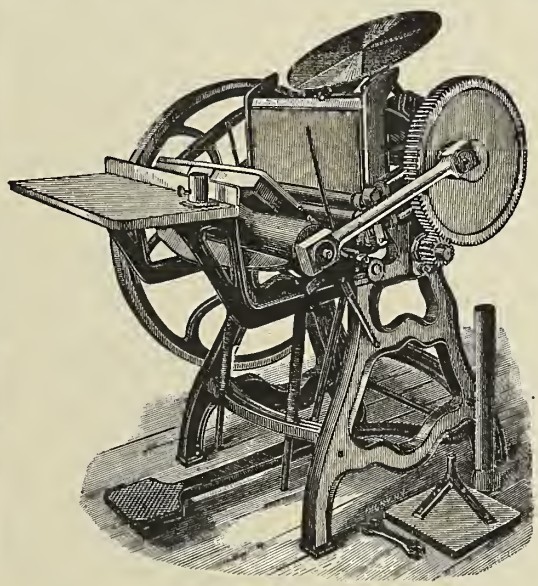


Entire Printing and Bookbinding Establishments equipped with Lundell Motors and Controllers.
Enormous losses and inconvenience of shafting and belting obviated.
Most compact, efficient and reliable motors on the market.
Illustrated catalogue upon application.

Interior Conduit and Insulation Co., General Offices and Works: 527 West 34th Street, New York City.

NEW · CHAMPION · PRESS

LOWEST PRICES.



BEST WORK.

PRICE LIST.

PLAIN PRESSES, WITHOUT THROW-OFF.		FINISHED PRESSES WITH ALL STEEL BEARINGS AND STEEL CONNECTION RODS.	
Chase 6x10 in.; weight, 300 lbs.,	$ 65	Chase 8x12 in.; with throw-off,	$120
" 8x12 " " 600 "	85	" 9x13 " " "	140
" 9x13 " " 750 "	100	" 10x15 " " "	175
" 10x15 " " 1,000 "	135	" 11x17 " " "	225

Steam Fixtures, $12. Ink Fountain, $12. Boxed and delivered in New York city free.

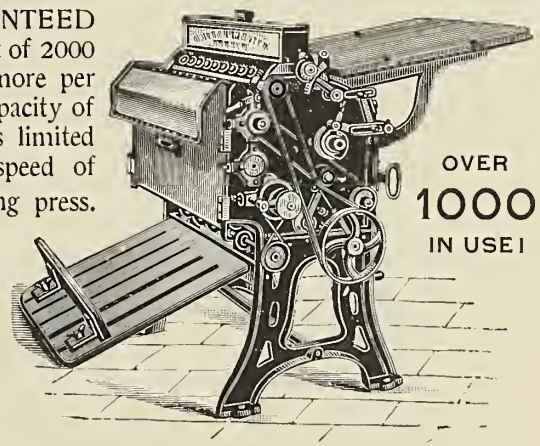
Easiest running; simple in construction; the equal of any other job press; every one warranted; for fine as well as for heavy work; two weeks' trial allowed. Send for circular.

NEW CHAMPION PRESS CO.
A. OLMESDAHL, Manager.
Machinists and Manufacturers and Dealers in Job Printing Presses.
No. 41 Centre Street, New York.

THE EMMERICH

Bronzing and Dusting Machine

GUARANTEED output of 2000 sheets or more per hour. Capacity of large sizes limited only by speed of the printing press.

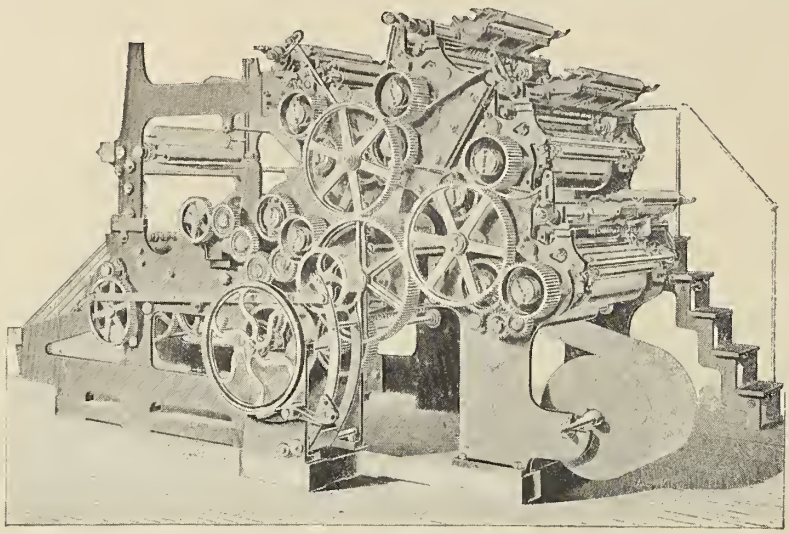


OVER 1000 IN USE!

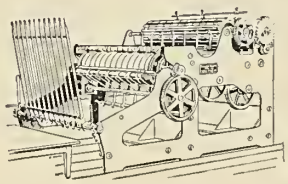
SIZES.
12 x 20
14 x 25
16 x 30
25 x 40
28 x 44
34 x 50
36 x 54
40 x 60

EMMERICH & VONDERLEHR,
191 and 193 Worth Street,
NEW YORK.

Special Machines for Photographic Mounts and Cards. Embossing Machines, etc

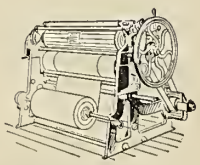


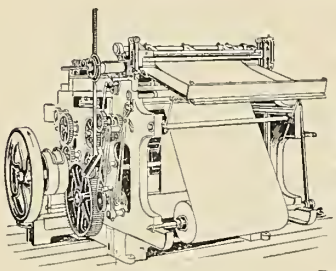
Meisel's new Rotary Perfecting Press, for fine Half-tone printing at 3,000 to 5,000 per hour; one color on each side, or from one to five colors on one side, and one or two on reverse side.



ROTARY WRAPPING PAPER PRESS

This outfit prints and delivers rewound and slit into rolls of any width, or into sheets, from rolls any width up to 48 inches.



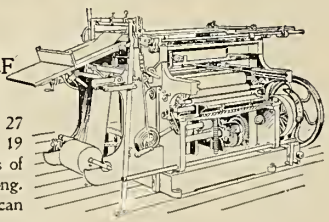


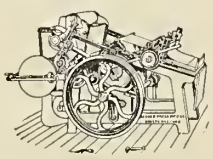
BED AND PLATEN SELF FEEDING PRESS, No. 1

Prints any size form up to 26 x 36 inches; receives paper any width up to 40 inches, and is adjustable to cut sheets by eighths of inches up to 36 inches long; can be built to order to print two colors any size of form up to 12 1-2 x 36 inches.

BED AND PLATEN SELF FEEDING PRESS, No. 3

Prints a form any size up to 13 x 27 inches; takes paper any width up to 19 inches, and is adjustable by eighths of inches to cut sheets up to 30 inches long. By dividing fountain several colors can be printed at a time.



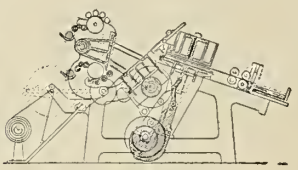


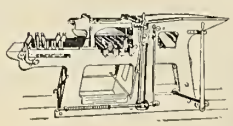
DOUBLE QUARTO SELF FEEDING PRESS

The Double Quarto and Quarto are built on the same principle; also Double Quarto and Quarto printing on both sides. Attachments fitted to either for slitting, perforating, numbering, bronzing, etc..

PRINTING, CUTTING AND SCORING

Designed especially for Folding Paper Box Makers; will do the work automatically of four ordinary presses now in general use; built in several sizes.



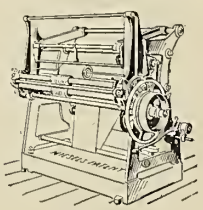


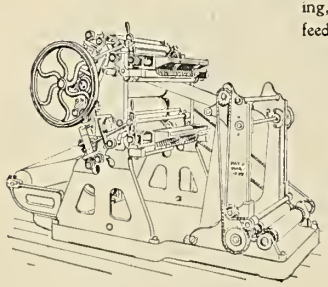
PONY CYLINDER PRESS

Simplest machine on the market, combining all the latest improved features, with fewest parts. Will do finest grade of printing, and ordinary work, at capacity of feeder. Always ready for any kind of a job.

ROLL SLITTING AND REWINDING MACHINE

For slitting and rewinding all grades of paper material, into rolls of varying width and diameter, from the thinnest tissue to box board. Different kinds of machines to suit material and class of work.



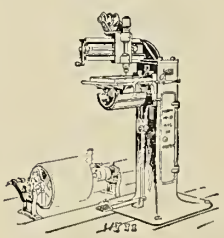


SPECIAL ROTARY PRESS

Prints both sides of web and rewinds. Size, 30 x 30. Any size built to order. Attachment to cut printed web into sheets of fixed sizes may be added.

IMPROVED ROUTING MACHINE

Handiest combination machine for routing flat and curved electro and stereotype plates. Built to fit any diameter of printing press cylinder



THE KIDDER PRESS MANUFACTURING CO., 26-34 NORFOLK AVE., BOSTON, MASS.

If you are looking for Printing Machinery for some specialty, write to us.

SUFFOLK ENG. CO. BOSTON

AMERICAN ENAMEL BOOK



IT IS THE BEST.

NOT BECAUSE it represents a new idea—a new departure in paper making;

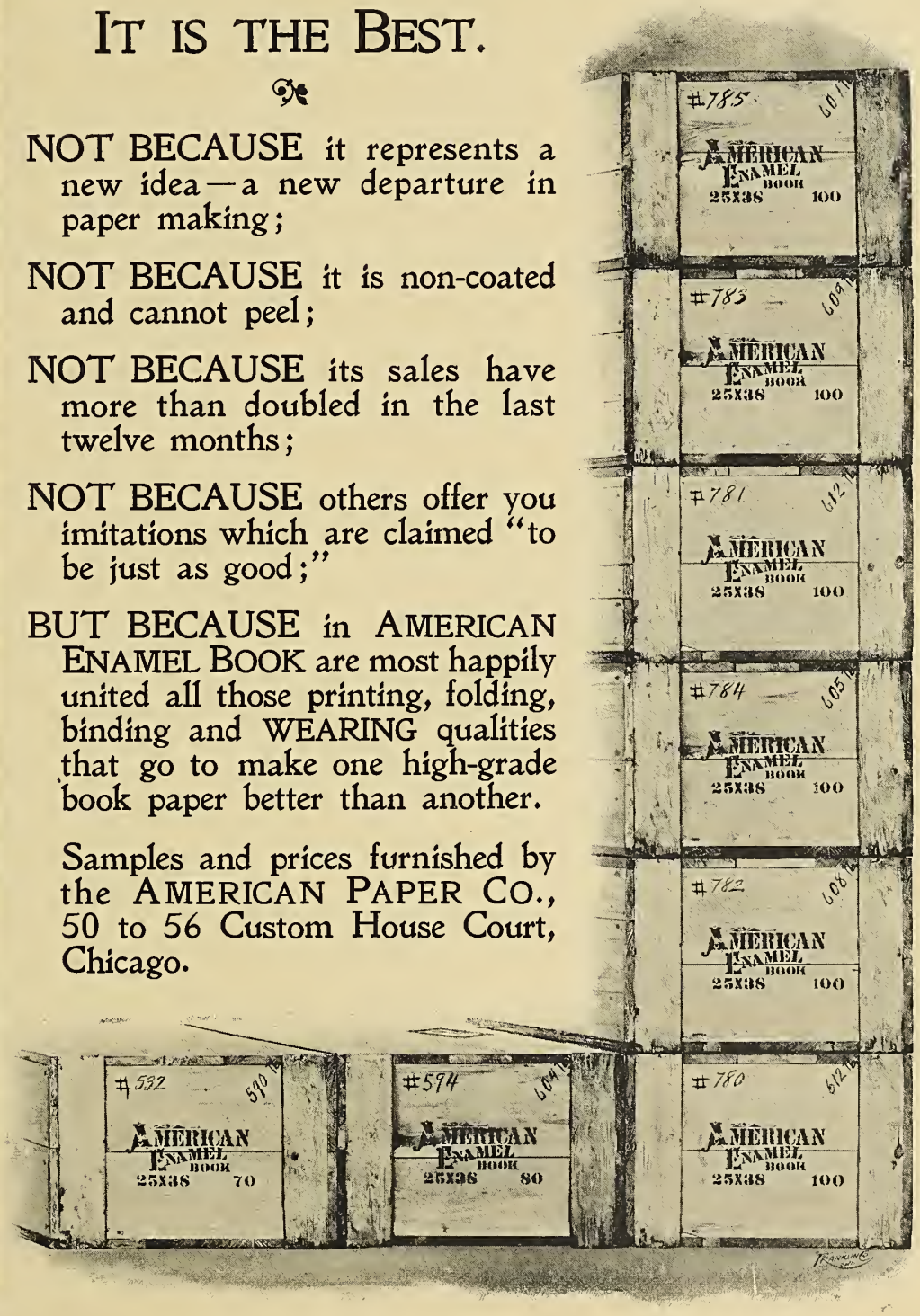
NOT BECAUSE it is non-coated and cannot peel;

NOT BECAUSE its sales have more than doubled in the last twelve months;

NOT BECAUSE others offer you imitations which are claimed "to be just as good;"

BUT BECAUSE in AMERICAN ENAMEL BOOK are most happily united all those printing, folding, binding and WEARING qualities that go to make one high-grade book paper better than another.

Samples and prices furnished by the AMERICAN PAPER CO., 50 to 56 Custom House Court, Chicago.



SAMPLE 25-38-100 AMERICAN ENAMEL BOOK (NON-COATED).

American Paper Co.

50 to 56 Custom House Court

Chicago

To the Printing, Binding and Manufacturing Stationery trades we offer a general and complete line of Book, News, Cover, Manilla and Fine Writing Papers.

We aim to make merit the distinguishing characteristic of each individual grade, and can offer reputable and responsible buyers the lowest market prices at all times.

OUR PRICES DO NOT PROVIDE FOR LOSSES INCURRED on such credit risks as are accepted by the average Jobbing Paper dealers, and only to business-like people do we care to afford business-like service.

Particular attention is called to our recently reorganized COUNTRY SALES DEPARTMENT, and to the fact that a thoroughly systematized and competent service will insure your orders and inquiries prompt attention.

Customers who favor us with a regular patronage are mailed a copy of our close selling prices on all grades we handle, together with our monthly Bargain List, the first week in each month.

Parties with a satisfactory commercial rating can obtain our samples at the expense of a postal card.

If you have a Good Thing, let People Know about it!

"Many a meritorious article has been lost sight of through failure to properly advertise it."

Buffalo Printing Ink is a Good Thing

TO HAVE IN PRINTING OR LITHOGRAPHING ESTABLISHMENTS WISHING TO DO THE BEST WORK.



BUFFALO PRINTING INKS have always been well advertised, and printers and pressmen know all about them. But there must have been something back of this—intrinsic value and merit in the goods—or no amount of advertising would have secured for them a permanent sale. *The sign carrier on the street* attracts attention in one way, but Buffalo Printing Inks attract in a different manner—*by giving satisfaction in actual use.* There is no color or shade—no ink for any use—we do not make; and remember,

"BUFFALO INKS ALWAYS WORK!"

Buffalo Printing Ink Works,

20 to 30 Brace Street,

BUFFALO, N. Y.

WRITE FOR SAMPLE SHEETS.
3-8

Largest Variety.
Best Quality.

Colored Flats Laid.

We carry in stock, in standard sizes and weights, a full line of **22 Colors.**

Special sizes and colors made to order.

Tinted Flats Wove.

Cream, Light Blue, Rose, Amber and Azure.

17 x 22 — 24
17 x 28 — 32
19 x 24 — 28
19 x 26 — 32

Old Hampden Bond.

The best Colored No. 2 Bond in the Market.

White, Cream, Lavender, Blue, Azure, Pink and Buff.

17 x 22 — 16
17 x 28 — 20
19 x 24 — 20
19 x 30 — 24

If you wish anything in the line of **High-Grade PAPERS, LINENS, BONDS or LEDGERS,** write us for samples. All our papers are **animal sized** and **pole dried.**

Parsons Paper Co.

HOLYOKE, MASS.

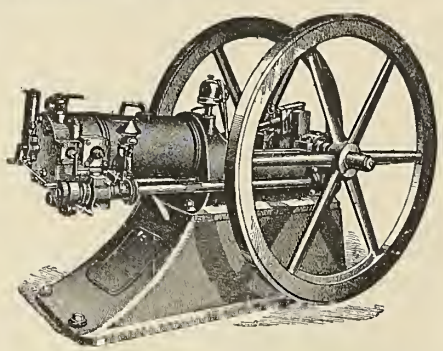
POWER FROM GAS OR GASOLINE.

Can be Used Everywhere!

The Otto Gas Engine

OF TODAY, IS THE RESULT OF OVER TWENTY-FIVE YEARS' EXPERIENCE IN THIS FIELD.

NO BOILER,
NO STEAM,
NO COAL,
NO ASHES,
NO GAUGES,
NO ENGINEER,
NO DANGER.



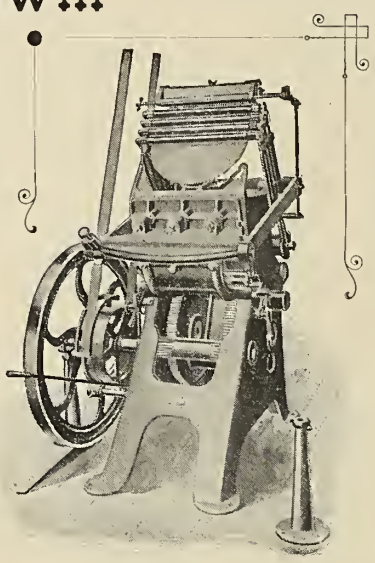
Over 45,000 in Use!

SIZES: 1 TO 250 HORSE-POWER.

THE OTTO GAS ENGINE WORKS,
(INCORPORATED)

Cor. 33d and Walnut Sts., PHILADELPHIA.
No. 245 Lake Street, CHICAGO.

You Know...



there is much more need of an A 1 Job Press today than ever before, and it is your business to give our claims for the

Perfected Prouty

a careful consideration. We say that our press is stronger, faster, will do better work, and wear longer than nine-tenths of all other makes. Our press will prove it. What is the use of saying more. Send for our Catalogue, and then order one.

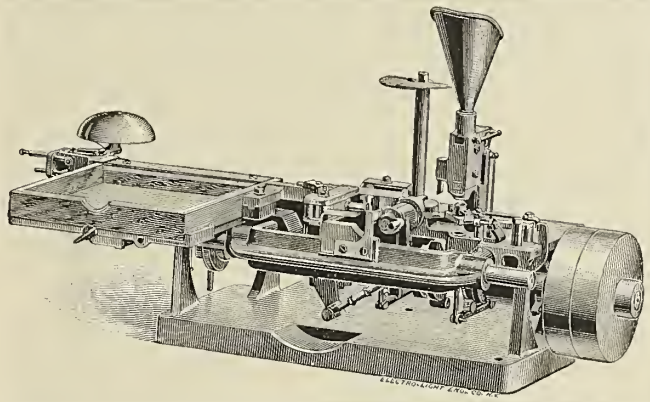
Geo. W. Prouty Co.

Printing Presses and Steel Type for Wood and Bag Printing, Etc.

100 and 102 High Street, Boston, Mass.

The Chadwick Typesetter

SIMPLE DURABLE INEXPENSIVE

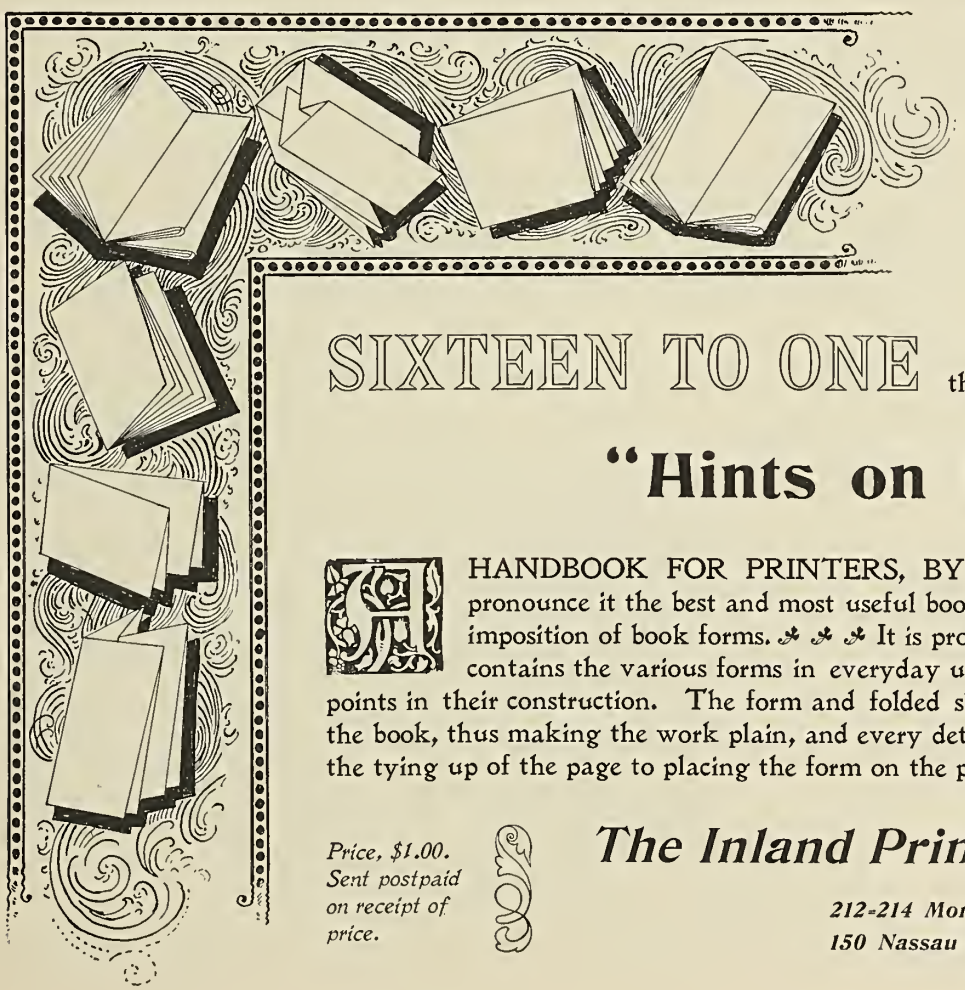


Price, $300

USES ORDINARY TYPE.
NO SPECIAL NICKS.

Sets any length of line, and is operated successfully by any compositor.

Sole Manufacturers and Dealers: MAGUIRE & BAUCUS, Limited,
44 Pine Street, New York.



Good as ~ ~ Gold!

SIXTEEN TO ONE that when you have read

"Hints on Imposition"

A HANDBOOK FOR PRINTERS, BY T. B. WILLIAMS, you will pronounce it the best and most useful book extant on the subject of the imposition of book forms. It is profusely illustrated, and not only contains the various forms in everyday use, but deals carefully with all points in their construction. The form and folded sheet are placed side by side in the book, thus making the work plain, and every detail is carefully dealt with from the tying up of the page to placing the form on the press.

Price, $1.00. Sent postpaid on receipt of price.

The Inland Printer Company,

212-214 Monroe Street, - - - CHICAGO.
150 Nassau Street, - - - - NEW YORK.

ENGRAVED WEDDING INVITATIONS, ANNOUNCEMENTS, AT HOMES,

In the most approved forms. Lowest prices.

CALLING CARDS, MONOGRAM STATIONERY.

STEEL DIE **EMBOSSED** LETTER-HEADS, ENVELOPES, CATALOGUE COVERS, etc.

Write for Samples and Prices.

WM. FREUND & SONS,

No. 155 STATE STREET,

CHICAGO.

We want to show some specimens of your work on our pages, if they are up-to-date. Have you got any that you would like to have reproduced? If so, send them to us.

The International Art Printer

A MEDIUM FOR THE EXCHANGE OF SPECIMENS.

We want an Advertising Agent in every city of importance in the United States. Also a Subscription Agent in every city and town.

The Art Printer is issued the last of each month, $2 per year; $1 for six months; 25c. sample. No free samples. Send currency.

The Art Printer next month commences a series of monthly cash prize composition competitions. Full particulars with sample copy.

130-132 Poulett Street, **OWEN SOUND, CANADA.**

Arthur M. Rutherford, Publisher.

NEW AND POPULAR STYLES IN

Send for Specimen Sheets.

Wood Type

MORGANS-WILCOX CO.

MIDDLETOWN, N. Y.

Makers of First-Class Printers' Goods.

CAUSE.

Two General Electric Motors.....

Are now in use by THE DAY, one to drive the big Cox press and the other in the job department.

(THE DAY, New London, Conn.)

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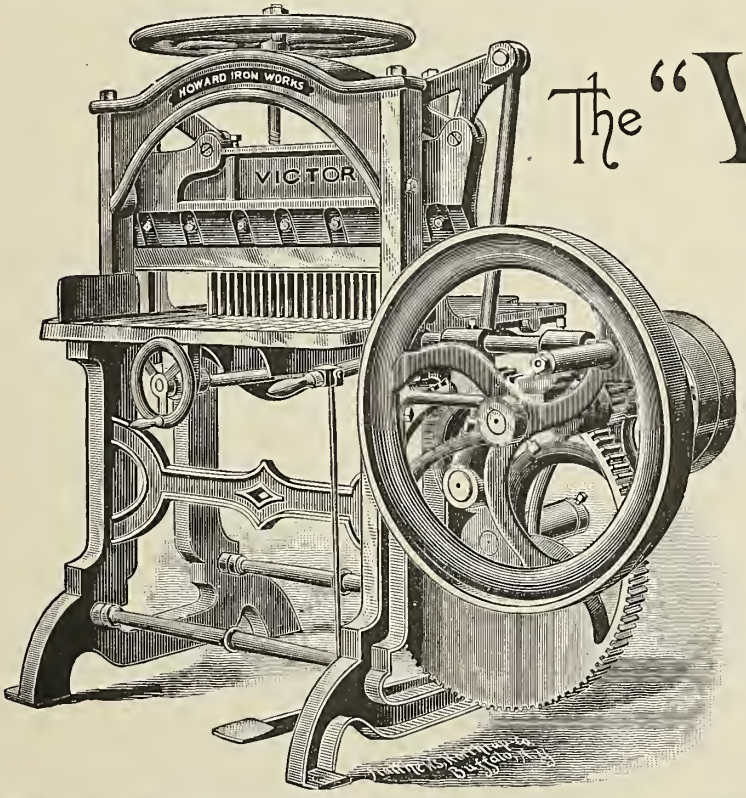
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There is a way, however, of sticking these Gauge Pins in the tympan better than another. For instance, don't fail to bring the point up through, as that keeps the gauge-head end down; and when you move the gauge to final position, don't gouge the paper with the teeth, but raise the head slightly and ease them along; then, when in position, don't hammer the teeth down with a wrench, but tap them gently into substantial paper clamped smoothly on the platen. Start the point in a trifle below the feeding line.

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101..32 x 46 Six-column Quarto Hoe Drum, two-roller, wire spring, tape delivery 700
102..29 x 42 Five-col. Quarto Potter Drum, two-roller, air sp'gs, tapeless delivery, back-up, good as new, 1,100
103..25 x 35 Potter Drum Cylinder, wire springs, tape delivery 650
119..25 x 35 Cottrell & Babcock Drum Cylinder, air springs, two-roller, tape delivery 650
123..24 x 30 Cottrell & Babcock Drum Cylinder, air springs, tapeless delivery 650
131..24 x 29 Hoe Drum Cylinder, wire springs, tape delivery, rack and screw $450
130..17 x 24 Potter Drum Cylinder, wire springs, tapeless delivery 400
132..23 x 28 Taylor Drum Cylinder, wire springs, tape delivery 400
133..23 x 28 Two-Revolution Pony Campbell, table distribution and front delivery, two-roller 750
126..16 x 23 Cottrell & Babcock Pony Drum Cylinder, air springs, tapeless delivery, rack and screw 500
127..17 x 21 Cincinnati Pony Drum Cylinder, wire springs, tape delivery, rack and screw 400
136..21 x 23 Hoe Pony Drum, tapeless delivery, wire springs 450

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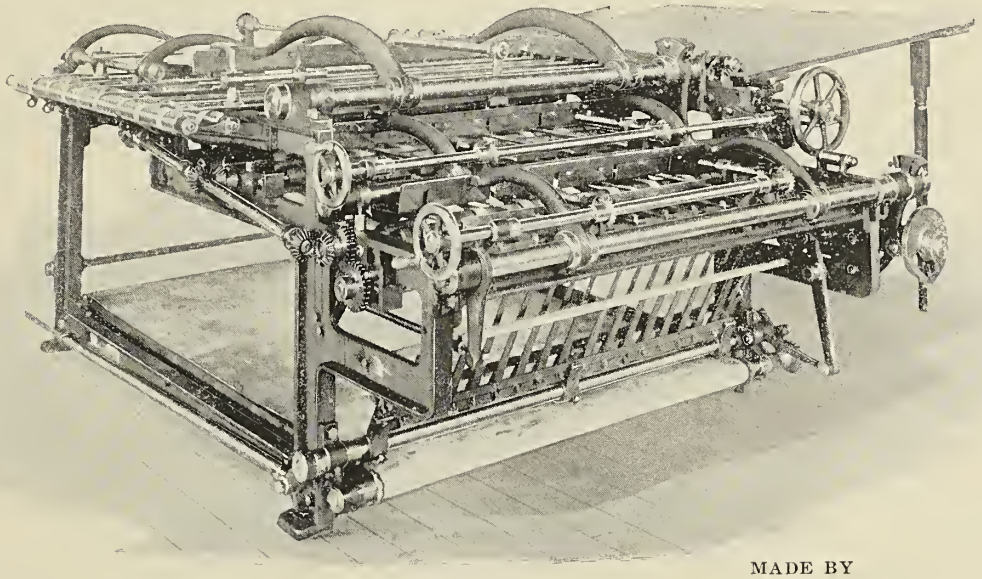
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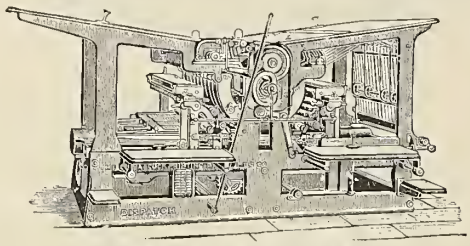
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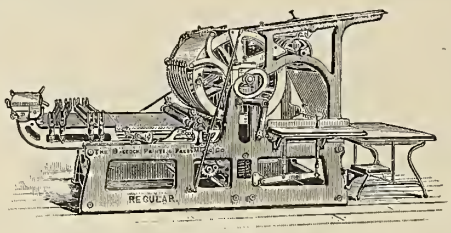
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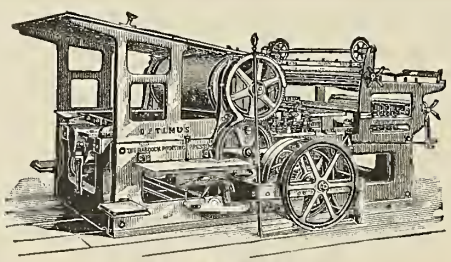
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Gentlemen:—We are glad to respond to your request for our opinion of the Optimus press which we bought of you February, '95. We have so far found that it is all you claimed for it. It has been in constant use since we put it in, on fine book and cut work. The past three months it has been running from ten to fifteen hours per day on a fine hardware catalogue, containing three or more cuts on each page, and it has done the work in a highly satisfactory manner. We have no trouble whatever in operating and have spent nothing for repairs. This gives the press a pretty good record.

Yours very truly,

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Fast as the fastest, more rigid, more good points. Best delivery ever made. Perfect Register.

Findlay, Ohio.

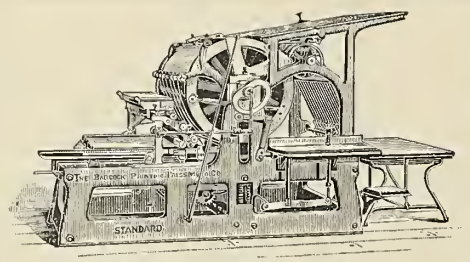
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Gentlemen:—We have your letter of the 12th inst., and very cheerfully testify to the good qualities of the Babcock Dispatch Press. It has given us the most perfect satisfaction and has qualities that are not found in any other flat bed press. We have never had a moment's trouble with it from the time it was set up in our office, and it does its work well on all occasions. There is no press that I can think of that so well answers the purpose of a daily newspaper in a city of 20,000 people.

I make this statement freely and cheerfully.

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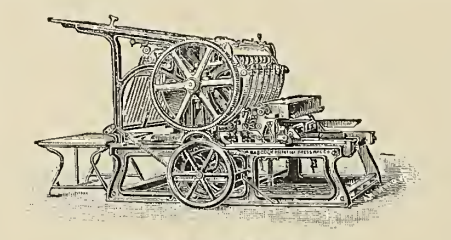
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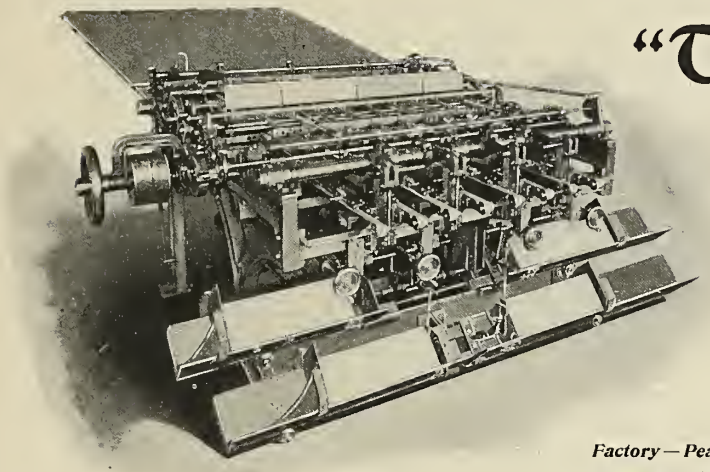
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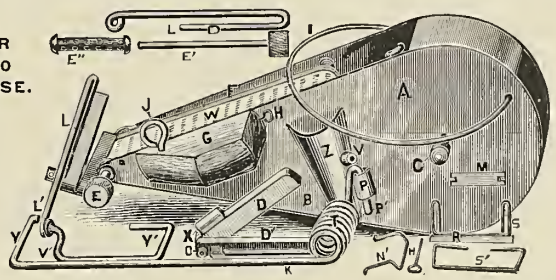
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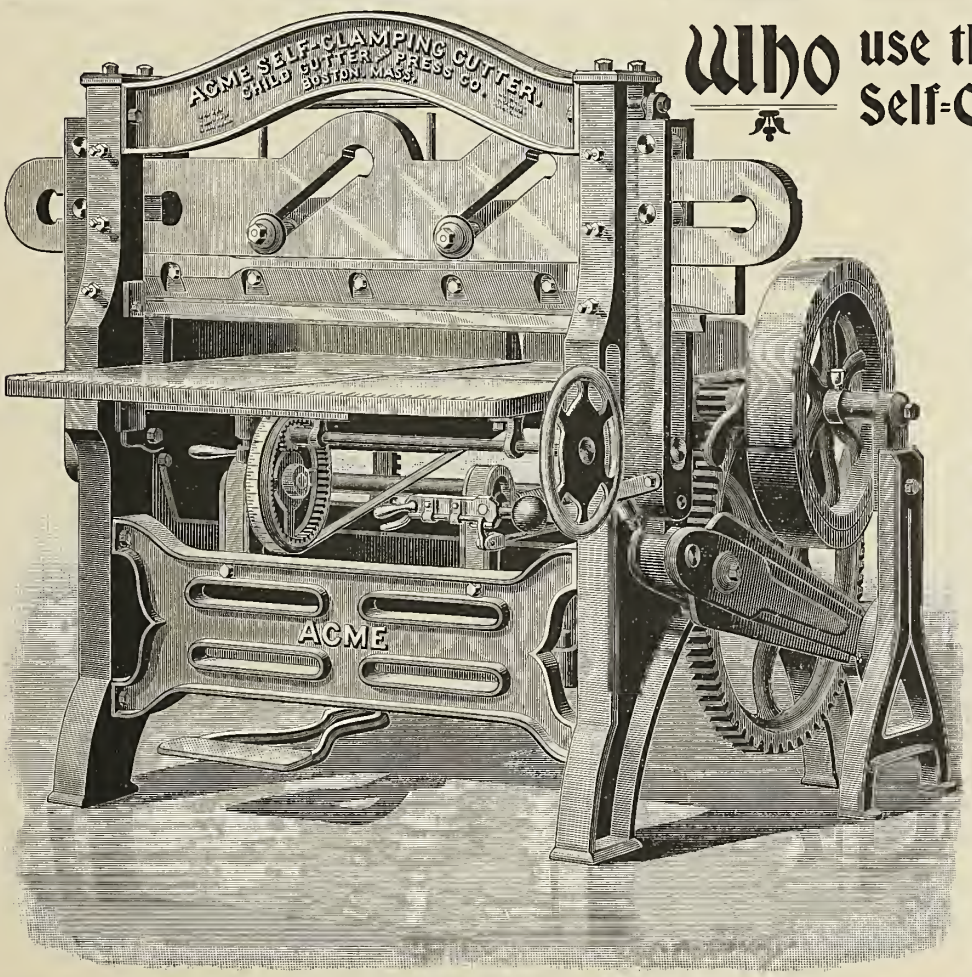
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THE MERRYMOUNT PRESS.

NOTICE

To all whom it may concern:

On the twenty-fifth day of August, 1896, Letters Patent Numbered 25,979, were issued from the Patent Office of the United States to D. B. Updike and Bertram G. Goodhue for a Design for a Fount of Printing Type.

The Type shown, described and claimed in the Patent aforesaid is that used in the Altar Book, from The Merrymount Press. The present notice is printed in the patented type; and all persons are cautioned that the rights of The Merrymount Press therein are exclusive and will be so maintained.

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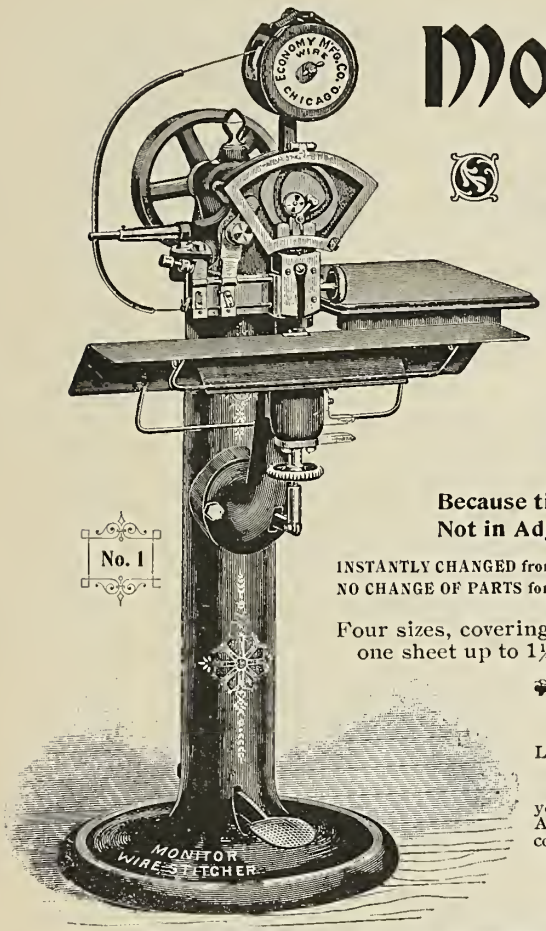
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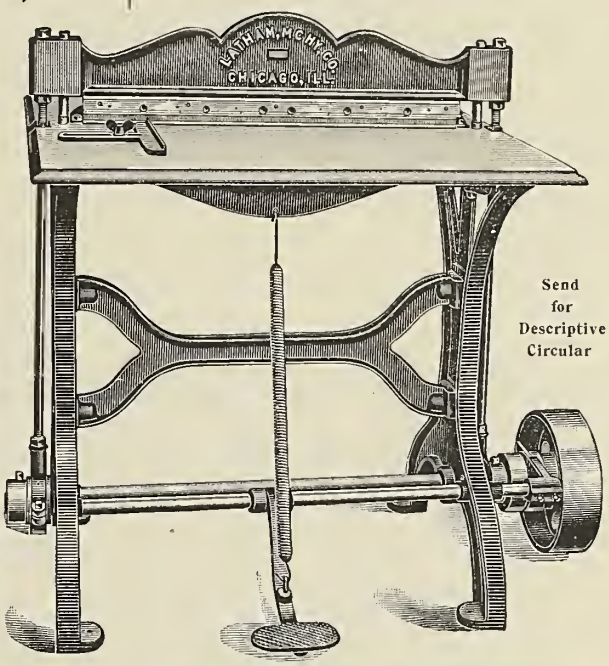
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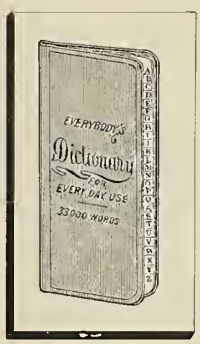
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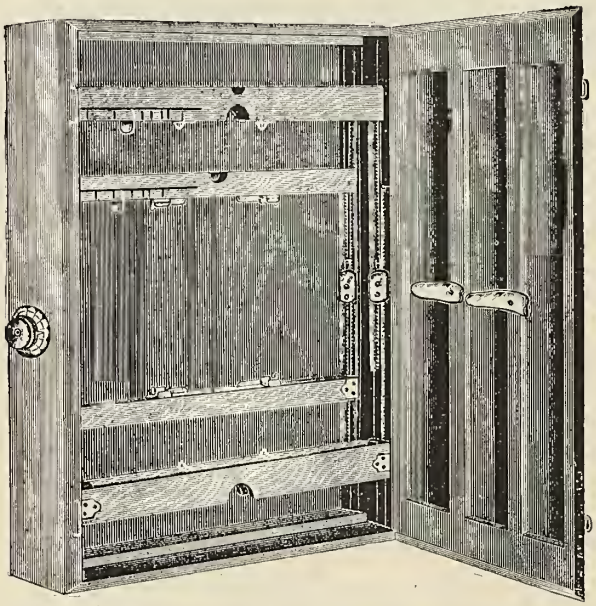
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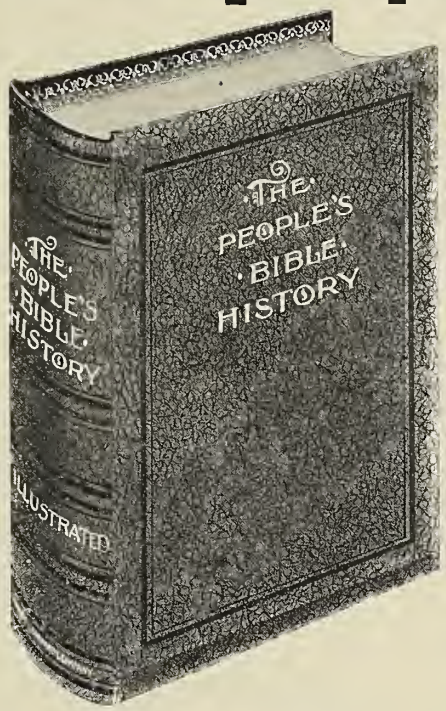
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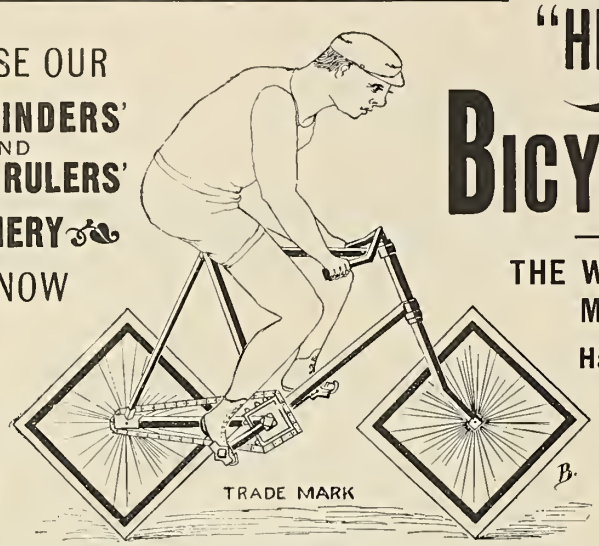
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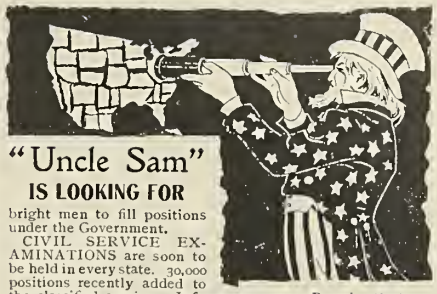
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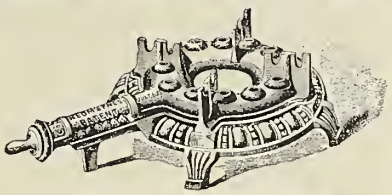


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Bennett Folder.—Rockford Folder Co., Mfrs., Rockford, Ill. Cable address, "Folder."

Brown Folding Machine Co., Erie, Pa. Write for circulars and information.

INK MANUFACTURERS.

Ault & Wiborg Co., The, Cincinnati and Chicago; Ault & Wiborg, New York.

Bonnell, J. Harper, Co. (Limited), 17 Quincy street, Chicago; Ed Hanff, manager.

Buffalo Printing Ink Works, Office and Factory, 10 to 20 Brace street, Buffalo, N. Y.

Golding & Co., Boston, New York, Philadelphia and Chicago. "Owl" brand fine blacks and colors.

INK MANUFACTURERS.

Johnson, Chas. Eneu, & Co., 509 South Tenth street, Philadelphia, Pa. Branches: 529 Commercial street, San Francisco; 45 and 47 Rose street, N. Y.; 99 Harrison street, Chicago.

Levey, Fred'k H., & Co., 59 Beekman st., New York. Specialty, brilliant woodcut inks. Chicago Agents, Illinois Type Founding Co.

Mather's, Geo., Sons, 29 Rose street, New York. Book and fine cut and colored inks.

Morrill, Geo. H., & Co., 146 Congress st., Boston; 17 to 31 Vandewater st., New York; 341-343 Dearborn street, Chicago; E. J. Shattuck & Co., 520 Commercial st., San Francisco, Cal.

Queen City Printing Ink Co., The, Cincinnati and Chicago.

Robinson, C. E., & Bro. (Gray's Ferry Printing Ink Works), manufacturers of printing inks, 196-198 South Clark street, Chicago.

Roosen Ink Works, 31 and 33 S. Fifth st., Brooklyn, N. Y.; 34 and 36 W. Monroe st., Chicago.

Thalmann Printing Ink Co., St. Louis and Chicago. Mfrs. job, book and half-tone cut inks.

The Ullmann & Philpott Mfg. Co. Office and works, 89 to 95 Merwin st., Cleveland, Ohio.

JOB PRINTING PRESSES.

American Type Founders' Co., general selling agents for Gally Universal presses.

Bronson Printers' Machinery and Warehouse Co., Manufacturers Old Style Gordon press, 48 and 50 N. Clinton street, Chicago.

Golding & Co., Boston, New York, Philadelphia and Chicago. Golding Jobber and Pearl presses, fastest, strongest and most quickly made ready.

Liberty Machine Works, The, 54 Frankfort st., New York. Sole manufacturers of the new style Noiseless Liberty Press.

Universal Printing Press, embossers and paper-box cutting and creasing presses. General selling agents American Type Founders' Co. Address nearest branch, as per list under head of Type Founders.

Wesel, F., Mfg. Co., 82 Fulton st., New York.

MACHINE KNIVES.

Coes, Loring, & Co., Worcester, Mass. Makers of all kinds of paper and machine knives. Best finish. Oldest firm in the country.

Simonds, A. A., & Son, Dayton, Ohio, mfrs. of paper-cutter knives and machine knives.

White, L. & I. J., Buffalo, N. Y., manufacturers of paper-cutting knives; superior quality.

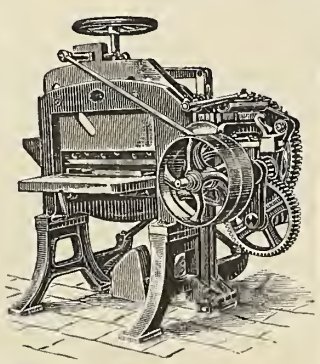
MAP AND RELIEF-LINE ENGRAVING.

Zeese, A., & Sons, half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

PAPER-CUTTING MACHINES.

SPECIALTY SINCE
....1855....

Machinery for the whole Paper Industry...



Seven hundred hands employed.
Yearly production about 3,700 machines. Discount to retailers.

No.	Length of Cut.		Price for Hand power.		Price for Steam power.		Self clamp.		Cut Indicator.		Rapid Gauge.	
	Cm.	Inch.	Mk.	$	Mk.	$	Mk.	$	Mk.	$	Mk.	$
AB	50	19¾	425	101.20	550	131.00	150	35.70	100	23.80	80	19.10
ABa	55	21½	485	115.50	610	145.50	160	38.10	105	25.00	80	19.10
AC	60	23½	575	136.90	700	166.90	175	41.70	110	26.20	85	20.25
ACa	65	25½	650	154.75	775	184.75	185	44.00	115	27.40	85	20.25
AD	71	28	740	176.20	865	206.20	200	47.60	120	28.60	90	21.45
ADa	76	30	825	196.45	950	226.50	220	52.40	125	29.80	90	21.45
AE	83	32½	950	226.20	1075	256.20	240	57.15	125	29.80	95	22.55
AEa	91	35¾	1050	250.00	1175	280.00	250	59.50	130	31.00	95	22.55
AF	95	37½	1150	273.80	1275	303.80	260	61.90	135	32.20	100	23.80
AFa	100	39¼	1250	297.60	1375	327.60	280	66.65	140	33.35	100	23.80
AG	108	42	1400	333.35	1525	363.35	315	75.00	145	34.50	105	25.00
AGa	113	44½	1500	357.15	1625	387.15	325	77.50	150	35.70	105	25.00
AH	120	47¼	1600	381.00	1725	411.00	340	81.00	155	37.00	110	26.20
AHa	140	55	1950	465.20	2075	494.20	365	86.90	160	38.10	115	27.40
AI	160	60	2275	541.65	2400	571.65	390	92.90	160	38.10	120	28.60
AJ	210	82½			4700	1,119.20	500	119.00	200	47.60	...	

Including two of the best knives, two cutting sticks, screw key and oil cup.

KARL KRAUSE, Manufacturer of Machinery, Leipzig, Germany.

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

PAPER-BOX MACHINERY.

American Type Founders' Co., general selling agents for Gally Universal paper-box cutting and creasing presses.

PAPER CUTTERS.

American Type Founders' Co., cutters of all standard makes on sale at all branches.

Wesel, F., Mfg. Co., 82 Fulton st., New York.

PAPER-CUTTER KNIVES.

Coes, Loring, & Co., Worcester, Mass. Makers of paper-cutter knives. Best temper, unequaled finish.

Simonds, A. A., & Son, Dayton, Ohio, mfrs. of paper-cutter knives. Scientific tempering.

Simonds Mfg. Co., Chicago. Paper knives, superior cutting qualities. Pyrometer temper.

PAPER DEALERS AND MAKERS.

Butler, J. W., Paper Co., 212 to 218 Monroe street, Chicago.

Chicago Paper Co., 120 and 122 Franklin st., Chicago. Headquarters for printers' supplies.

Elliot, A. G., & Co., 30 to 34 South Sixth street, Philadelphia. Paper of every description.

Illinois Paper Co., 181 Monroe street, Chicago. Book, Cover, Document Manila papers, etc.

Kastner & Williams Paper Co., writing, ledger and bond papers, Holyoke, Mass.

Southworth Company, manufacturers of writing and ledger papers, Bankers' Linen, Vellum Bond, Mittineague, Mass.

Taylor, Geo. H., & Co., 207 and 209 Monroe st., Chicago. Everything in paper for the stationer, lithographer, printer and publisher.

PHOTO-ENGRAVING.

Blomgren Bros. & Co., 175 Monroe street, Chicago. Photo, half-tone and wood engraving.

Crosscup & West Engraving Co., The, 911 Filbert street, Philadelphia. Engraving of a high order.

Illinois Engraving Co., 350 Dearborn st., Chicago. Engraving by all processes.

Maurice Joyce Engraving Co., 414 Eleventh street, N.-W., Washington, D. C., unexcelled half-tone and line engraving.

Post-Express Printing Co., Rochester, N. Y. Superior half-tones and zinc etching.

Sanders Engraving Co., 314 N. Broadway, St. Louis, Mo. Photo and half-tone engravers.

Zeese, A., & Sons, half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

PHOTO-ENGRAVERS' ELECTRIC LAMPS.

Colt, J. B., & Co., 115-117 Nassau st., New York. Mfrs. of self-focusing arc electric lamps. Acknowledged by well-known firms to be the best.

PHOTO-ENGRAVERS' AND ELECTROTYPERS' MACHINERY.

New York Steel & Copper Plate Co., 171 Wallabout st., Brooklyn, N.Y. Copper for half-tone.

Royle, John, & Sons, Essex and Straight streets, Paterson, N. J. Routing machines, routing cutters, saw tables, shoot planes, etc.

PRINTERS' MATERIALS.

American Type Founders' Co., "everything for the printer."

Bronson Printers' Machinery and Warehouse Co., new and secondhand machinery and supplies, 48 and 50 N. Clinton street, Chicago.

PRINTERS' MATERIALS.

Gehlert, Louis, printers' and stereotypers' blankets, 204 E. Eighteenth street, New York.

Graham, E. K., & Co., 516 Commerce street, Philadelphia. New and secondhand machinery and supplies.

Hamilton Mfg. Co., Two Rivers, Wis. Mfrs. of cases, stands, cabinets and all printers' wood goods.

Mexican Printers' Supply Agency, Ed. M. Vargas & Co., proprietors, P. O. box 34, Yrapuato, Gto., Mexico. Importers of all kinds of printers' machinery and materials. American manufacturers who want first-class representation in Mexico are requested to send us their catalogues, special price lists with discounts, etc.

Morgans & Wilcox Mfg. Co., Middletown, N. Y. Printers' woodwork of all kinds—cabinets, cases, wood type, patent steel furniture, etc. Dealers in metal type and machinery.

Rowell, Robert, Third avenue and Market st., Louisville, Ky. Outfits furnished complete.

Simons, S., & Co., 13-27 N. Elizabeth st., Chicago. Make cabinets, cases, galleys, and everything of wood used in a printing office. Make bookbinders' boards and engravers' wood. Send for our illustrated catalogue.

Washington Type Foundry, N. Bunch, proprietor, 314-316 8th st., N. W., Washington, D. C.

Wells, Heber, 157 William street, New York. "Strong slat" cases, cabinets and stands.

Wesel, F., Mfg. Co., 82 Fulton street, New York. Manufacturers of patent stereotype blocks, patent composing sticks, brass and steel rule, galleys, etc.

PRINTERS' ROLLERS AND ROLLER COMPOSITION.

Andrew van Bibber & Co., Sixth and Vine sts., Cincinnati, Ohio.

Bendernagel & Co., 521 Minor st., Philadelphia. Gelatin and lithographers' rollers.

Bingham Brothers Company, 49-51 Rose street, New York. Also padding glues.

Bingham & Runge, 12 to 18 Frankfort st., Cleveland, Ohio. Printers' rollers and composition.

Birchard, C. H., & Co., 634 Filbert st., Philadelphia, Pa. Out of town orders promptly attended to.

Godfrey & Co., printers' rollers and roller composition, Philadelphia, Pa. Established 1865.

Hart & Zugelder, 117 N. Water street, Rochester, N. Y. Padding glue.

Norman, J. E., & Co., 421 Exchange Place, Baltimore, Md. Established 1840. Samples forwarded free of charge.

Osgood, J. H., & Co., 100 Milk st., Boston, Mass. Best "Patent" and "Old Style" composition.

Stahlbrodt, Edw. A., 18 Mill street, Rochester, N. Y. Roller composition and flour paste.

Wild & Stevens, 148 Congress street, Boston, Mass. Improved Standard and Anglo-American compositions.

PRINTERS' WAREHOUSES.

Graham, L., & Son, 44-46 Baronne street, New Orleans, La. Southern Printers' Warehouse.

Heybach-Bush Co., Fifth and Main sts., Louisville, Ky. Everything for printers.

STEREOTYPERS' MACHINERY.

Lloyd, Geo. E., & Company (Incorporated), electrotype, stereotype and electrical machinery of all kinds. Telephone, 403. Corner Canal and Jackson streets, Chicago. Send for catalogue.

TYPE FOUNDERS.

American Type Founders' Co., sole makers in United States of copper alloy type, self-spacing type, music type, Greek type. Greatest output, completest selection, most original designs. For sale at following branches:
Boston, 150 Congress st.
New York, Rose and Duane sts.
Philadelphia, 606-614 Sansom st.
Baltimore, Frederick and Water sts.
Buffalo, 83 Ellicott st.
Pittsburgh, 323 Third ave.
Cleveland, 239 St. Clair st.
Cincinnati, 7 Longworth st.
Chicago, 139-141 Monroe st.
Milwaukee, 89 Huron st.
St. Louis, Fourth and Elm sts.
Minneapolis, 24-26 First st., South.
Kansas City, 533 Delaware st.
Omaha, 1118 Howard st.
Denver, 1616 Blake st.
Portland, Second and Stark sts.
San Francisco, 405 Sansome st.

Barnhart Bros. & Spindler, 183 to 187 Monroe st., Chicago. Superior copper-mixed type on the point system. All kinds of printing materials.

Bruce's, Geo., Son & Co., 13 Chambers street, New York.

Crescent Type Foundry, 349 and 351 Dearborn street, Chicago, type founders and dealers in printers' supplies. Brass rules a specialty. Everything on "standard line."

Dominion Type Founding Co., 780 Craig street, Montreal, Canada. Manufacturers of the celebrated Excelsior Hard Metal Type, and dealers in presses, supplies, and everything for the printer.

Farmer, A. D., & Son Type Founding Co., 63 and 65 Beekman street, New York; 111-113 Quincy street, Chicago.

Graham, John, type founder, 451 Belden avenue, Chicago. Send for specimen sheet.

Hansen, H. C., type founder and printers' supplies, 24-26 Hawley street, Boston, Mass.

Inland Type Foundry, 217-219 Olive st., St. Louis, Mo. Inventors of standard line type.

Newton Copper-faced Type Co., 14 Frankfort st., New York. Estimating cost deduct quads.

Pacific States Type Foundry, San Francisco, Cal. All printers' supplies.

Standard Type Foundry, 200 Clark st., Chicago. Agents Inland and Keystone Typefoundries.

WOOD TYPE.

American Type Founders' Co. carry in stock most complete stock of wood type in the world.

American Wood Type Co., South Windham Conn. Send for catalogue.

Hamilton Mfg. Co., Two Rivers, Wis. Manufacturers of wood type, borders, ornaments, wood rule, etc.

Morgans & Wilcox Mfg. Co., Middletown, N. Y. Wood type unexcelled for finish. Wood rule, borders, reglet, furniture and all wood goods.

Wells, Heber, 157 William street, New York. New specimen book of beautiful faces.



THE PERFECT BINDER

MANUFACTURED ONLY BY

THE HENRY O. SHEPARD CO.

Printers, Publishers and Blank Book Makers,

212=214 MONROE STREET, CHICAGO.

THE most complete and practical temporary binder on the market today, is covered by U. S. Patent No. 557,788, recently issued to Tony Faifer, of Chicago, it being his third improvement in binders. The special features which commend this binder are its simplicity of construction, and the ease with which any number of sheets may be filed in any part of the binder without removing sheets previously filed. A reference to the illustration will make clear the method of accomplishing this. Figure 1 shows the binder with the binding-pin partially removed and the contents separated for the insertion of additional sheets, while Figures 2 and 3 show the sheets in the binder securely clamped together by the nut which travels on the threaded binding-pin. The pin and nut are of steel, and the clamping strips of hard wood, rendering the binder practically indestructible and of light weight.

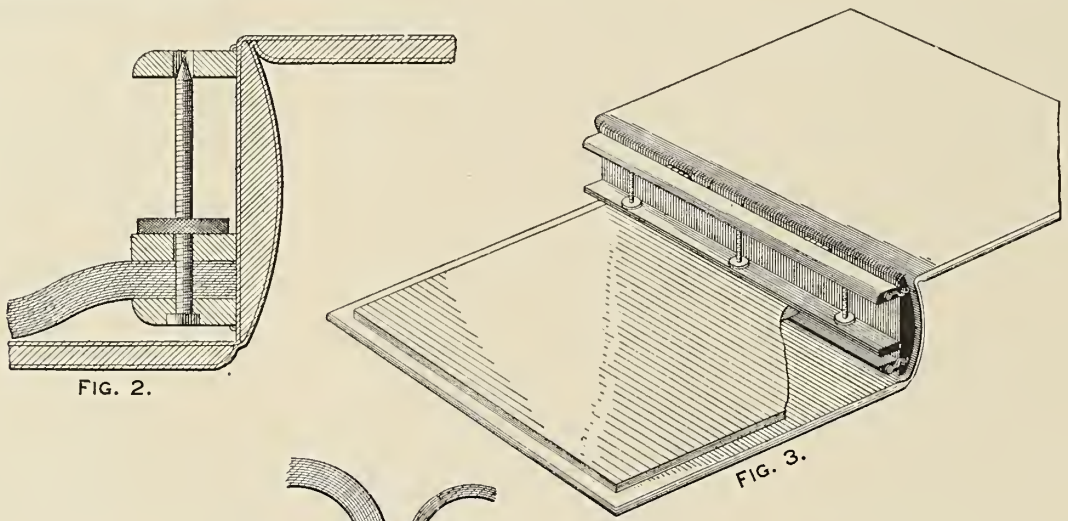


FIG. 2.

FIG. 3.

FIG. 1.

This binder was devised to take the place of the stub scrap book, now extensively used by fire insurance companies for binding their maps, in which the substitution of later and more complete publications is a slow and expensive process, and often necessitates repairs to the scrap book, which must be taken out of their office to be done—items of expense entirely avoided by the use of the Perfect Binder. While this binder was primarily intended for the purpose outlined above, its sphere of usefulness is not by any means so limited, and it will be appreciated wherever temporary binders are required. Manufactured only by

THE HENRY O. SHEPARD CO.

212=214 Monroe St., CHICAGO.

ENGRAVED STEEL DIE EMBOSSING BY POWER.

FOR SALE AT A BARGAIN

A Johnston Steel Die Embossing Press

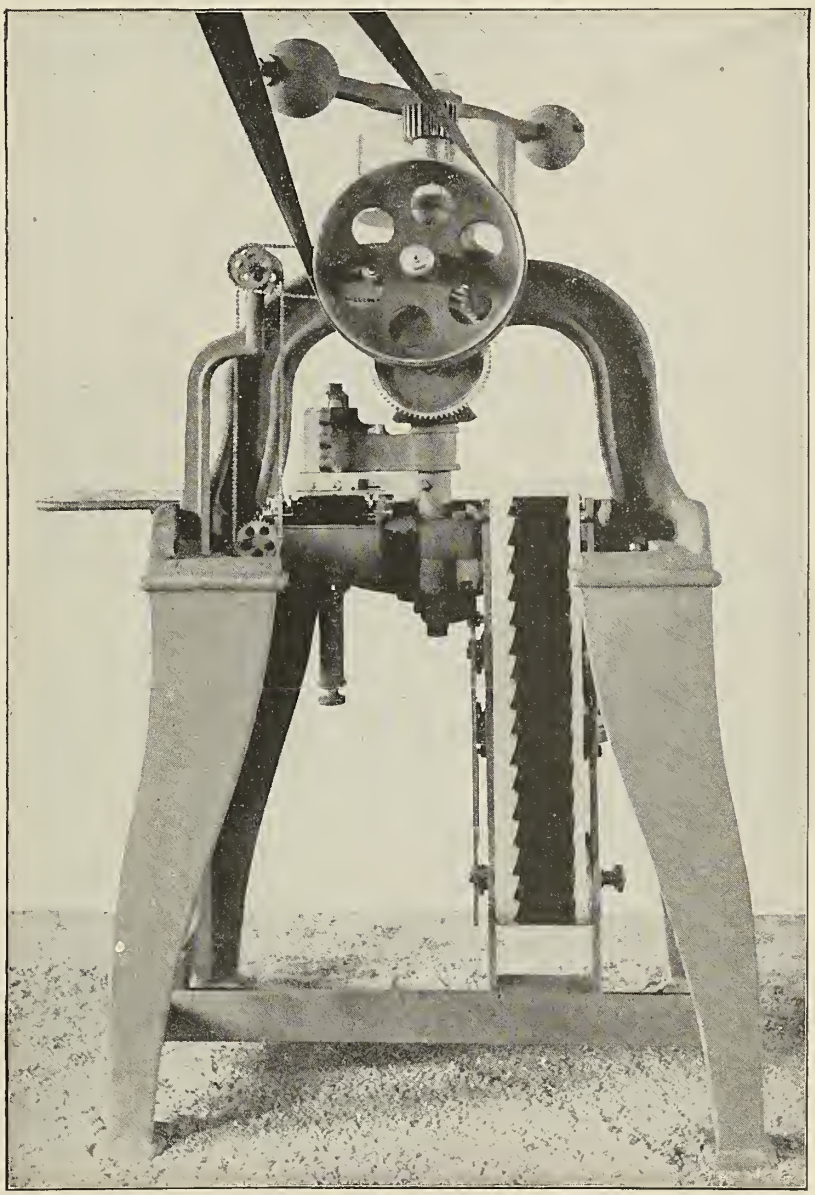
Which successfully inks, wipes and stamps engraved steel dies by power, producing work equal to hand at a speed limited only by ability of the feeder.

ON account of going out of that branch of the business, we will sell above press cheap; cost $1,800 net, will sell for $600 cash. Press takes largest steel dies capable of being run on any machine, and much larger than those possible to get on hand stampers.

An **ink=saving device** not originally on the machine, has been added to this one, which saves fully two-thirds of the ink.

If you want to add to your profits in the steel die business, investigate this machine.

Can be seen at our office, or full particulars will be given on application by mail.



THE HENRY O. SHEPARD CO.

PRINTERS, PUBLISHERS AND BLANK BOOK MAKERS.

212=214 Monroe Street, Chicago.

Byron Weston Co's

Linen Ledger and Record Paper

Has no superior.
Why not use it?

Our Selling Agents in Chicago are

Bradner Smith & Co.

Mills at Dalton, Mass.

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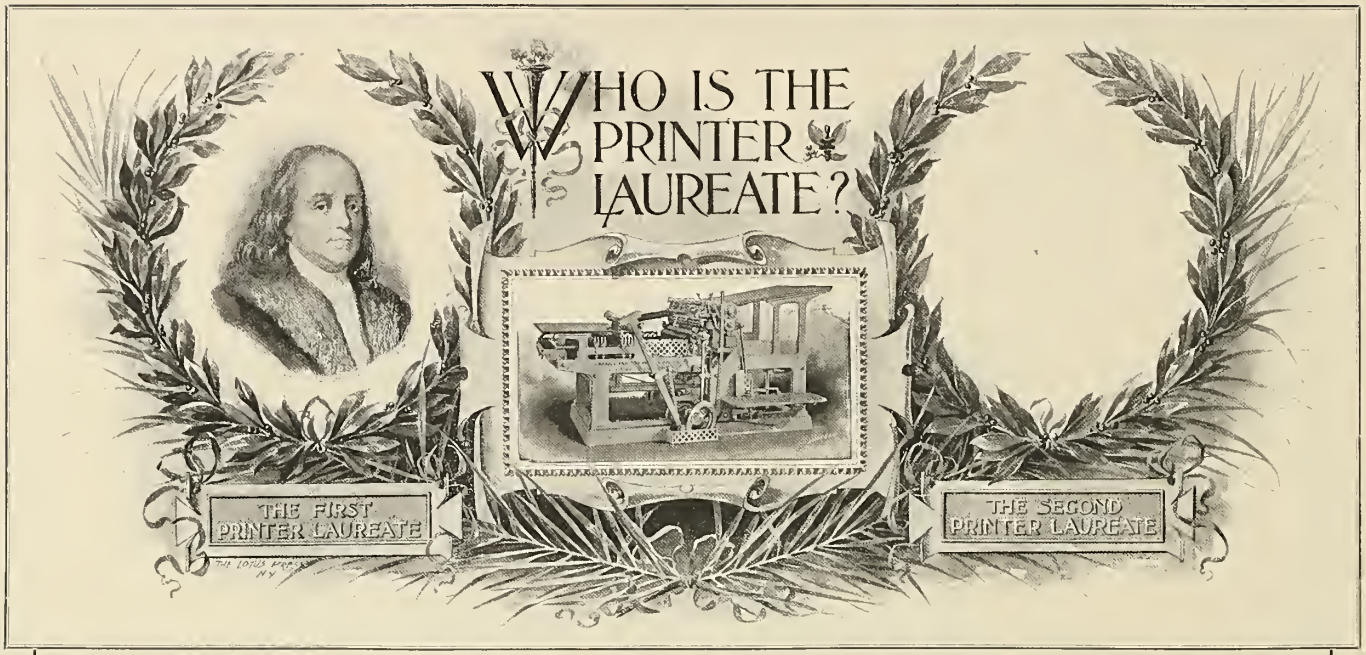
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WE SINCERELY
WISH
FOR YOU
AND YOURS

**A Happy,
Prosperous and
Bountiful
New Year!**

1844
1897

J. W. BUTLER PAPER
COMPANY.



The Printer Laureate Contest

Will close on February 1, 1897.

When the idea occurred to us, during the early months of the year, to discover the man whom the master printers of this country might think to be the fittest living representative of their art and industry, the possibilities of the project caused us to approach it with trepidation. So many conflicting opinions as to the qualifications which THE MAN should possess, and the possible instigation of jealousy and consequent strife which conflicting interest might engender, caused us at first to hesitate.

As we gave the matter further consideration, however, abiding faith in the broadness of the American mind, its generosity of spirit and the good nature with which it abides the popular will whenever expressed, asserted itself, and we determined upon undertaking the task, believing that the project would not only meet with universal approval and support, but even its closing hours, when the tide of the popular will had passed many by whose lifelong devotion to the art has served to improve and ennoble it, would find them gladly extending the hand of good will to whomsoever might be chosen Printer Laureate.

In announcing the opening of the contest, we asked the hearty support of all those who love the art for art's sake, and who are desirous before the close of the present century of seeing the American printer typified in the person of one who shall be a worthy successor to our first Printer Laureate, Benjamin Franklin; and in closing it, we now beg to thank those who, by their votes and interest, have not only aided in making it such a magnificent success, but have awakened in the craft a feeling of fellowship and mutual interest which it heretofore has sadly lacked. Printers should know each other better, and if in carrying through to success this interesting task we have succeeded in drawing them closer together, we account our labor well requited.

When the contest was originated, its most enthusiastic advocates considered that if four thousand votes were registered we might be well satisfied with the result. The contest has now been in progress about eight months and over nine thousand votes have been received, an average of over a thousand votes a month, and the indications are that before the close of the polls between ten and twelve thousand votes will have been registered, and the second Printer Laureate, like the illustrious Franklin, is likely to possess in the highest degree the quality of popularity.

At the present writing it would seem as though the race lay between Messrs. B. B. Herbert, Chicago; Henry O. Shepard, Chicago, and Louis H. Orr, New York, each of whom is a remarkable man in his particular field of activity. Brief biographies of these and the other three leaders will be found upon these pages:

Mr. THEODORE L. DEVINNE has been for a generation a leader of American printers. He entered a printing office in 1842, and became later a partner of Francis Hart. With his son he succeeded to the entire establishment twenty years ago. He was one of the originators of the Typothetæ and was elected the first president of the United Typothetæ when it was formed in Chicago in 1887. He has written much upon typography.

Mr. PAUL NATHAN is the junior member of the firm of Nathan Bros., of The Lotus Press, New York. The specialty of The Lotus Press has been color work, more particularly dainty booklets and programmes. In order to perfect himself, Mr. Nathan took a three years' course in designing, modeling and illustrating at the Artist-Artisan Institute in this city. The concern's work is very artistic and highly commended.

Mr. WILLIAM JOHNSTON is a native of Enniskillen, Ireland. He came to this country about nineteen years ago. He has been the manager of *Printers' Ink* Press from the time it started, and its success has been due to him. He is now about forty-four years of age.

Mr. LOUIS H. ORR is the son of John W. Orr, who for many years was a leading engraver in New York. He was carefully trained in pictorial art by his father, and apprenticed to the printing business in New York. Ten years ago he was made manager of the Springfield Printing Co.; he finally moved to New York, where he established a new firm under the name of Bartlett & Co. Their work is especially illustrative of the artistic progress made in the art of printing.

Mr. B. B. HERBERT, editor of the *National Printer-Journalist* of Chicago, is a native of the West, and published a local paper in Minnesota about thirty years ago. It is he who first conceived the idea of an annual meeting of the editors of the country press, which resulted in the formation of the National Editorial Association and which has proved to be very successful.

Mr. HENRY O. SHEPARD is the head of one of the most prominent printing houses in Chicago, known as The Henry O. Shepard Co. He is also the publisher of *The Inland Printer*. Mr. Shepard was born in Eaton, N. Y., in 1848. He went to Chicago in 1871, and in 1876 became superintendent for Knight & Leonard. From this point his advancement was rapid, and his personal magnetism, combined with good business ability, has made his name widely known as one of the most prominent and successful printers.

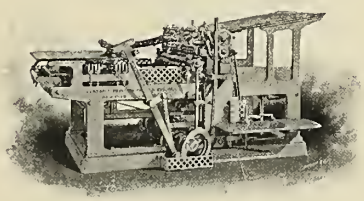
We give herewith Votes Registered to December 20, 1896:

	No. of Votes.
B. B. HERBERT (National Journalist), Chicago,	3,083
LOUIS H. ORR (Bartlett & Co.), New York,	2,623
HENRY O. SHEPARD, Chicago,	2,149
WM. JOHNSTON (Printers' Ink Press), New York,	713
PAUL NATHAN (Lotus Press), New York,	487
THEO. L. De VINNE (De Vinne Press), New York,	260
J. F. EARHART, Cincinnati,	194
ANDREW McNALLY, Chicago,	57
THOMAS MacKELLAR, Philadelphia,	53
H. T. ROCKWELL, Boston,	47
W. H. WOODWARD, St. Louis,	22

Scattering Votes, 172. Total Vote registered, 9,860.

On December 7, the Printer Laureate Committee formally notified each candidate that the contest would close on February 1, 1897, and that no votes received on or after that day would be registered for any candidate.

When the Printer Laureate is chosen, it will give us great pleasure to fulfill the promise made at the opening of the contest, and we shall esteem it an honor to be permitted to present him with the "Century" Pony Press. It is indeed fitting that the winner should be the recipient of such a machine. A new type of press indeed, and one typifying the highest progress in the art. As we recall the memories of Franklin, we instinctively associate with him the old hand press which was the representative printing device of his time; and in years to come, inseparable from the memories of the coming Printer Laureate will the "Century" stand forth, the representative press of the nineteenth century.



Our Gift to the Printer Laureate.

CAMPBELL PRINTING PRESS & MFG. CO.

5 Madison Avenue, NEW YORK.

334 Dearborn Street, CHICAGO.

This is a Broad Claim—

But it is a Just Claim.

The "Century" is a new type of press, of but recent invention, and is a vast improvement in all respects over other existing machines. It can be run at profit where others fail to meet the costs of operation.

Our Competitors Dispute it, but they Cannot Disprove it.

We propose, therefore, to demonstrate it, if they will but afford us the opportunity.

As they Challenged the World—

"The world is challenged to any competition in quality and quantity of products."

THE MIEHLE COMPANY—See their Catalogue for 1895, revised.

—the Miehle Company should afford us the first opportunity,

and as the Challenge stands Accepted—

"We accept the challenge, without qualification or reservation, for the 'Century' Press."

THE CAMPBELL COMPANY—In "The Inland Printer" for Nov., 1896.

—a Press to Press Contest should ensue.

To settle the matter we propose the following:

1st.—That at a point midway between New York and Chicago, a "Miehle" and a "Century" press be erected side by side.

2d.—That these machines be run upon duplicate forms of various kinds for a given period of time.

3d.—That a Committee be selected to take charge of the contest.

4th.—That the Committee consist of three practical printers, an expert mechanic and the representative of a trade journal.

5th.—That the machines be placed in the hands of the Committee before the contest begins and continue in its charge throughout.

6th.—That the Committee, at the end of the contest, report upon the relative values of the contesting machines, with respect particularly to the quality and quantity of work produced, economy (as to time, labor and waste) of operation, and points of mechanical construction.

7th.—That the report of the Committee be accepted by both contestants and by them be considered final.

8th.—That upon the announcement of the findings of the Committee the defeated machine, together with its appurtenances, be delivered over to the Committee for sale.

9th.—That the defeated machine be sold by the Committee for the largest sum obtainable, which sum it is to donate to a printers' charity of its own selection.

10th.—That the Committee keep a full and exact account of all expenses incurred by it, said expenses to be borne by the defeated party.

11th.—That the builders of the defeated machine publicly acquiesce in the decision of the Committee.

Campbell Printing Press & Mfg. Co.

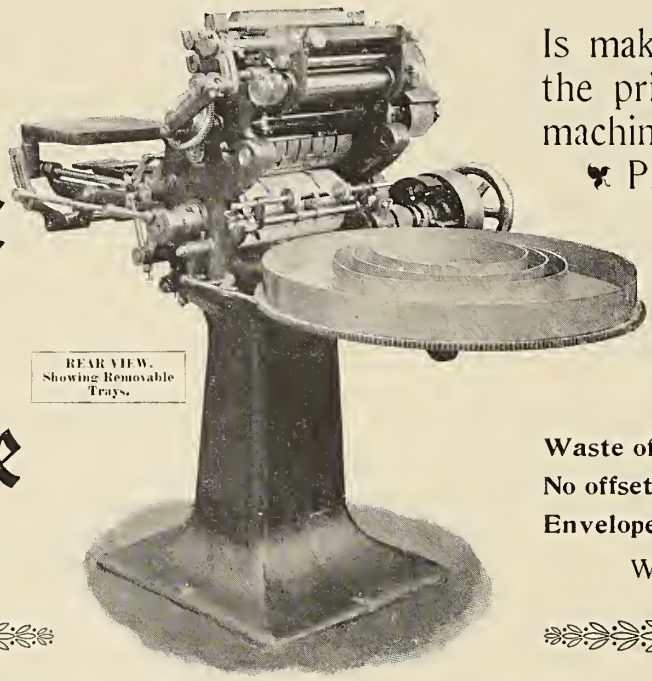
5 Madison Avenue, New York.

334 Dearborn Street, Chicago.

Are You still Hand-Feeding

Envelopes and Card Stock? If so ***You are Behind the Times!***

The Harris Automatic Card and Envelope Press



REAR VIEW. Showing Removable Trays.

Is making more money for the printer than any other machine in the market. Printers get as high as 14,000 impressions per hour, with high-grade work. We guarantee 5,000 per hour.

Waste of stock reduced 90 per cent.
No offset from tympan sheet.
Envelopes printed on front or back.

Write for full particulars.

The HARRIS AUTOMATIC PRESS COMPANY, Niles, Ohio.



THE JAENECKE-ULLMAN CO'S
Monthly Communicator

VOL. 1. NEW YORK, JANUARY, 1897. No. 8.

We Wish You

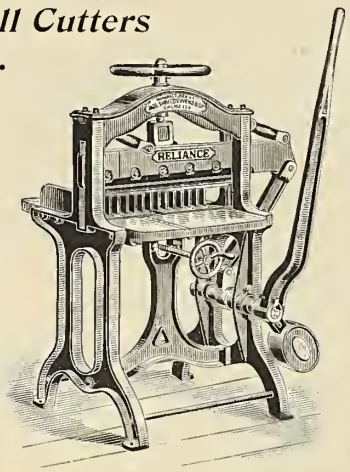
A Happy New Year!

FOR GOOD AND LASTING SERVICE

BUY THE

Reliance Lever Cutter.

Clearly outranks all Cutters of its class.



If the claim is made that any other cutter equals the Reliance in **design, thoroughness of construction, cutting power, strength, durability** and **value for the money**, do not accept statements, but

Ask for Facts.

No claims are made for the Reliance which are not substantiated by the Cutter itself. Of the

450 in Use

since their introduction two and a half years ago, none has been returned; and not one complaint nor call for repairs, either on account of weakness, defective material or workmanship.

Strictly Interchangeable.

The first Reliance Cutter built is exactly the same in every respect as the last one.

Three sizes made: 23¼ inches. 25½ " 28½ "

For Sale by Type Founders and Dealers only.

Write for Detailed Circular. Manufactured by

PAUL SHNIEDEWEND & CO., Chicago.



A Mistaken Impression

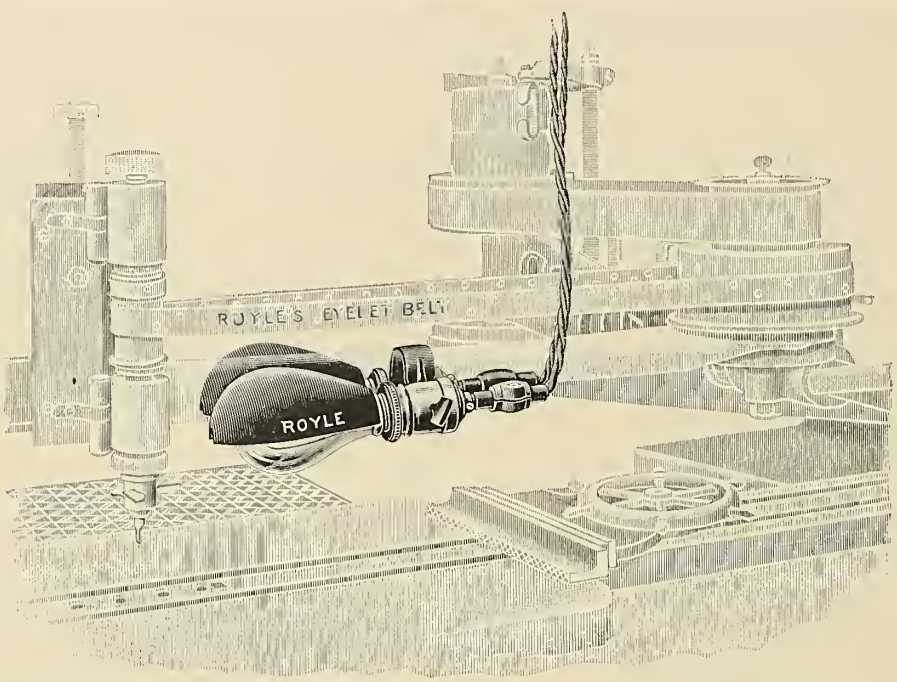
prevails in the minds of many printers about the purchase of their material. They do not look around enough before they buy. We suppose our customers go elsewhere for prices—but we get the orders.

No matter what it is you are about to purchase, give us a chance at it. Money saved is money earned.

The Manhattan Type Foundry,

52 and 54 Frankfort Street,

NEW YORK.



Process Engravers who appreciate the value of carefully designed and constructed machinery and tools, should communicate with us. We are always ready to supply outfits of the greatest economic value and mechanical excellence. The superiority of our work is admitted, and the secret of our success is that we offer none but machines so thoroughly well-built that they can always be relied upon. We can give convincing evidence of the justice of our claims to all interested.

LONDON AGENT: P. LAWRENCE, 63 FARRINGDON ROAD.

JOHN ROYLE & SONS, Paterson, N. J., U. S. A.

Have You Voted?

The Printer Laureateship contest closes January 31, 1897.
Do not fail to record your choice before that date.

THE Printer Laureateship contest inaugurated by the Campbell Printing Press & Manufacturing Company, New York, full particulars concerning which have already been given in these pages, will be closed January 31, 1897, and all votes to be counted should be in the hands of the committee before that date. Mr. Henry O. Shepard, of The Inland Printer Company, would be pleased to have all readers of the magazine who have not yet cast their votes, record them for him. Mr. Shepard's views regarding the honor, and the disposition of the press which the Campbell Company offer, are fully set forth in the editorial on page 275 of the December issue. Any employing printer, publisher or lithographer is entitled to a vote, and *each member* of a firm may vote. Send letter or postal card, making the simple statement that you cast your vote for Mr. Henry O. Shepard as the Printer Laureate and sign your name and address. This is all that is necessary. Votes may be sent to W. W. Pasko, 106 Fulton Street, New York, or to Mr. Oswald, at address below.—If desired, this blank may be used:

VOTE FOR MR. SHEPARD AND HELP THE TECHNICAL CLUBS.

.....189.....

J. CLYDE OSWALD, 150 Nassau St., New York City:

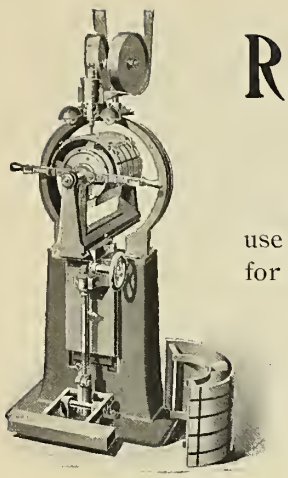
Please register my vote for Mr. Henry O. Shepard as Printer Laureate.

Name.....

Address.....

City.....

State.....



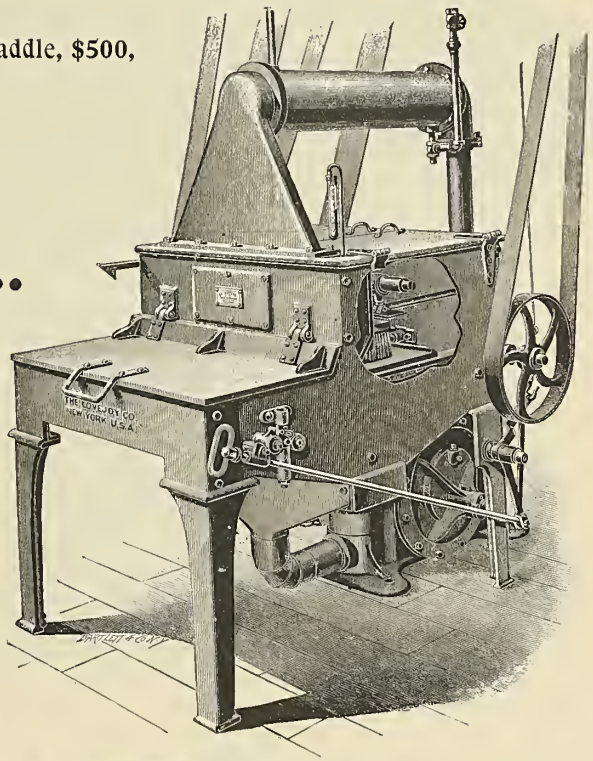
Routing Machine for Curved Plates..

(Patents Pending.)

OCCUPIES A FLOOR SPACE OF 32 x 30 INCHES.

Can be changed to rout plates for cylinders from 9 to 18 inches in diameter by the use of saddles which may be readily put on or removed from the machine. Can be used for straight line or free hand routing.

Price, with Countershaft and one Saddle, $500, f. o. b. New York.



Black-Leading Machine....

OCCUPIES A FLOOR SPACE OF 6 x 5 FEET.
WEIGHT, 1,700 POUNDS.

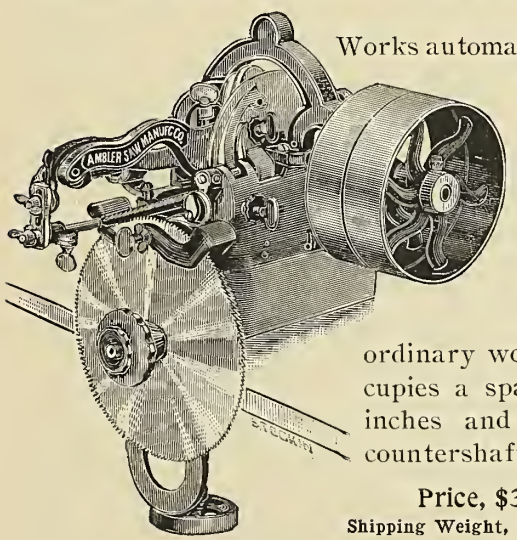
In this machine the leading is done by means of an air blast and a brush. Air from the pressure blower passes through tubes in the horizontal cylinder—shown above the machine—a water circulation outside the tubes reduces the temperature of the air so the machine may be operated continuously, even in summer, without danger of injury to wax molds.

The body of the machine is all iron, the parts securely bolted together and all wearing parts adjustable, making a substantial and durable machine.

Size of table, 33 x 22 inches. Will lead a table full of molds in *one minute*.

Price, with Countershaft, $800, f. o. b. New York.

Ambler Saw Filer....



Works automatically; keeps saw perfectly round; will sharpen saws from 4 inches to 16 inches in diameter; can be fastened to an ordinary workbench; occupies a space of 12 x 18 inches and requires no countershaft.

Price, $35.
Shipping Weight, 40 Pounds.

Parke's Handmade Files...

for this machine by the dozen at manufacturer's prices.

Don't Punch Holes in Your Belts....

Belts joined with Lovejoy Co's Cement are stronger, will pull more, run smoother, make less noise, will wear longer and are less likely to break apart than those joined in any other way. *The joint as strong as any part of the belt.*

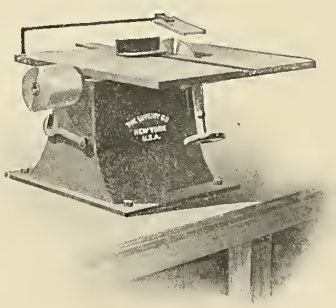
Directions for use with every package. Will keep until used.

Price, 75c. per pound; 40c. per half pound.
Send 10c., in stamps, for Sample by mail.

"Baby" Saw Table...

NOT A TOY, BUT A PRACTICAL MACHINE.

Size of top of Table, 11 x 11 inches.
Weight, 40 pounds.



Price, including Countershaft, $40.

THE LOVEJOY CO., 444-446 Pearl St., New York, U.S.A.





Arabol Manufacturing Company,

MANUFACTURERS OF
PREPARED GUMS,
GLUES,
SIZES AND FINISHES,
PASTES, CEMENTS,
MUCILAGES,

ARABOL.

15 GOLD ST., NEW YORK.

SPHINX PAD CEMENT Which does not get sticky on the pad in damp weather, nor adhere to the tissue in copying books. More elastic and stronger than other brands. Colors are fast and brilliant—red, green, blue and yellow.

SPHINX LIQUID GLUE No. 2 Replacing animal glue for light binding. Can be used cold, saving the gas and trouble of dissolving. No smell.

MACHINE GUM For use on folding and mailing machines. Ready for use. Guaranteed to last for three months. Cold water will reduce it. Does not harden in the keg.

ACME ELASTIC COMPOSITION The best solidified composition on the market. Guaranteed to keep sweet in hot weather and to preserve a uniform thickness.

PRESSMAN'S FRIEND The ideal paste for the pressroom. Keeps soft in the pail and contains no lumps to disturb the packing and batter the type. Does not swell the packing nor wrinkle the paper.

ARABOL MUCILAGE, XX The cleanest mucilage, transparent, easy flowing, not crusting at the mouth of the bottle.

FLEXIBLE GLUE For heaviest bookbinding. Much more elastic than ordinary glues.

DEALERS' CORRESPONDENCE ESPECIALLY SOLICITED.

THE LEADING

Printing Ink

MANUFACTURERS
ARE

KAST & EHINGER

Makers of all kinds of

**Lithographic, Printing and Fine Half-tone Inks,
Printing Inks for Bookbinders,
Colors for Lithographers and Printers,
Transparent Lithographic Inks,
Tin Printing Inks,
Lichtdruck Inks,
Plate Printers' Colors, Oils, Varnishes, etc., and
Importers of Bronze Powders.**

THREE-COLOR PROCESS INKS
A SPECIALTY.

LITHOGRAPHERS' SUPPLIES.

CHAS. HELLMUTH, Agent.

Office and Factory:
46-48 East Houston Street,
NEW YORK.

THE FRANKLIN

ALL THE LATEST IMPROVEMENTS

Up-to-date in every respect and superior in material and workmanship to any Old Style Gordon in the market.

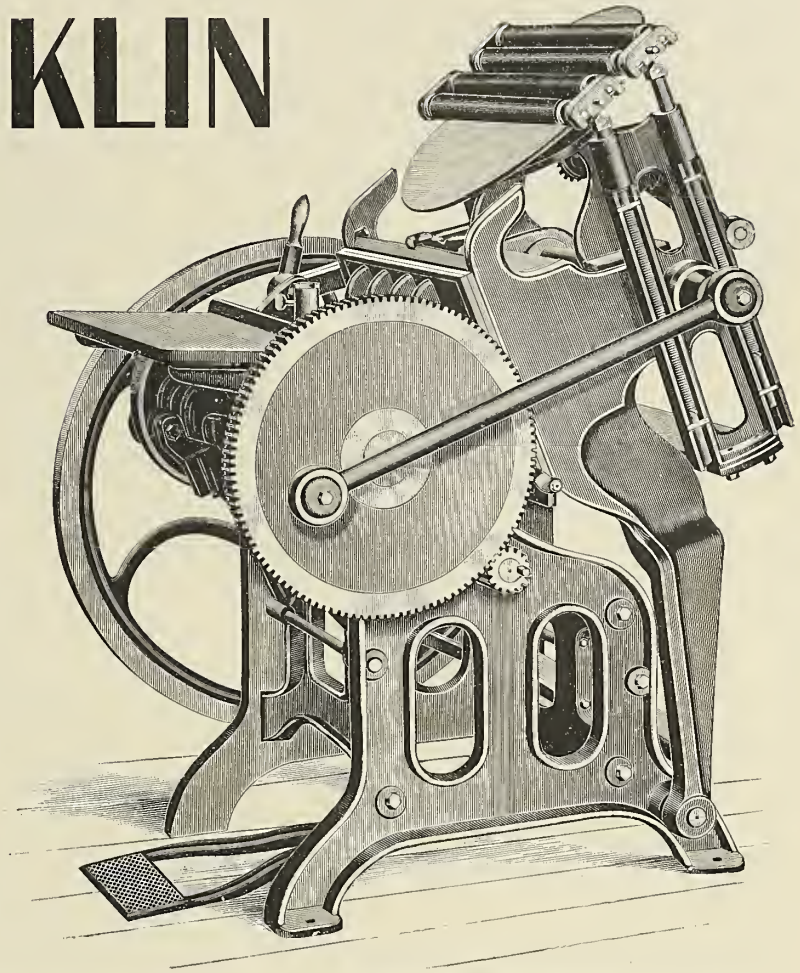
Made in three sizes:

8 x 12 ... 10 x 15 ... 14 x 20

by the Globe Manufacturing Company, Palmyra, N. Y., *who know how!*

If you want a Gordon, you will make no mistake by obtaining a Franklin.

Send for Circulars and net cash prices.



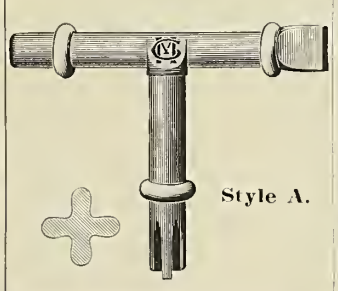
FRANK BARHYDT,
171 La Salle Street,
New York Life Building. **CHICAGO.**

Special Representative of the Builders of

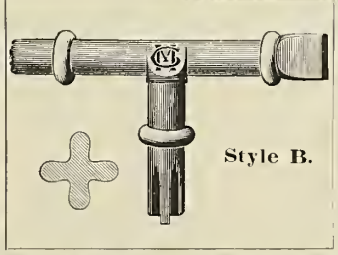
Gordon, Peerless and Universal Presses AND **Paper Cutters.**

The Challenge Safety Steel Key

PATENTED.



Style A.



Style B.

A Good Thing!

Herewith we show illustrations of the Challenge Safety Steel Key to fit all styles of Hempel Quoins. The special feature is the rubber rings, or guards, which prevent injury to the forms or imposing stones should the key be thrown down carelessly. This key is made entirely of steel and consequently is lighter, stronger and more convenient than any other. The shank is tool steel accurately milled (not drop forged) to fit the teeth of the quoins, actuates them uniformly without strain, and is therefore more durable and lasting than any keys heretofore made.

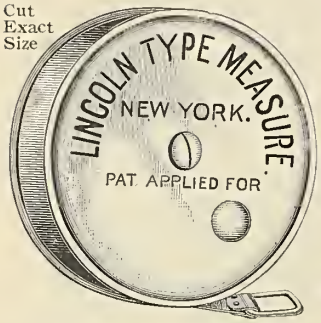
Style A for general use on imposing stone or make-up table. Style B, for pressmen, is made with short shank, permitting its use under cylinders, or other places where space is limited. Should be in every printing office or pressroom. They will save quoins, furniture, electroplates and type forms, and many times their cost every month. Cost but little more than the common keys and are for sale by all dealers.

The Challenge Machinery Co.

CHICAGO.

LINCOLN TYPE MEASURE

Cut Exact Size



JUST THE THING FOR

ADVERTISERS, PUBLISHERS, PRINTERS.

Measures	Agate . .	1 to 330 lines.
"	Nonpareil .	1 to 280 "
"	Minion .	1 to 240 "
"	Brevier .	1 to 215 "
"	Bourgeois .	1 to 190 "
"	Long Primer	1 to 175 "
"	Small Pica .	1 to 160 "
"	24 inches (all on the Point System).	

Handsomely finished German Silver. Made of best quality steel.

FOR SALE BY TYPE FOUNDERS, etc., or will be sent direct on receipt of price, $2.00, by

YATES MANUFACTURING CO., 150 NASSAU STREET, NEW YORK.

J. N. HOSTETTER, PRES'T. D. B. GARDNER, SEC'Y AND TREAS.

THE OTTO MILLER CO.

88, 90 and 92 West Jackson Street, CHICAGO,

MANUFACTURERS OF

Accurate Point Body **Leads and Slugs**

Printers using the above superior Leads and Slugs, which are shaved, cut and trimmed by special patented machinery, will use no other afterward. They are highly finished, and accurate to point bodies.



Original Designs.

Half-tones. Zinc Etchings. Wood Engraving.

Osgood & Company

Designers..... Engravers..... Electrotypers

.....167 Adams Street, Chicago.....

ESTIMATES GIVEN.
SKETCHES FURNISHED.
DRAWINGS MADE.
FACILITIES THE BEST.
CREDITS LIBERAL.

SEND IN YOUR ORDERS AND WE WILL MAKE SATISFACTORY PRICES.

A. ZEESE & SONS,

(INCORPORATED)

PHOTO-PROCESS ENGRAVING

HALF-TONE
ZINC ETCHING
COLOR WORK
MAP AND WOOD ENGRAVING
ELECTROTYPING



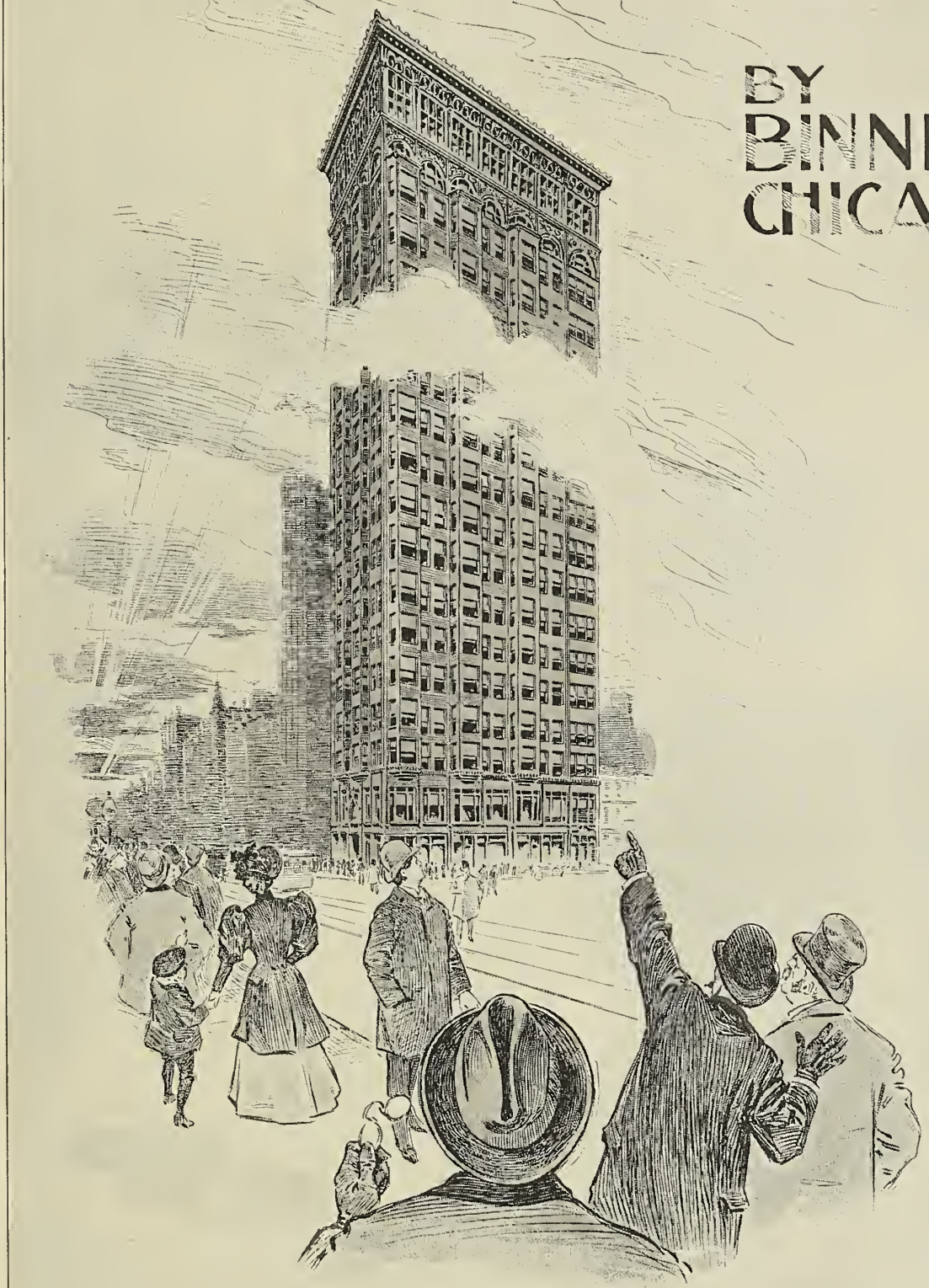
300-306 Dearborn St.,
CHICAGO.

TELEPHONE HARRISON 605.

Work of Highest Grade, Execution Prompt, and Prices Compatible with Both.

EIGHTEEN STORY CREATIONS

BY BINNER CHICAGO



WILL BE MAILED FREE TO ANY ADDRESS UPON RECEIPT OF 10 Cents POSTAGE FOR EITHER "MODERNIZED ADVERTISING" or BINNER POSTER.

Binner Plates MEAN **Perfect Plates**

BINNER in the Fisher Building, Chicago.

BARGAINS in Secondhand PRESSES

WE ADVERTISE ONLY STOCK IN OUR WAREROOM.

129..40 x 60 Cottrell & Babcock Two-Revolution, four-roller, air springs, rear delivery $1,600
139..38 x 54 Taylor Three-Revolution, air springs, tape delivery 800
120..34 x 52 Cottrell & Babcock Drum Cylinder, air springs, tape delivery, two-roller, rack and screw, 800
101..32 x 46 Six-column Quarto Hoe Drum, two-roller, wire springs, tape delivery 700
102..29 x 42 Five-col. Quarto Potter Drum, two-roller, air sp'gs, tapeless delivery, back-up, good as new, 1,100
119..25 x 35 Cottrell & Babcock Drum Cylinder, air springs, two-roller, tape delivery 650
123..24 x 30 Cottrell & Babcock Drum Cylinder, air springs, tapeless delivery 650
131..24 x 29 Hoe Drum Cylinder, wire springs, tape delivery, rack and screw $450
130..17 x 24 Potter Drum Cylinder, wire springs, tapeless delivery 400
132..23 x 28 Taylor Drum Cylinder, wire springs, tape delivery 400
133..23 x 28 Two-Revolution Pony Campbell, table distribution and front delivery, two-roller 750
126..16 x 23 Cottrell & Babcock Pony Drum Cylinder, air springs, tapeless delivery, rack and screw 500
127..17 x 21 Cincinnati Pony Drum Cylinder, wire springs, tape delivery, rack and screw 400
136..21 x 23 Hoe Pony Drum, tapeless delivery, wire springs 450

MISCELLANY.

111..13 x 19 Globe Jobber, throw-off, roller suspension, steam fixtures and fountain $150
134..Brown Combination Folding Machine, taking sheet 32 x 48, 2, 3 or 4 fold, with insert or cover, four pasters and three trimmers 550
109..Seven-column Quarto Kendall Folding Machine, with paster and trimmer $150
141..No. 3 Donnell Wire Stitcher 160
142..Two H. P. Sprague Electric Motor, 110 voltage.... 75

FULL LINE OF NEW O. S. GORDON PRESSES AT MANUFACTURERS' PRICES.

Should you be in need of anything not listed here, write us, for our stock is constantly changing and increasing. We are doing business for your benefit as well as for our own. Favor us and get fair, honest and money-saving treatment. Our storeroom is ample for display of machinery.

All of our secondhand machinery is thoroughly and carefully rebuilt and fully guaranteed.

Bronson Printers' Machinery and Warehouse Co.

Telephone, Main 3726.

H. BRONSON,
President and Gen'l Manager.

48 AND 50 NORTH CLINTON STREET,
CHICAGO.



BUY THE BEST

MADE BY

BUFFALO PRINTING INK WORKS,

BUFFALO, N. Y.

DO YOU WANT A BARGAIN?

I SELL LOWER THAN ANY OTHER HOUSE.

COMPARE THESE PRICES:

Whitlock Two-Revolution, bed 28 x 34, four rollers, with all the latest improvements, used a little over twelve months, practically a new press, ... $1,100
Hoe Double Cylinder, box frame, all modern improvements, will take 7-column, 8-page, ... 1,450
Hoe Three-Revolution, bed 36 x 54, ... 800
Hoe Drum Cylinder, bed 36 x 54, tapeless delivery, three rollers, 600
Hoe Pony Drum, bed 21 x 23, ... 300
Hoe Drum Cylinder, bed 23 x 28, ... 325
Campbell Oscillator, bed 33 x 46, four rollers, table distribution, 400
Campbell Two-Revolution, bed 38 x 56, four rollers, . . . 1,100
6-Column, 8-Page Cylinder Press, ... 425
9-Column Folio Cylinder Press, ... 375
7-Column, 8-Page Dexter Folder, ... 250
7-Column, 8-Page Stonemetz Folder, ... 240
6-Column, 8-Page Stonemetz Folder, ... 210
Half Medium Universal, F. & S., ... 210
8 x 12 Gordon, with impression throw-off and S. F., ... 85
7 x 11 Liberty, ... 55
7 x 11 Pearl Press, ... 60
10 x 15 Gordon, ... 120
8 x 12 Golding Jobber, ... 90
32-inch Lever Cutter, ... 90
Washington Hand Presses, all sizes.

If you do not see what you want, please write

RICHARD PRESTON,

149 Congress Street, 146 Franklin Street,

BOSTON, MASS.

☞ New England Agent for Dexter Folding Machines.

The DEXTER Combination Folder
For Periodicals and Newspapers

Will do more varieties of miscellaneous work than any Folder of its class in the market.
We equip it with the Fountain Paster if desired, which puts on the paste line after sheet is registered at first fold.
It is simple, durable and accurate. Write for new circular.

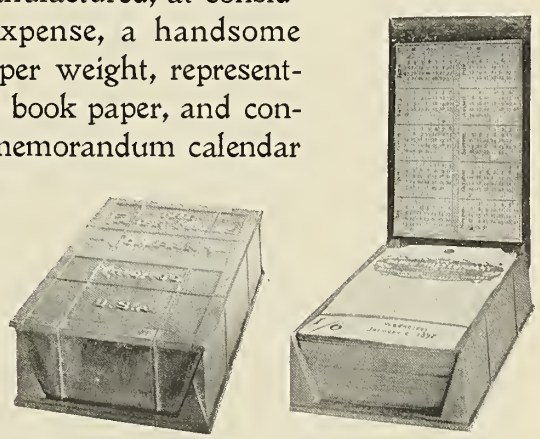
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Factory — Pearl River, N. Y.

DEXTER FOLDER COMPANY,
97-101 Reade Street, NEW YORK.

THE PAPER MILLS COMPANY
MARQUETTE BUILDING
— CHICAGO —
SELLING AGENTS · WHOLESALE DEALERS
· PAPER SPECIALISTS ·

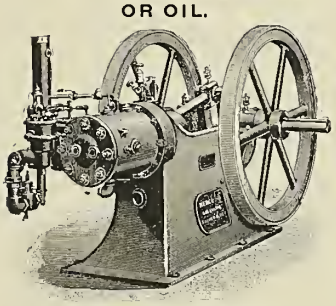
PAPER
FOR PRINTERS, PUBLISHERS, ADVERTISERS AND LARGE CONSUMERS
DIRECT FROM THE MANUFACTURERS.

WE have manufactured, at considerable expense, a handsome metal paper weight, representing a bundle of book paper, and containing a daily memorandum calendar for 1897. We shall be pleased to send this to large users of paper, prepaid, on receipt of 30 cents.



THE "SPECIAL" HERCULES GAS ENGINE.

GAS, GASOLINE OR OIL.



ALL STYLES FROM 1 TO 200 HORSE-POWER.

A Printers' Engine... *3,000 in Use.*

One turn of the wheel starts it, and full power is instantly developed.
No dirt, no coal, no engineer, no noise, no smoke, no heat, no annoyance.
Clean, safe, steady, cheap, strong, automatic, reliable. THE BEST!
Our Special 2½ H. P. is the cheapest and best ever offered the Printer.
Power and durability guaranteed. **Discount will pay freight.**



2½ H. P. Special.

HERCULES GAS ENGINE WORKS,
Write for Catalogue. 405-407 Sansome St., SAN FRANCISCO, CAL.

Paper Cutter Knives....



ESTABLISHED IN 1830.
No "Fake" in our methods. Best Finish, Honest Prices, WRITTEN WARRANT. Try.

Loring Coes & Co.
WORCESTER, MASS.

Manz Engravings Always Attract...



PERMISSION OF PROCTOR & COLLIER.

Half-tone engraving of photo from life by Manz & Company, advertising Dana & Co's shoes.
We furnish attractive life models for all advertising purposes.

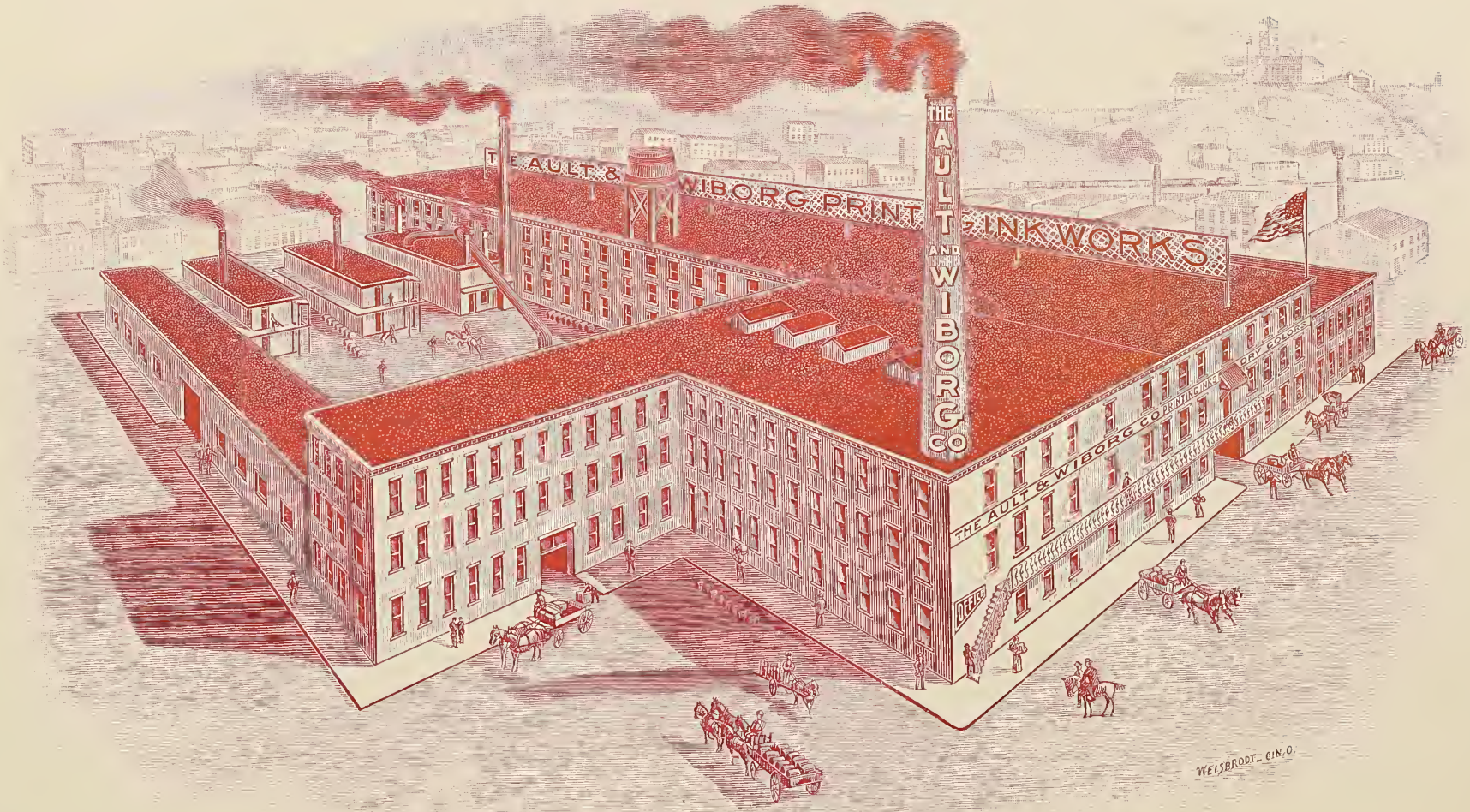
HAVE YOUR ILLUSTRATING, DESIGNING AND ENGRAVING DONE BY

Manz & Company, 183-5-7 Monroe St. CHICAGO.

IT WILL BRING RESULTS.



Printed With No. 1. Enameled Paper Black, (No. 502-55.)

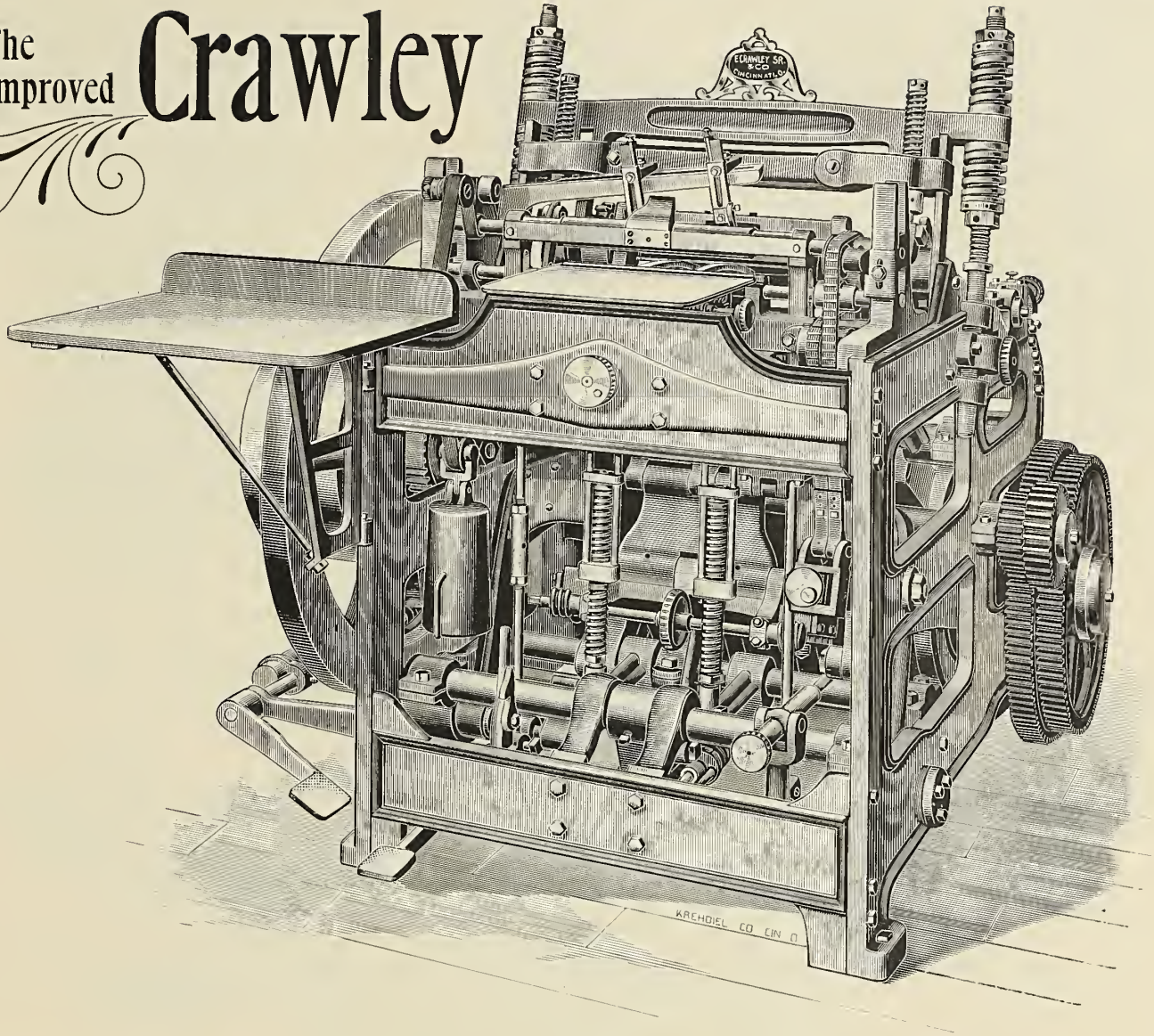


THE LARGEST AND MOST COMPLETE PRINTING INK WORKS IN AMERICA.

PRINTED WITH TYRIAN CARMINE, (No. 505-58)

Unlike some alleged "Absolutely Permanent" colors,
this *IS* PERMANENT.

The Improved **Crawley**



Power Rounding and Backing Machine.

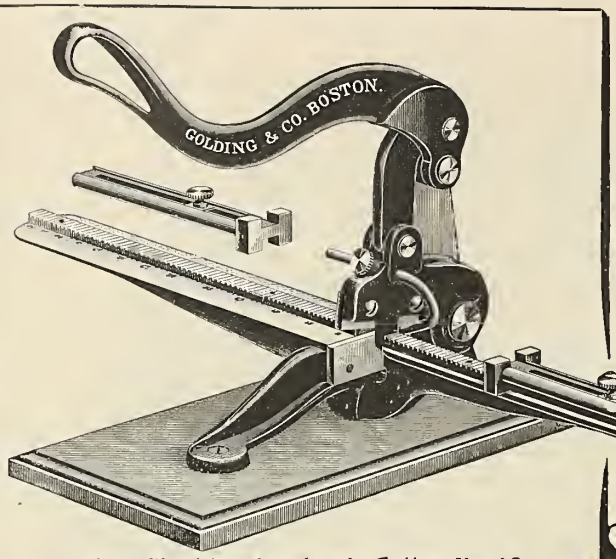
THIS machine rounds and backs books by one continuous action in a very uniform manner, and at a speed that is productive of great economy over the old way of doing such work. Economy of room in the bindery is also attained, as the machine occupies but half the space of the ordinary appliances for rounding and backing books. It is built with the utmost care, and constructed so as to avoid breakage by the obstruction of a misplaced book or other object while in operation. The power required is about that for an ordinary stamping press.

The machine is fed and operated with the utmost facility, and with but little muscular exertion by the operator, thus converting one of the most laborious processes of the bindery into one of the easiest. The books are returned to the operator to be removed; this avoids the dumping of the books, and gives an opportunity for examining each one as it comes from the machine. It is run at two speeds; the faster will turn out seven hundred (700) books per hour, or 7,000 per day. This amount of work is being done by some machines now in use. The amount of round and the size and evenness of joints are perfectly under the control of the operator. This machine makes excellent and uniform work; it puts no "starts" in the round, and the back is turned both ways very evenly without mashing the middle or straining the sewing, thus producing a book that opens up freely and will wear well. Many of these machines are now in daily use, and are giving universal satisfaction. "THE MACHINE HAS COME TO STAY."

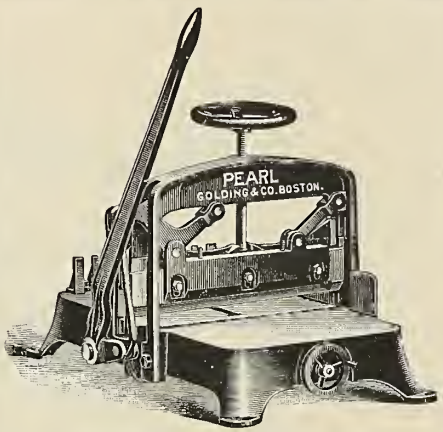
Address ***E. Crawley, Sr., & Co.***

NO AGENTS. *NEWPORT, KY., U. S. A.*

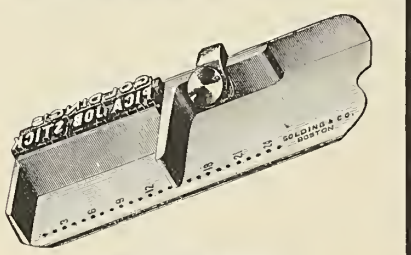
Something New in Cutters and a Composing Stick



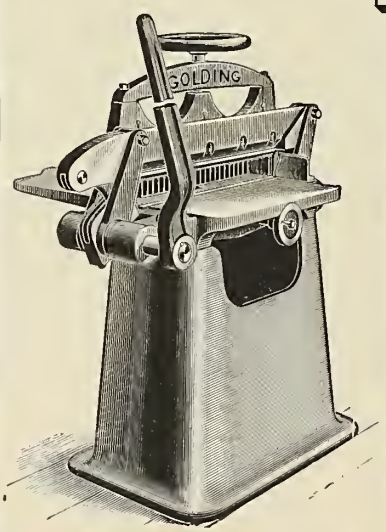
Little Giant Lead and Rule Cutter, No. 18



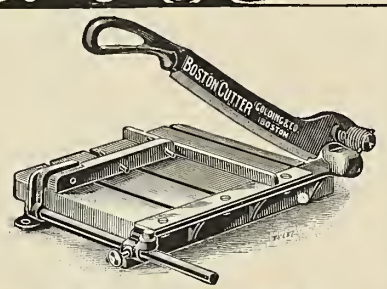
Pearl Paper Cutter, No. 13



Pica Job Stick

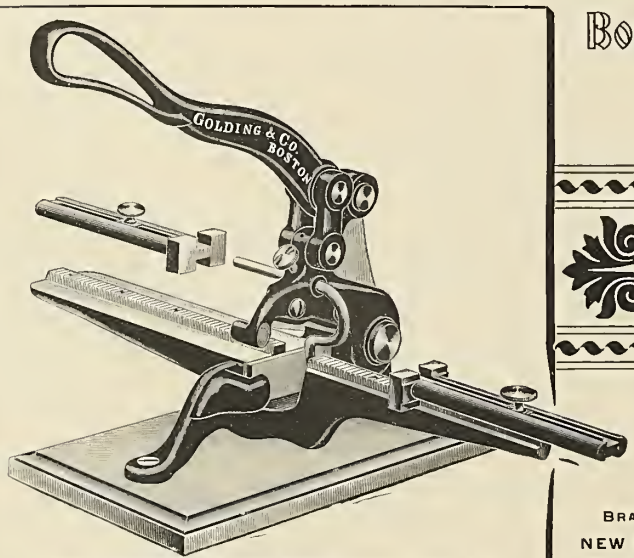


The Golding Paper Cutter



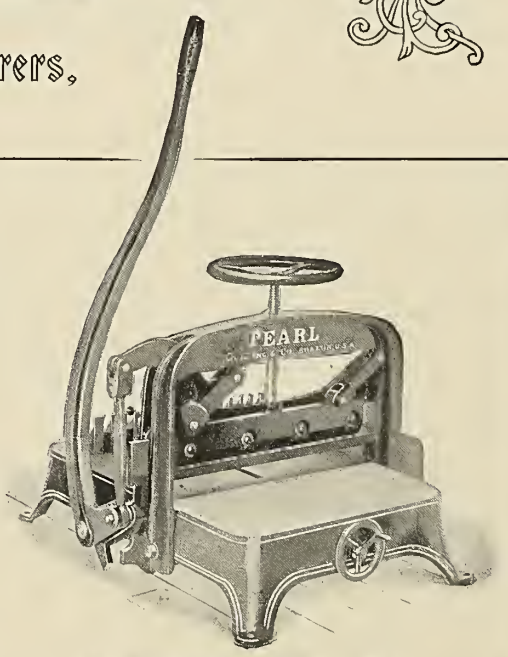
Boston Card Cutter, No. 8

Golding & Co., Manufacturers, Boston.



Little Giant Lead and Rule Cutter, No. 12

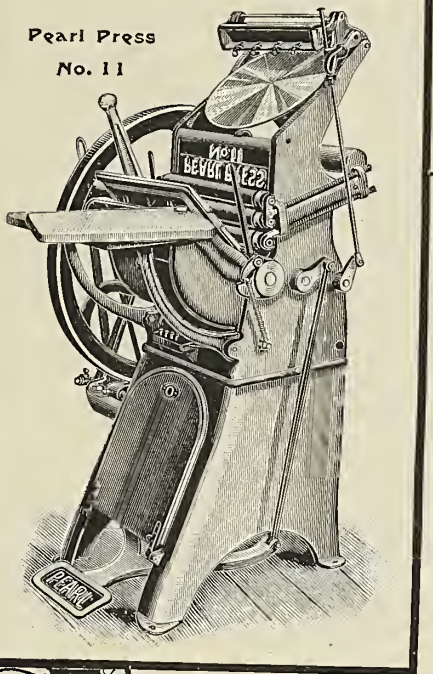
BRANCHES:
NEW YORK
PHILADELPHIA
CHICAGO



The Pearl Paper Cutter, No. 19

PRINTING MACHINERY

UP TO DATE



Pearl Press
No. 11

Golding
Art Jobber
No. 18

Pearl Press
No. 14

WRITE FOR DESCRIPTIVE CATALOGUE TO

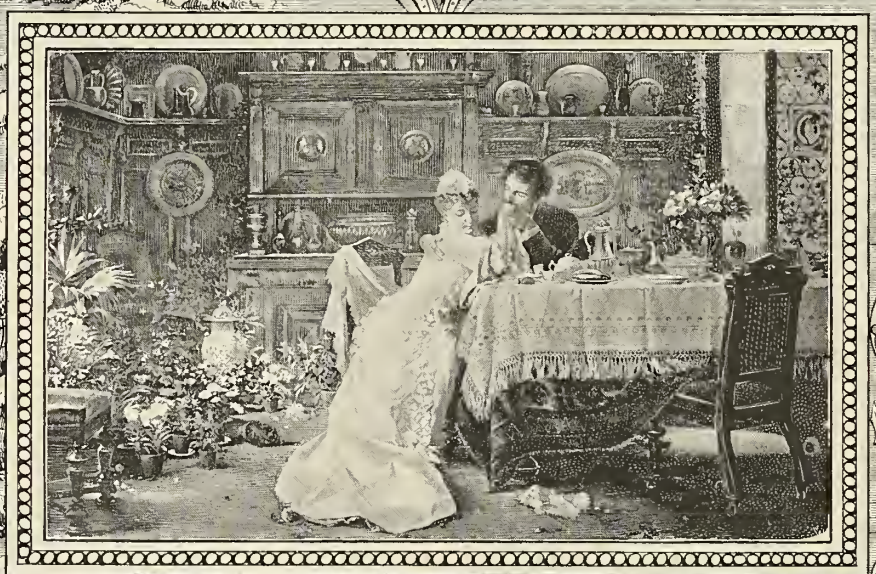
GOLDING & COMPANY,

BOSTON NEW YORK PHILADELPHIA CHICAGO

Blomgren Bros & Co.

HALF-TONE
WOOD
AND ZINC
ENGRAVING
AND
ELECTROTYPING

175 MONROE ST. CHICAGO

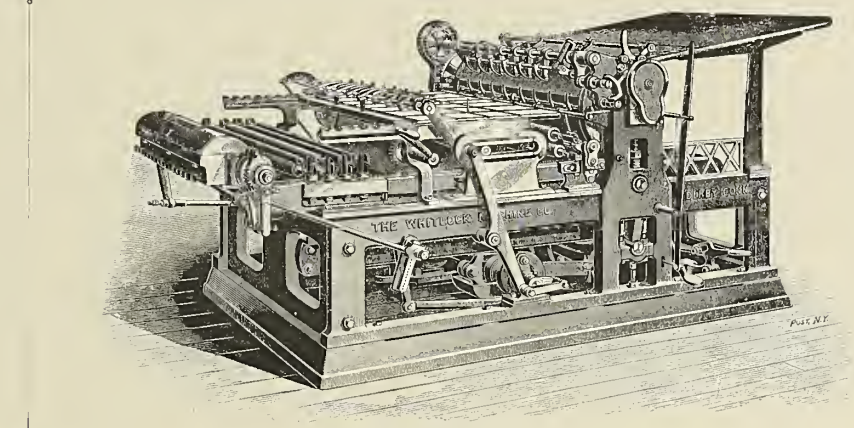


The New Crank Movement

Whitlock

Two-Revolution Two-Roller

Pony Press



EMBODYING THE SWIFTEST, SMOOTHEST AND MOST DURABLY REGISTERING BED MOVEMENT BUILT.

MANUFACTURED IN TWO SIZES:

No. 6.—Bed, - - - - - - 27 x 42
Size of sheet, - - - 24 x 38

No. 5.—Bed, - - - - - - 27 x 31
Size of sheet, - - - 22 x 28

NOTICE.

MR. J. H. DOUGLAS has been transferred to Chicago, and will hereafter look after Western business from that point. His office is 1209 Monadnock Building.

READY FOR PROMPT DELIVERY.
SEND FOR DESCRIPTIVE CIRCULAR.

The Whitlock Machine Co.

SALES OFFICES

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"EXCELLENT"

Defined by Webster: "Excelling or Surpassing All Others."



HIGHEST AWARD FOR HALF-TONE ENGRAVING

The *only* Diploma awarded at the World's Columbian Exposition in which the *quality of Half-Tone Engraving* is designated as "EXCELLENT" is the one received by us, a reproduction of which is shown above.

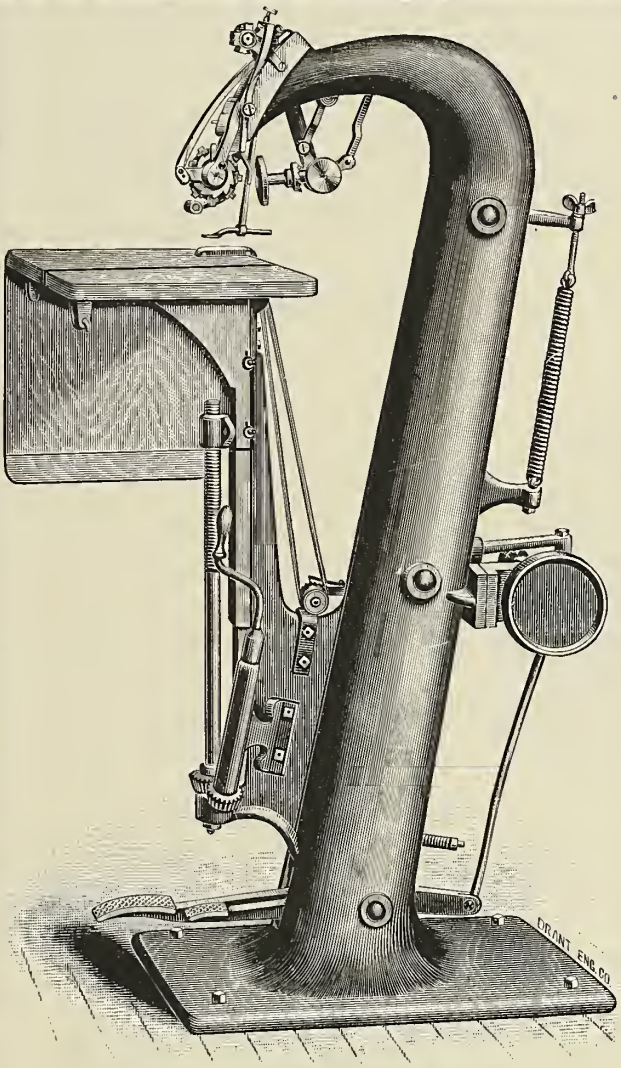
Excellent Half-Tones of Diplomas, any size, furnished promptly. Prices upon application.

FRANKLIN ENGRAVING AND ELECTROTYPING CO.,

341-351 DEARBORN STREET, CHICAGO.

T. W. & C. B. SHERIDAN

Established 1835.



"White" Paging and Numbering Machine.

Paper Cutters and... Bookbinders' Machinery...

IN offering the "White" Paging and Numbering Machine, we gladly recommend it as by far

The Best Machine of its kind on the Market.

It is simple, durable, light running, very reliable and perfectly constructed. The ink fountains are a great improvement over the hand inking of all other machines, and the change from consecutive to duplicate, triplicate, etc., is only the matter of slipping a pawl from one notch to the next.

We are now THE SOLE AGENTS for this Machine,

and will gladly send circular and list of stock heads on application.
Any style head cut to order.

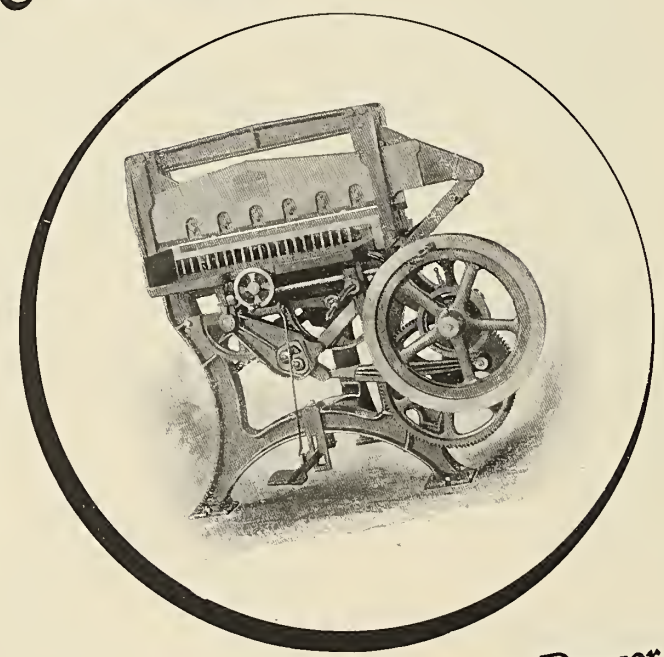
T. W. & C. B. SHERIDAN,

2, 4 and 6 Reade Street, NEW YORK.

413 Dearborn Street, CHICAGO.

DO YOU WANT A CUTTER EQUIPPED WITH EVERY MODERN CONVENIENCE AND ESPECIALLY DESIGNED FOR A SMALL BANK ACCOUNT?

The Pony Automatic



Thirty-two Inch Hand or Power Cutter

is full of new ideas thoroughly tested.
It is fitted to the needs of the large office
for small cutting and the small office
for general work.

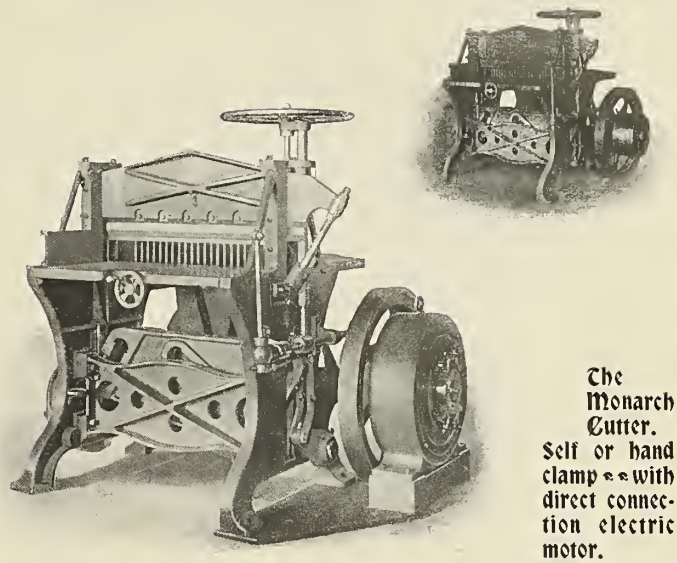
If you have used your Cutter
past the paying point — stop it!

WRITE US FOR DETAILS.

PERFECT KNIVES

THE SEYBOLD MACHINE CO.
DAYTON, OHIO,
53-55 LOUIE STREET.

Two Ways of Cutting Paper.

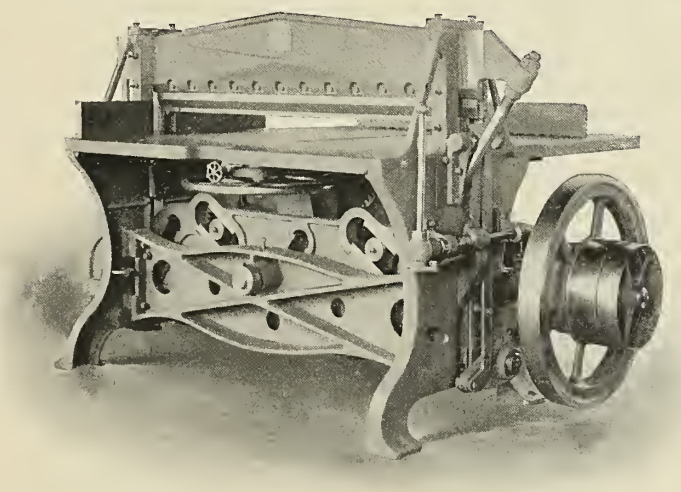


The Monarch Cutter. Self or hand clamp — with direct connection electric motor.

ONE, as your grandfather did it when he knew no other way. He laboriously screwed the clamp down by hand and let the knife slowly dig through the pile. Then he unclamped the paper. It was hard work and slow.

THE OTHER WAY is on the Seybold Automatic Clamp Cutters, making *Thirty Cuts a Minute*, where the pile is instantly and automatically *clamped, cut and unclamped in two seconds* — with absolute accuracy, too.

They are no respecters of paper. Simplicity is their keynote.



The Holyoke Cutter. Automatic Clamp.

The users say one operator is doing nearly double work on a single machine.

May we send details?

THE SEYBOLD MACHINE CO.

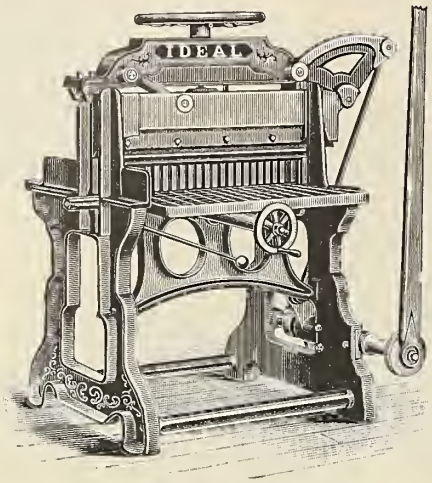
Makers of Machinery for Bookbinders, Printers, Lithographers, Paper-Box Makers, Paper Mills, Paper Houses, Etc.

DAYTON, OHIO,

53-55 Louie Street.

NEW YORK. —— CHICAGO. —— ST. LOUIS.

The Ideal Paper Cutter.



THE IDEAL PAPER CUTTER has no superior for strength, style, workmanship or finish. An important feature for saving time, which is found in no other cutter, is the quick-moving back gauge, which may be instantly moved up to the whole length of its travel, while in an ordinary cutter it would be necessary to turn the hand-wheel forty-eight times around to accomplish the same result. The cutting-stick is octagonal and has sixteen cutting faces. The front table on the thirty and thirty-two inch sizes is sixteen inches wide instead of the usual twelve inches. On the twenty-four inch it is twelve inches. The lever may be set at any angle by loosening a bolt.

PRICES.

24-inch, . . . $110 30-inch, . . . $165 32-inch, . . . $175

The Jones Gordon Job Printing Press.

THIS well-known press maintains its high standard of excellence in the estimation of printers who have used it for many years. It is built in the most substantial manner, and is not excelled in style, workmanship or finish, by any other press.

Among the special features in this press may be mentioned the **Self-Locking Chase Hook** and **Form Starter,** which is a time and patience saver of considerable importance. The **Duplex Ink Fountain,** which passes the ink feed roller four times over the upper part of the disk at each impression, and by that means the most perfect distribution of ink is secured. The **Ink Roller Throw-off.**— When the impression is thrown off certain parts are moved forward which prevent the ink rollers from touching the form, and the press may be run indefinitely for the distribution of ink.

The Self-Locking Chase Hook and Impression Throw-off are on all of the Jones Gordon Presses.

SIZES AND PRICES.

Eighth Medium, 8 x 12 inches inside of chase, ...	$165
Quarto Medium, 10 x 15 " " "	250
Large Quarto Medium, 12 x 18 inches, ...	300
Half Medium, 14 x 20 inches, ...	400
Large Half Medium, 14½ x 22 inches, ...	450

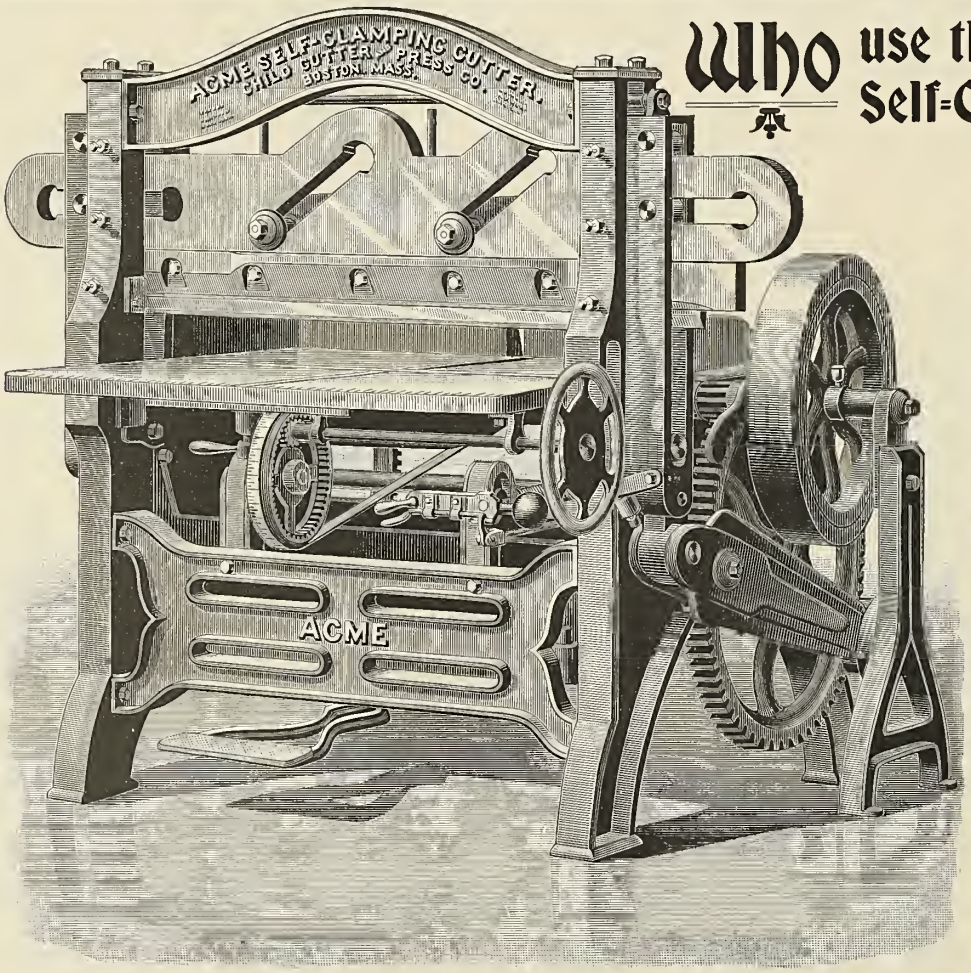
The Lightning Jobber.

FOR printers who would prefer to have a plain, substantial press at a lower price, we recommend the Lightning Jobbers. They are not quite as convenient for feeding paper as the Gordon, but there is no trouble about feeding, and first-class work may be done on them. They are strongly built, having steel shafts and side arms; impression screws convenient of access; depressable grippers; impression throw-off; and require but little power. These presses are giving good satisfaction.

SIZES AND PRICES.

7 x 10 inches inside of chase,	$ 90	9 x 13 inches inside of chase,	$140
8 x 12 " " "	120	10 x 15 " " "	180

Manufactured by JOHN M. JONES & CO., Palmyra, N. Y.



The AUTOMATIC SELF-CLAMP, soal COMBINED SELF, HAND AND FOOT CLAMPING "ACME "CUTTER.

Who use the "Acme" Self-Clamping Cutter?

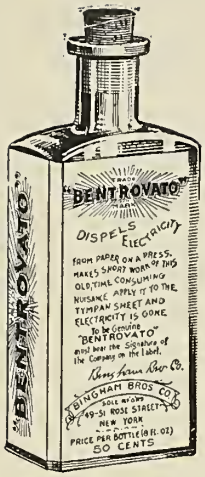
Munsey Magazine Co. (2)
Cosmopolitan Magazine Co. (2)
Harper's Magazine Co.
McClure's Magazine Co.
Youths' Companion Co. (5)
The H. O. Shepard Co.
D. C. Cook Publishing Co.
The Werner Co.
Boston Mailing Co.
and 1,000 others, printers, bookbinders, box makers, corset manufacturers, paper mills, etc.

Why?

Because they save labor and money, and give perfect satisfaction. Send for catalogue and references to

The Child Acme Cutter and Press Co.

33-35-37 Kemble St., Roxbury, BOSTON, MASS., U. S. A.



"BEN-TRO-VÄ-TO"

Price per Bottle of Eight Fluid Ounces, Fifty Cents.

For sale by all Dealers, or

Bingham Brothers Company

Sole Manufacturers,

49-51 Rose Street,

NEW YORK.

Get a bottle now; you don't know when you may be troubled.

(See page 527, August, 1896, number "The Inland Printer" for original.)

THE INLAND PRIN

Correspondence

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

THE ELECTRIC DISSIPATOR AS A MONEY SAVER.

To the Editor: MILTON, Pa., June 11, 1896.

I wish to thank you for advice I got from THE INLAND PRINTER, which, by the way, was given another party in answer to a query. As I was in the same predicament at the time, I hastened to take advantage of the advice, and my troubles were over. During the early spring I was engaged in printing a catalogue on paper which was very heavily charged with electricity, and tried every means to overcome it. Your advice was to use a dissipator. Secretly, for fear of being laughed at, I sent for a bottle, and cautioned my pressman to say nothing if it was a failure and I was stuck once more. The first trial was on the second side of a run, and everything moved off smoothly. Still I was afraid, and tried it on a new run. The results were the same. After using it a couple of days our proprietor noticed that things were moving much smoother, and asked the reason. Then I explained. From that time I have had no trouble with electricity. I advocate no special brand, but know that the one I purchased did the work. The cost of dissipator and expressage was 75 cents, but I have half of it left, and it saved the firm many dollars. C. M. SCHUYLER.

[The dissipator was the "Bentrovato," of Bingham Brothers Company, 49-51 Rose street, New York, advertised in THE INLAND PRINTER for February, 1896.—ED.]

CONSERVATIVE VS. RADICAL TRADE-UNIONISTS

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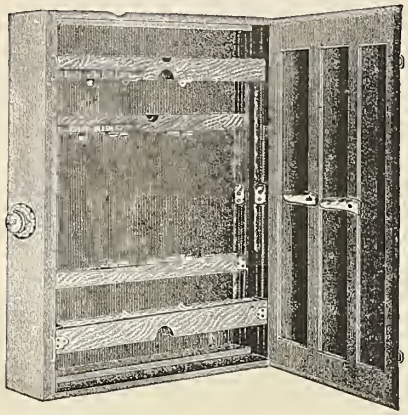
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BEWARE OF IMITATIONS.

ANTHONY'S PATENT LINE SCREEN HOLDER.



No Kits.

No Trouble.

Holds any size of Plate and Screen.

Distance between plate and screen adjustable.

Send for Descriptive List.

RICHARDS' CROSS-LINE SCREENS.

Unsurpassed for opacity and sharpness of lines and transparency of spaces. See illustrations in Anthony's Photographic Bulletin, price 25c.

The International Annual and American Process Year Book.

Articles by Austin, Binner, Horgan, Gamble, Isawa, Pickering, Talbot, Shaylor, etc. Price 75c., postage 15c.

E. & H. T. ANTHONY & CO., 591 Broadway, New York.

Anderson's Photo-Mechanical Processes and Guide to Color Work.

A complete guide to the photo-reproduction processes, three-color work, etc. Illustrated with three-color print, color chart and many half-tones. Price $5. For sale by

E. & H. T. ANTHONY & CO., 591 Broadway, New York,

AND THE INLAND PRINTER CO., 214 Monroe St., Chicago.
150 Nassau Street, New York.

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B. LOWENSTEIN & BRO., Props.

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NOW BEING USED AND INDORSED BY THE LEADING PUBLICATIONS IN THE U. S. OF AMERICA AND BY THE MERGENTHALER LINOTYPE COMPANY.

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NEW YORK CITY.

Long Distance Telephone,
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Thorough Inspection Invited.

Empire Typesetting Machine Company

203 Broadway, New York.

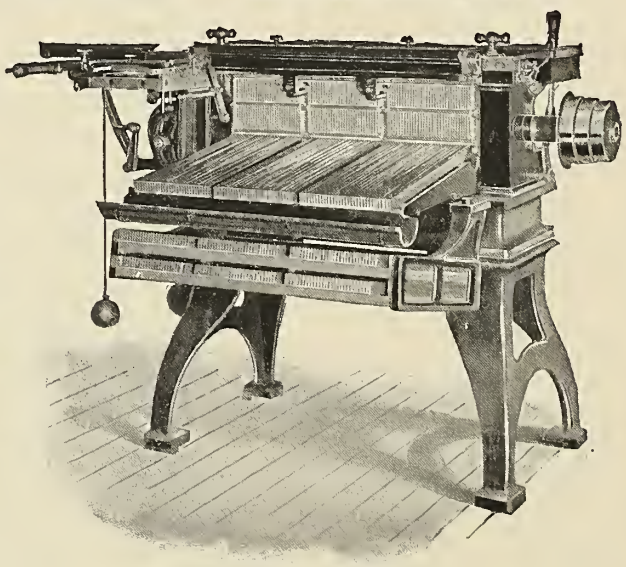
BOSTON OFFICE:
163 & 165 PEARL STREET.



COMPOSING MACHINE.

The EMPIRE sets ordinary type.....

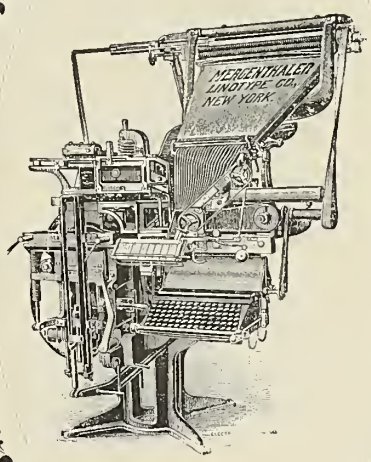
REQUIRES no machinist, metal or gas. Simple in construction, moderate in price. Rapid and accurate in operation. Admits use of italics, small caps, and black-letter sideheads.



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Western Agents: A. D. Farmer & Son Type Founding Co.

CAN BE SEEN IN PRACTICAL OPERATION AT OUR SALESROOMS, 111 & 113 QUINCY ST., CHICAGO.



All Printers who Are Using The Linotype...

Will confirm our statement that there is no class of straight matter typesetting which it will not do as well as could be done with ordinary type.

Book Composition of the finest grade is being turned out every day in the year from some of the best publishing houses in the country.

Magazine Composition has come to be regarded as the Linotype's special field. Why should it not be, when it makes it possible for a publisher to bring out every issue showing a bright, new face of type?

Legal Work of the most complicated description becomes simple in the hands of a Linotype operator. A table the machine will not set up has not been devised.

NO DISTRIBUTION.
NO "PI."
NO BATTERED TYPE.

For full information, descriptive catalogue, specimens of work, lists of small plants, etc., address

Mergenthaler Linotype Co.,
Tribune Building, New York.

P. T. DODGE,
President and Gen. Manager.


A Pointer
FINEST
HALF TONES
12 CENTS
PER SQR INCH.
ZINC ETCHING 4½ CENTS.
ELECTRIC CITY
ENGRAVING CO.
HIGHEST CLASS
DESIGNING A SPECIALTY
LETTERING & FIGURE WORK.
507 TO 515 WASHINGTON ST.,
BUFFALO, N.Y.

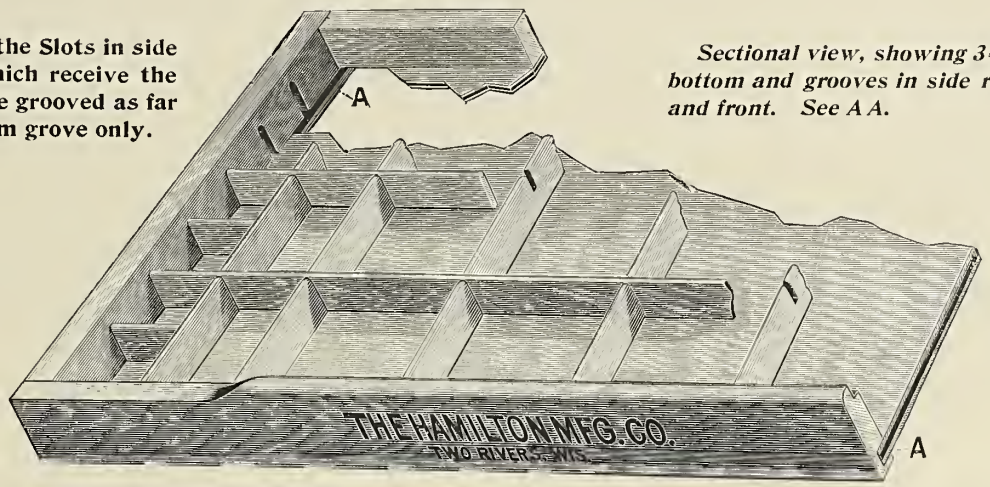

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CHANDLER & PRICE
OLD STYLE
A TIME & MONEY SAVER
GORDON PRESS.
NOT FOR THE LEAST MONEY
BUT CHEAPEST IN THE END.
BUY THE BEST AT FIRST AND
THUS SAVE REPAIR BILLS.
WE
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7200 CHANDLER & PRICE
GORDON PRESSES
IN DAILY USE & GIVING ENTIRE SATISFACTION

The Perfect Case

IS REPRESENTED BY

The "New Departure"

Note that the Slots in side rails, which receive the slats, are grooved as far as bottom grove only.



Sectional view, showing 3-ply bottom and grooves in side rails and front. See A A.

NEW DEPARTURE CASE.

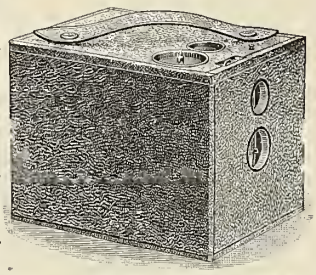
Not genuine unless bearing our stamp.

MANUFACTURED exclusively by us, under Letters Patent No. 566,312, granted August 25, 1896. For sale by every dealer in Printers' Supplies in the United States. See that the words "New Departure" and "Patented" are stamped on every case. These cases are furnished at no advance on the price of the old style cases. Every Cabinet made by us is filled with "New Departure" Cases. When you order Cases or Cabinets, be sure and specify "New Departure" Cases—then see that you get them. None genuine unless bearing our Stamp.

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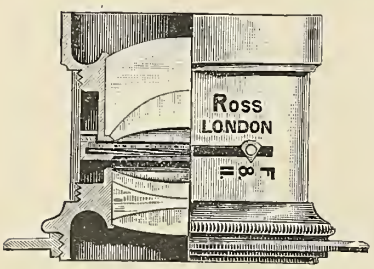
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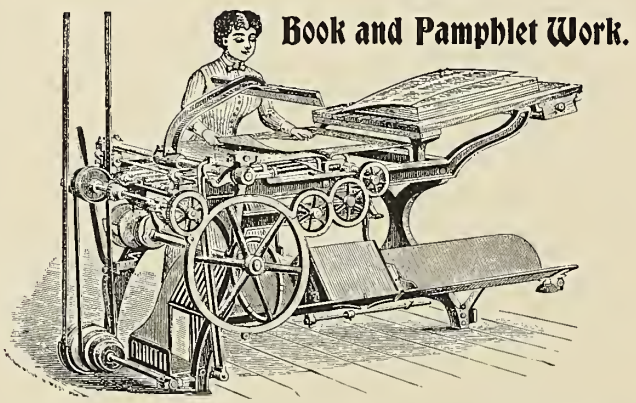
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Half-tone, Hand Tooled, Printed from an Electrotype.

THE HOSPITAL GARDEN.

Plates by
Binner Engraving Company,
Fisher Building, Chicago.

From painting by C. Frithjof Smith,
In the Layton Art Gallery, Milwaukee.
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ST. GOTHARD RAILROAD, SWITZERLAND.

Half-tone by
THE PHOTO-CHROMOTYPE ENGRAVING COMPANY.
Philadelphia, Pennsylvania.

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A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

VOL. XVIII—No. 4. CHICAGO, JANUARY, 1897. TERMS { $2 per year, in advance. Single copies, 20 cents.

A TALE OF TWO PRINTING OFFICE MORTGAGES.

BY J. CLYDE OSWALD.



AID the traveling salesman: "Talking about mortgages, I've had a little of that in my line, too. In fact, I might still be foreclosing mortgages but for one thing—I wasn't a success. I was with a big supply house then, and had engaged to sell for them on the road. One day the manager sent me to see a printer about a mortgage on his plant that was due, and the printer said he would not pay it. The way he said it made me mad, and I resolved I would collect the amount due or know the reason why. I would have succeeded, too, if it hadn't been for the obstinacy of a lot of blamed Irishmen. Do you know, I think the only difference between an Irishman and a mule is that one has longer ears than the other. I am Irish myself, so I guess I can say that if I want to, so long as the mule doesn't object.

"It was this way. I said to this particular printer that if he did not settle at once I would move out his plant. He put up a small bluff with his big voice and said: 'Go ahead and move me out.' I went out on the street and collected six big brawny sons of toil, made arrangements to have some wagons at the door an hour later, and proceeded to clean out the place. The printer saw I was too many for him, so he went after his lawyer and a writ of replevin. My scheme was to get the machinery out before he got back. I had the presses stopped and got them moved up near the door, the wagons were outside waiting, and the job was about to be finished up nicely, when the twelve o'clock whistle blew and not a stroke of work would those six Irishmen do until after the noon hour. They said they belonged to the Helpers' union and that the rules did not permit working overtime. I was so mad it is a wonder I did not drop dead from apoplexy. Of course, before the hour was up the printer got back with his lawyer and the writ. The case went into the courts and we did not get a cent.

"The firm rather liked the way I went about it, however, and they decided to send me on another errand of the same kind. They had sold an outfit to the publisher of a newspaper in a town in western Ohio, and had not received a single payment after the first, though we had a chattel mortgage on the plant covering the full amount. A chattel mortgage in the State of Ohio is rather a ticklish thing to handle. If it is not foreclosed or renewed at the exact time it is due it becomes valueless. If it is renewed, the holder has to wait another year for his money. Then again, if the articles mortgaged should be removed to another State the mortgage isn't worth the paper it is written upon. As this town happened to be within a mile and a half of the State line, the house had been on what is known as 'pins and needles' from the time they found that fact out for fear the office would be moved into Indiana.

"New Brickett was the name of the place. I reached it the day before the mortgage was due and hunted up the office of the *Star* with a grim determination not to get done up this time. I found things in the office a little bit tumbled around when I entered, but I did not notice it much, for, if you will believe me, the prettiest woman I ever laid my eyes upon came forward to meet me. She appeared to be very much troubled when I gave her my card and explained my errand.

"'My husband is away,' she said, 'and will not be back for some time. I have had to look after the business myself and I suppose I must attend to this, too.'

"It seemed to distress her so much that I believe I would have presented her with the claim

had it been mine to give. 'Perhaps if you were to put off consideration of the matter until tomorrow morning you will have had time by then to think up a plan,' I said.

"'I have a plan,' she replied; 'I have had one for several days, but it concerns others in the office and I do not like to speak of it here. Could I see you in the morning at your hotel or at some other place convenient to you? It would be quite a favor to me.'

"Well, I have been a pretty gay boy in my time, you know, and you know, too, that I like to



Photo by F. A. Perret.

Little Fisher Maiden.

please the ladies yet. When she said what she did I thought I saw an opportunity to be gallant. So I proposed that I get a horse and buggy and that we take a short drive in the country in the morning while she unfolded her plan. She didn't like the idea a bit at first, I could see, and I thought I had made a 'break.' She hesitated a moment, then looked up with a smile and her eyes danced as she replied, enthusiastically: 'That would be fine. Will you call for me at my house? I will go to the door with you and point it out. There it is, on the hill, almost at the end of this street. I am only a boarder, so I will be ready early.'

"I said I would be there at half-past eight and she said all right, I could be there at eight, if I chose. I was on hand at eight — in fact I was up in time to be there at seven. Nobody but a wooden man could have slept much with a prospect like that ahead of him.

"It was a bright, beautiful morning in the fall of the year and I would not have changed places with any prince in Christendom. I forgot all about the mortgage and I guess the editor's wife did too, for she did not allude to it. We drove along for an hour and a half or so, though it did not seem half so long, and presently came to a town of perhaps five or six thousand inhabitants.

"'What town is this?' I asked.

"'Portfield.'

"'Why, then, we must be in Indiana.'

"'Yes.'

"We drove part way down the main street and I pointed ahead to where some printing material was being unloaded from several wagons standing in front of a new building. 'That ought to look natural to both of us,' I said.

"'Yes,' she replied. 'Would you mind stopping there a moment?'

"I readily assented, thinking the office belonged possibly to some friends of hers, and drew the horse up at the curb. A tall man in his shirt sleeves came out of the place, helped her from the buggy before I could get a chance to do so, and to my astonishment took her in his arms and kissed her.

"'This is Mr. Blank, of Chicago, about whom I sent you the telegram,' she said to him. 'Mr. Blank, my husband. There wasn't room enough for me on any of the wagons, dear, so Mr. Blank kindly offered to bring me over in a buggy.'"

Written for The Inland Printer.

INKS FOR COATED AND CALENDERED PAPERS.

BY WILLIAM J. KELLY.

WITH the advance made in the manufacture of high-surfaced papers, such as "coated" and "calendered," as well as printing inks made for these, it does seem evident that unusual practical troubles have been the daily lot of pressmen everywhere, often as a result of the "advance," or else the lack of care in carrying this to success, particularly in so far as "coated" or "wood-cut" surfaced paper is concerned.

The following letter, received from a firm of printers in Ohio some time ago, will bear me out in this declaration:

Dear Sir,—Will you kindly offer a few suggestions on printing on highly calendered and coated papers in an early issue of your excellent journal? During the past year we have had considerable trouble with this kind of stock. (1) For supercalendered paper, how thin should the ink be? (2) How prevent the sheets from offsetting as they pile up on the delivery table? (3) What can you add to make the ink dry quicker without, at the same time, making the ink thinner? (4) Is a quick-drying ink less likely to offset in the pile than a slow-drying ink? (5) In regard to enameled paper, what is the best reducer, and the best consistency of the ink, both for straight type matter and for cuts? (6) What grade of ink and of what consistency is the ink used on The Inland Printer to get such fine results? (7) Lastly,

when ink dries up, as many job inks in cans do, into thick skins, can these be ground up again and be made to work properly?

We trust we have not imposed on good nature by firing at you such a fusillade of queries; but such points as these come up in our everyday work, and sometimes they are settled by entirely too costly experiments. We begin to see that a great deal of a printer's reputation for good work depends upon the use of the proper inks — in fact, there seems to be a whole trade embodied in ink lore.—P. & S., Ada, Ohio.

It is not possible, at this distance, to fully answer all the foregoing inquiries without demonstration; but I will endeavor to be explicit on the more important parts of these, answering, as this will, many similar communications received from subscribers from time to time.

1. Supercalendered paper stock should be printed with a fairly strong ink; indeed, if the paper is of good close fiber and calendered hard and smooth, a fairly stiff and full-bodied ink will give excellent results, both in color and sharpness; provided, sound and fleshy composition rollers are employed in distributing and conveying the ink to the form, whether it be type matter or cuts. While this desideratum will apply to the execution of the very best of presswork, there are climatic conditions which will alter these combinations almost entirely, such as excessively warm weather and humid temperatures, especially so if there is an excess of glycerin in the roller composition, for this will prevent the proper distribution and covering qualities of strong or stiff inks. In such a case as the latter, the addition of a small quantity of good news or ordinary book ink to the superior quality will materially help to correct the deficiency. This course I recommend because so few persons practically understand the manipulation of ink varnishes. "Soft" inks are best in sultry weather.

2. Sheets should never be allowed to pile so high on the delivery table as to set-off. This will apply to most of the printed work done in press-rooms. In lifting sheets from the table, care must be exercised that too large a lift is not taken off at a time; and, above all, do not allow inexperienced persons to attend to this detail — the pressman is the right party to do this part of the work. If large color lines or heavy solid cuts appear in the form, carry the color as close to solid as possible *without a surplus*, and this will, in most cases, be sufficient to secure clean work. Most of the offsetting that takes place on the delivery table occurs by reason of too much ink being carried on the paper. Of course, when paper is charged with electricity, or during humid weather, with poor rollers, and a sharp covering of the form is almost impossible, "sheeting" the printed work becomes a necessity.

3. As there are no suitable driers that can be added to inks to hasten their drying, except those in a liquid form, it is impossible to incorporate them without slightly thinning the body of the inks. However, sometimes the addition of a little balsam of copaiva, copal or damar varnish, will form a good drier, without injuring the quality of the color to any perceptible degree.

4. If "quick-drying" ink is carried too full it will offset more readily than ordinary or slow-drying ink; but if the proper quantity is run there is but slight danger of offset, particularly as compared with ink that has only a small quantity of drier. All inks have more or less driers; this rule has been wisely adopted by inkmakers, so as to conform to the different requirements of stock, temperature of seasons and facilities of press, as well as the result desired by the printer.

5. Ink specially made for "coated" paper, which should be "short" in its varnish strength, and full-colored, by which I mean finely ground and intensely deep or luminous when dry, is advisable; because such ink will generally work satisfactorily without "doctoring." But as much of the



Photo by F. A. Perret.

AN ARGUMENT.

"coated" papers on the market are defective in their "holding" quality, and by reason of this permit the enamel surface to peel and pick off easily on the form, particularly on half-tone cuts, something must be done to render the "pull" of the ink less tenacious. To this end I recommend the use of hog's lard or vaseline, in small quantities; this should be well worked into the ink before being applied to the rollers. Either of these articles

moderately diminish the strength of the varnish used in making the ink. The former is the best for fine work. If the ink still pulls out picks, after being reduced with either of the reducers, then add a little more to the ink. The most stubborn cases of picking off soon yield to this remedy. There is one great merit in such treatment, and that is, that the color or working quality of the ink is not deteriorated. The addition of a little thin book or good news ink to the half-tone ink is often found gratifying and successful. During damp weather well-coated paper will be apt to leave picks on the form; because the glue used in the coating matter becomes somewhat soft and yields to the pull of the ink on the form. Ink that lifts on the palette knife from the can or keg just as butter does from the tub in summer time, is about the right consistency for enameled paper. Ink that works well on cuts will also do likewise on type matter; but a grade of ink that will work on type matter will not always do for cuts. Select an ink for cut-work and the other parts of the form will be safe. The thicker grades of coated paper will require a stronger bodied ink than the thinner, because the former absorbs more varnish than the latter, which causes the ink to look greasy and allows the coloring matter of the ink to rub off easily.

6. The ink used on this journal is about as described in the foregoing paragraph. It is specially made for coated stock, and can be procured from the manufacturers mentioned in the advertising pages. As before remarked, however, good rollers are essential to success with any grade of ink.



Photo by O'Keefe & Stockdorf, Leadville, Colo.

KOKO.

7. Regrinding inks that have formed into skins has been found very unsuccessful. The dried and gummy particles of old inks will not triturate or pulverize in the ink mill as do powders and ingredients specially adapted for making printing inks. Indeed, making good printing ink is not a simple matter; years of study and experience are necessary to attain perfection in this branch of the art.

Written for THE INLAND PRINTER.

DEFINITE ADVERTISING.

BY F. W. THOMAS.

ADVERTISING to be productive of the most profitable returns should be definite in character. The mere assertion that you do the best printing may be repeated ten thousand times and still it is but an assertion. It has not appealed to the reader's reason. It has, perchance, not convinced him at all, and not being convinced that you do better printing than your competitors he is not likely to change his patronage to you. Nor is there any interest to the reader in the mere statement that you do the best printing. But, if you should go a little more into detail, in short, be a little more definite, you might not only interest but convince.

The average business man is curious. He likes to know about things. It rather flatters him to be taken into your confidence, so to speak, and told the actual inside of things. The advertisements of the average commercial printer read about like this:

JONATHAN JOHNSON,
THE KEYSTONE PRESS.
SPECIALTY OF FINE COMMERCIAL PRINTING.
Good Stock. Low Prices.

There are thousands of blotters and circulars worded in just such an uninteresting fashion being strewn around the country every month by printers who pride themselves on being progressive and shrewd. Constant pounding with even such a hammer is bound to produce some results, but don't you think the reader would be more likely to have his attention drawn to an advertisement like this:

A CURIOUS FACT.

It is really remarkable the amount of wood pulp that is nowadays being made into paper. Wood pulp finely separated and bleached is very similar to pulp coming from rags, in general appearance, and when incorporated into paper produces apparently perfect results. The paper is fair in color, of good surface, and best of all, very cheap. But therein comes the danger in its use. Many printers use it for classes of work for which it was never intended. Maybe you have bought a lot of envelopes and found out that by the time the individual envelope was tossed around in the mail bags it cracked on the edges and the contents were lost. Possibly you bought some statements, and have seen a customer come in with one, or, rather, a part of one; the sheet having cracked on the fold and half of it been lost. That is because the paper was made largely of wood pulp. Wood pulp paper will not stand very much folding.

We do not use wood pulp paper in our office stationery, but supply you with genuine rag papers. 'Nuff said.

The Keystone Press.

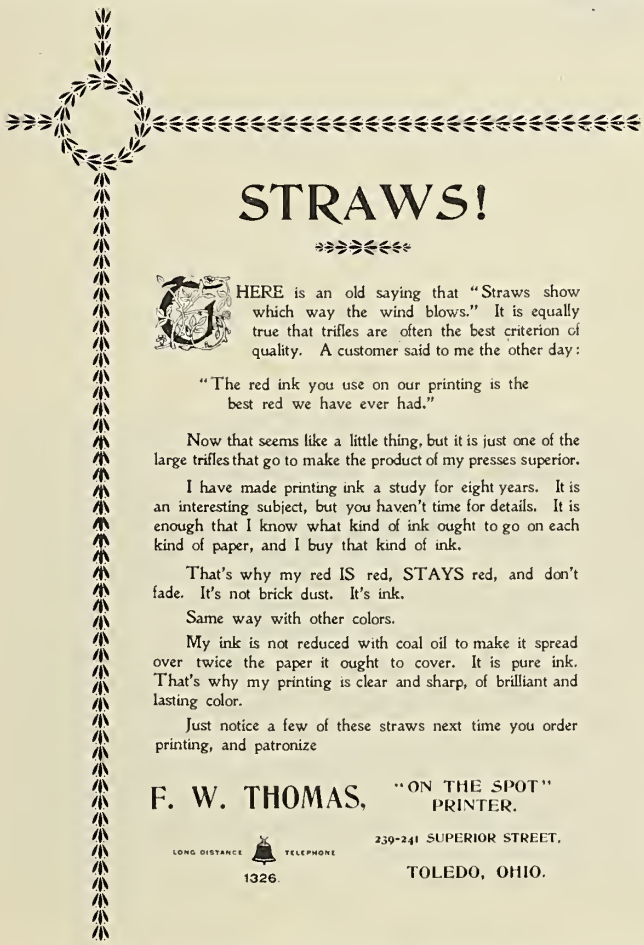
Now, to my motion that advertisement is better because it appeals to the man's reason. It not only

shows him why your printing is superior, but also, what is more important, it shows him why it is legitimate for you to charge him somewhat more for good material than he has been paying for wood pulp paper.

Not only that, but it makes him to that slight extent a more discriminating purchaser, and next time some solicitor shows him a piece of nice smooth wood and quotes him a "poplar" price he will take the lumber and fold it several times and, finding which way the grain lies, will condemn it and take your genuine paper even at a sharp advance.

The successful printer of today must do better work and get more for it than the rabble does or he will fail. To secure good prices he must convince his customers that his work is proportionately better. Definite argument, definite explanations and illustrations will do it a hundred times sooner than mere assertions.

To make my own remarks still more definite and to illustrate my point still further I append a



copy of an advertising circular lately issued from my own office, the comments received on which justify my line of argument perfectly.

The printing business is full of mysteries to the uninitiated.

There are scores of just such points which can be brought out with telling effect. I do not mean to publish trade information broadcast nor to educate all of my customers sufficiently to be able to do their own printing, but simply to bring out sufficient details of the business to interest them and to make them discriminating purchasers.

I believe that the customer who knows a little of the whys and wherefores of good and bad printing is always the friend and advocate of the good printer.

Written for THE INLAND PRINTER.

BACKING ELECTROTYPE SHELLS.

BY J. F. HENRY.

THE general practice, in tinning shells, is to lay the shell on a rack in a lead-lined tray set on an incline and supplied with a channel with an outlet, under which is placed an earthen bowl containing the acid, which, by means of a cup, can be dipped from the bowl and poured over the shell — usually two or three applications are sufficient; the surplus drains back into the bowl and can be used over and over as long as it works properly. The shell is then held up to drain, after which it is laid on a table and the back covered with tin foil — one thickness being usually sufficient. The tin foil used for this purpose is quite different from that used for wrapping tobacco and other goods. Tobacco foil is made by casting a block of lead with tin on each side; when rolled into foil, the metals retain their relative positions, so when finished both sides are tin, and the lead does not come in contact with or injure the goods around which the foil is wrapped. In making electrotype foil, the two metals — lead and tin in equal parts — are melted together and cast into a bar or ingot, which is passed through rolls and finished in sheets about five inches wide and fifty-two inches long. About six sheets weigh a pound, the foil being one and a half thousandths of an inch thick.

While there is no question but that the simplest, cheapest and most expeditious way for tinning shells is by the use of tin foil, some electrotypers believe the old way to be better and perform the operation by pouring the tin — either pure or mixed with lead in proper proportions — over the back of the shell. In doing this, the shell, after the application of the tinning acid, is held over a fire — of coal or gas — by means of a bent wire frame or sort of gridiron, until sufficiently heated, when with a ladle the tin is poured on, the shell being held as nearly vertical as practicable so all surplus will drain back into the kettle of melted tin. The shell may be backed immediately or laid aside for backing later. When using foil, the shell, with the foil on it, is placed in the backing pan in the metal pot, and, after the foil has melted, the pan placed on the backing stand and the metal carefully poured on until the cast is of sufficient thickness. Formerly it was customary, in some

foundries, to back shells as they came from the molds, without washing with lye or benzine to remove the adhering wax. This was bad practice and oftentimes caused the expenditure of much more labor in finishing than was saved by omitting to wash the shells. Wax would become burned to the shells and to the backing pan, making it (and



Photo by W. A. Tracht.

SURPRISED PARTIES.

of course the electrotype) uneven and, owing to the burned wax, difficult to clean. Some workmen do not have a due appreciation of the importance of keeping backing pans clean; by clean I mean free from the roughness caused by acid and oxidation, which will accumulate on the pans unless they are carefully scraped every day. An old 12-inch flat file — a thin one is more easily sharpened than a thick one — ground on each side, near the end, to remove the teeth, and ground nearly square across the end makes a very good tool for use in scraping. Care should be exercised to clean the entire surface of the pan. If any part is to be slighted let it be the center, not the parts close to the rim or in the corners.

The best backing pans are made with rim cast solid with the body. Riveted rims always give trouble in a short time; the rivets and the edges of the riveted pieces corrode, permitting metal to run under, making it difficult to separate the cast from the pan; besides, the rim is sure to come off and require reriveting at an inconvenient time; so, although the first cost is somewhat more to have a solid rim, it is economy in the end. On the sides should be cast projections through which holes may be drilled to receive hooks by which to handle the pan.

All workmen do not follow quite the same practice in their work. Some pour a little metal on the shell — merely sufficient to fill the letters — before removing the backing pan from the metal pot. After the shell has been covered with metal, whether before or after lifting the pan from the metal pot, it is well before completing the cast to gently brush the shell with a whisk broom to remove any air that may be lodged in the letters; the operation sometimes discloses portions of the shell which are not properly tinned, which defect the backer can correct by the application, with a brush, of acid and sometimes more tinfoil. In some foundries there is used a ladle or strainer with holes about one-eighth of an inch in diameter. The backing metal being poured in the strainer from the regular ladle is divided into small streams, which are less likely to distort the shell, especially if it is a thin one, than when the metal is poured directly on it from the ladle.

In the early days of electrotyping it was supposed that as copper is of lower specific gravity than electrotype metal, it was necessary that some means be used to hold down the shell or it would rise — as a piece of wood in water. Many devices were invented, and much time and money spent over the matter. One means employed was to use small brass wire bent to form three sides of a square; when in use the points rested against the shell, the wires being held in position by pieces of iron secured across the pan, the sides of which



Photo by W. A. Tracht.

THE NEW CHUM.

were made high for the purpose. It was expected that the wires would be removed while the metal was somewhat soft, but quite frequently they stuck in the metal and caused nicks in the knife of the shaving machine. One day some workman neglected to use the holding-down appliances, and yet the shell backed up all right. A little experi-

menting demonstrated that, with proper care in pouring the metal, shells would stay down without being held. This discovery relieved the backer of considerable labor and spoiled the market for several patents.

In order that a shell may be properly backed it is necessary that good metal, of proper hardness, shall be used. Metals are so cheap now that there is not the temptation that there was some years ago to use inferior grades. There is not much liability of having trouble with tin; it is so nearly uniform in quality that it can be relied upon, but there is less certainty regarding lead and antimony, although if standard goods are used there should not be any difficulty in obtaining mixtures which will work satisfactorily.

The usual formula for backing metal is 91 pounds lead, 4 pounds antimony and 5 pounds tin. Some electrotypers use more lead, making a softer and cheaper metal. The objections to the use of soft metal are: it is likely to drag under the knife of the shaving machine, causing the back of the plate to be rough and the plate of uneven thickness; is liable to give way while on the press, and the catches of patent blocks will in a short time wear away the bevels, permitting the catches to come in contact with and injure the letters. As the catches work their way into the edges of plates they become loose on the blocks, get out of register, and if not closely watched, may come off and cause much damage.

Electrotypers should confine their purchases to such brands of supplies as they have found suited for their use; not be too ready to try something different which may be stated to be just as good. Young electrotypers may perhaps be excused, on the ground of inexperience, if they show an inclination in that direction, but older ones should profit by the annoyance and losses they have met by so doing and hold fast to what they know to be good. The first cost for standard goods may be a little higher, but in the long run it is economy to use them.

Customs of trade make it incumbent on an electrotyper to buy old plates from his customers. Some have the idea that they are doing the electrotyper a great favor in permitting him to take their old metal. The contrary is the fact. Electrotypers would prefer not to be obliged to use a pound of old metal. To the price paid must be added a charge for the time and expense of remelting and putting it into condition for use, so almost always the total cost exceeds that of new metal, and the dust and smoke incident to the operation are very annoying. There is sometimes trouble from overheating metal, causing it to be thick and lumpy unless it is used at a temperature considerably above what it should be. Metal that is right will flow freely at a temperature just sufficient to scorch, to straw color, a piece of paper plunged into it. If a higher degree of heat is necessary, something is wrong. With good materials and a skillful workman at the furnace there should be no uncertainty about the proper filling of the shell so that the face of every letter shall be fully supported, no spot where the metal has bridged across an indentation, but every part solid.

To expedite the cooling of the cast it is quite common practice to employ a current of air from a



Photo by W. A. Tracht.

"TRILBY, IS THAT GOOD?"

blower. The air is conducted by a pipe which is carried under the backing stand and supplied with two openings, one so located that, by opening a damper, air will be forced against the bottom of the pan after the metal is poured. When sufficiently chilled the pan is moved over the other opening, where the cooling is completed. This is considered by some to be a good plan.

A few years ago there was brought out a backing machine, a combination of backing stand and press, so constructed that after the partial chilling of the metal the pan may be moved under a platen which being screwed against the cast was of material assistance in making the face of the electrotype true, thereby saving time in the finishing room. The machines found a ready market and, with proper handling, they for a time seemed to be a desirable addition to an electrotype outfit; but further experience demonstrated that in many instances plates suffered damage, so the machines have generally been set aside — at least the press feature of them. Thus, while new combination devices at times seem valuable, they do not always exactly meet the requirements.



"TIRED OUT."

Engraved by
GRAND RAPIDS ENGRAVING COMPANY,
Grand Rapids, Michigan.



[Entered at the Chicago Post Office as second-class matter.]

A. H. McQUILKIN, Editor.

Published Monthly by

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Henry O. Shepard, President. C. F. Whitmarsh, Secretary
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New York Office: No. 150 Nassau Street, corner of Spruce.
J. Clyde Oswald, Manager.

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The Inland Printer is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

SUBSCRIPTION RATES.

Two Dollars per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

Subscriptions may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, two dollars and ninety-six cents, or twelve shillings, per annum, in advance. Make *foreign* money orders payable to H. O. Shepard. No foreign postage stamps or postal notes accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of The Inland Printer as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

The Inland Printer reserves the right to reject any advertisement for cause.

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers and type founders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCoy, 54 Farringdon Road, London, England.
Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. Wimble & Co., 87 Clarence street, Sydney, N. S. W.
G. Hedeler, Grimmaischer Steinweg 3, Leipsic, Germany. An denselben sind auch alle Anfragen und Aufträge Insertion betreffend zu richten.

TRADE EDUCATION AND WAGES.

NOT among the least of the difficulties which confront the effort to obtain the means for the more thorough education of printers is the contention that the reward for good workmanship is in no way commensurate with the time, pains and cost expended to achieve it. The discrepancy in the wages of the book printer as compared with that of the newspaper printer is offered as evidence that there is no encouragement for workmen of experience and skill. It is admitted that the compositors in the large book publishing concerns do not average over $12 per week on piecework, notwithstanding the fact that the work on which they are engaged requires much greater care and precision than that of newspaper compositors, whose wages is much in excess of the book printers. The difference in wages is, however, not a matter of skill so much as it is a matter of the vulnerable nature of newspapers to the requirements of labor and the influences of labor. The prompt issue of the newspaper is imperative and any trouble with employes is of a vitally serious nature — time is everything. The influence of public sentiment is severely felt by the newspaper, and the patrons who use its columns for advertising are open to the influence of labor to withhold their patronage. On the other hand, the influence which can be brought to bear against the book publisher is indirect. Time is not so imperative with him and a strike has therefore less power. The competition of newspapers is for the best results to obtain the large circulations and high advertising rates, and good work is demanded at any price. The competition of the book publishers demands economy in the output, and the effort to scale down wages is unremitting. That book printers do not get wages at all commensurate with their skill and intelligence is a deplorable fact, but it is no just argument against seeking a better knowledge of the craft or making efforts toward perfection in craftsmanship.

PRICES OF HALF-TONES AND OTHER REPRODUCTIONS.

AT a recent meeting of the Chicago Engravers' Association, the question of prices for half-tones and other reproductions was discussed, and the advertising and making of cut rates was criticised. While the sentiment of the association was strongly in favor of some plan to maintain rates, no scheme of adjustment was suggested which met the approval of those present. Mr. George H. Benedict suggested the plan of a regular schedule for all engravers, but with discounts to customers according to circumstances. Instead of quoting a customer that half-tones will be made for so much per square inch or zinc etchings for so much per square inch, the schedule could be shown and quotations made on the size of the cut. In this way it is expected that the idea of so much per square inch would be lost sight of after a little and the trade be benefited. One advantage of the plan would be that a schedule of this kind could be gotten up by engravers to send to printers and other customers, who could show them to their customers in turn as the regular prices for engravings, and

with the understanding of a regular discount the printer could make a fair profit in case he secured the order. Appended is the schedule suggested. THE INLAND PRINTER invites criticisms on the plan and the suggestions of engravers generally for publication.

REPRODUCTIONS.

For reproductions by *photo-zinc etching* from copy furnished, suitably prepared for direct reproduction, without alteration to copy or plate, the rate is as per schedule, minimum 10 inches $1.

10-1.00	20-1.60	30-2.40	40-3.20	50-4.00	60-4.80	70-5.60	80-6.40	90-7.20
11-1.05	21-1.70	31-2.50	41-3.30	51-4.10	61-4.90	71-5.70	81-6.50	91-7.30
12-1.10	22-1.75	32-2.55	42-3.35	52-4.15	62-4.95	72-5.75	82-6.55	92-7.35
13-1.15	23-1.85	33-2.65	43-3.45	53-4.25	63-5.05	73-5.85	83-6.65	93-7.45
14-1.20	24-1.90	34-2.70	44-3.50	54-4.30	64-5.10	74-5.90	84-6.70	94-7.50
15-1.25	25-2.00	35-2.80	45-3.60	55-4.40	65-5.20	75-6.00	85-6.80	95-7.60
16-1.30	26-2.10	36-2.90	46-3.70	56-4.50	66-5.30	76-6.10	86-6.90	96-7.70
17-1.35	27-2.15	37-2.95	47-3.75	57-4.55	67-5.35	77-6.15	87-6.95	97-7.75
18-1.40	28-2.25	38-3.05	48-3.85	58-4.65	68-5.45	78-6.25	88-7.05	98-7.85
19-1.50	29-2.30	39-3.10	49-3.90	59-4.70	69-5.50	79-6.30	89-7.10	99-7.90

The black figures are the size in square inches, the light figures the *price* for plates mounted on wood. Plates of over 100 square inches, 8 cents per square inch; metal base, 5 cents per square inch extra. Where a number of copies drawn to a scale are reproduced at one operation, charge as per schedule for the plate as etched, with an extra charge of 10 cents each for blocking separately. Minimum charge in such cases, 35 cents *net*. Mortising, outside, 10 cents; inside, 15 cents, *net*. Time work, 60 cents per hour, *net*.

Subject to discount of per cent except where marked "*net*."

HALF-TONE.

For half-tone plates in square finish, from good photographs, the rate is as per schedule, minimum 10 inches $3.

10-3.00	20-5.00	30-7.50	40-10.00	50-12.50	60-15.00	70-17.50	80-20.00	90-22.50
11-3.20	21-5.25	31-7.75	41-10.25	51-12.75	61-15.25	71-17.75	81-20.25	91-22.75
12-3.40	22-5.50	32-8.00	42-10.50	52-13.00	62-15.50	72-18.00	82-20.50	92-23.00
13-3.60	23-5.75	33-8.25	43-10.75	53-13.25	63-15.75	73-18.25	83-20.75	93-23.25
14-3.80	24-6.00	34-8.50	44-11.00	54-13.50	64-16.00	74-18.50	84-21.00	94-23.50
15-4.00	25-6.25	35-8.75	45-11.25	55-13.75	65-16.25	75-18.75	85-21.25	95-23.75
16-4.20	26-6.50	36-9.00	46-11.50	56-14.00	66-16.50	76-19.00	86-21.50	96-24.00
17-4.40	27-6.75	37-9.25	47-11.75	57-14.25	67-16.75	77-19.25	87-21.75	97-24.25
18-4.60	28-7.00	38-9.50	48-12.00	58-14.50	68-17.00	78-19.50	88-22.00	98-24.50
19-4.80	29-7.25	39-9.75	49-12.25	59-14.75	69-17.25	79-19.75	89-22.25	99-24.75

The black figures are the size in square inches, the light figures the *price* for plates mounted on wood. Plates of over 100 square inches, 25 cents per square inch; metal base, 5 cents per square inch extra. For vignetting plates, improving or altering photographs, charge extra at 75 cents per hour, *net*. Vignetting column portraits, 35 cents each; double column, 75 cents each, *net*.

For groups, if the negative can be made at one operation, charge as per schedule. If the copy is in separate photographs varying in size and color, charge for the extra negatives. For a designed background, charge for the drawing, at $1 per hour, *net*.

Subject to discount of.....per cent except where marked "*net*."

THE FUNCTION OF GUILDS.

WRITING on the subject of "Art, the Crafts, and the Function of Guilds," W. R. Lethaby points out in *The Quest* the honorable position in the State taken by labor in the Middle Ages. In every city which did anything, from Florence and Nuremburg to Paris and London, the craftsmen were not only honored citizens, but through organized craft guilds, masons, bakers, tanners largely governed the town. These were workers with their aprons on, and not tradesmen, "retired" and respectable. Society was then divided vertically, not horizontally — one class did not form a stratum over the other. The harmonious association of all the crafts progressed until the towns of Europe were great organic works of art. "The bettering of the conditions of labor," writes Mr. Lethaby, "in respect to shortening hours of work and increasing wages as much as may be, is not a very large or philosophic programme for the immense organization of the modern trades unions. Is that to be their only purpose, and are their functions to cease when that question is worked out? I hope not; the crafts are theirs, and they must see to all that concerns them. Why should the unions not have apprentices enter into an agreement with *them*, as apprenticeship to employers has almost entirely broken down? The unions should also see to it that wares are of a certain standard quality. They have, in a word, to find out a way in which beautiful craftsmanship will once more be general. Whatever the trade societies do or leave undone they must ultimately, if they are to continue, take up the overlooking of quality in the common interest. If society generally gets to understand that the unions, as far as may be, are interesting themselves in the quality of commodities, it will soon pay back the debt in sympathy. The unions, in a word, must become craft guilds, and as such, responsible to society in their several mysteries; they must discuss materials and methods, and build up a new tradition of beautiful craftsmanship."

TO AVOID LABOR CONFLICTS.

IN a letter to the Denver *Republican* of recent date, John D. Vaughan, of Denver, Colorado, urges the desirability of boards of arbitration to settle labor troubles, such boards of adjustment and arbitration to consist of representatives of employers and employes, and points out the weaknesses of the labor bureau in that regard. While it is admitted that arbitration goes far toward avoiding and settling labor troubles, the powerful influence against the establishment of such boards prevents the extension of their plan to a great extent. This influence is to be found in the idea obtaining both among employers and employes that to concede anything is to admit the entering wedge to their undoing, upholding the maintenance of a solid front of opposition to anything savoring of conciliation. In their estimation, force is the only method, unstable though it may be. There is an impression that the interests of the printing trade are in the hands of the employing printers solely, and the typothetæ and master printers' organizations are the only forces which can be brought to bear to correct trade abuses and arrive at ways and means for bettering trade conditions, the typographical unions and the other unions having no

interest in the trade other than the maintenance of a minimum standard of wages. It is a self-evident fact, however, that the employing printers have no adequate means of carrying out measures against trade abuses—they can bring very little pressure to bear against recalcitrant members. Their efforts are effective only in obtaining desirable legislation at times, or in conflicts with the trades unions. On the other hand, the unions see the cutting of prices going on and the earning power of printing plants being reduced yearly without an effort to prevent the decline. The solution of labor troubles is not to be found in local or state boards of arbitration and control, but rather in trade boards in each several trade, and made up of employers and employes, holding meetings at regular intervals and determining measures in common for the betterment of the trade and those connected with it. The prevention of labor troubles would be the object of such organizations—a much superior service to that of settlement or arbitration. As before stated, however, the policy of non-recognition, of conceding nothing, is against this plan, and until this is to some extent overcome there is little to be hoped for in the direction of arbitration, trade boards, conciliation or adjustment. When the unions and the employers' societies fully realize they have an interest in common in the trade and each organization is fully recognized to have the right of existence, then the power of the trades union may be felt in the correcting of trade abuses, and the influence against the man accepting wages below the standard will be applied with greater force against the price cutter who violates the trade agreement.

ORIGINALITY IN PRINTING.

IF there is one point more than another on which American printers pride themselves, it is the facility with which they avoid professional ruts, and strike out in a distinctive and original fashion. In small city offices, with limited facilities, a printer fertile of resources will often achieve startling effects in an unexpected manner, for being unfettered by the trammels of tradition he will strive for effective display, which, if sometimes incongruous, is generally attractive, even if its originality is sometimes carried to the verge of the grotesque, and demands attention merely for its oddity. It is, therefore, somewhat surprising to read in a French exchange the following paragraph relative to the showing made at a recent exposition of printing, etc.:

"The supremacy of English printers in the production of artistic books has been established, since nothing can surpass the productions of William Morris, of the Chiswick Press (*sic*). The French books present no novelty, the German books are heavy and lacking in taste, and the American section, while containing beautiful specimens of typography, fails in originality."

It is true that in America we have no leisure class with means at their command, like Mr. Morris, who have the energy combined with the artistic instincts and training to devise the elegant books turned out by the Kelmscott Press. Type founders in Europe have a vast fund to draw upon in the memorial brasses so common in their cathedrals and other places of worship; the lettering on many of these brass monuments to dead heroes, poets, statesmen and other worthies were designed and sometimes engraved by artists whose productions in painting, sculpture and other works of art are now the admiration of the world. The tablets designed by such masters, often a labor of love to commemorate the virtues of some dead friend or patron, contain a wealth of ideas for the type maker. For the outlines of the lettering are conceived in accordance with the highest ideals of symmetry, and the originality of the display bears in every stroke the mark of the master hand. Again, in almost every city of any prominence are volumes of forgotten lore, written and printed in letters as beautiful in their design as they are faultless in their execution. From such manuscripts and books the type designer can glean suggestions for his work that must be invaluable in his business. The lettering, borders, vignettes, head and tail pieces and ornaments, abounding in these productions of the old masters, are a never-failing source of admiration to modern book lovers. For instance, the Quincuplex Psalterium, printed by Henri Estienne, of Paris, in the early part of the seventeenth century, contains an abundance of floral ornaments similar to those now so much in vogue, and even the crudest contain germs of art and gems of workmanship that are the wonder of the present generation. In spite of all these advantages American type founders find a ready sale for their new faces in England, where they demand attention by their freshness and originality of design. When a born artist, with time and money at his disposal like Mr. Morris, wishes to gratify his taste for art work in fine printing, with the technical skill to work out his ideas, unfettered by the necessity of making a living by the business, he can produce works that if they strike the fancy of book connoisseurs yield enormous returns, as was shown by the Morris Kelmscott edition of Chaucer, of which 425 copies were printed on paper and sold for £8,500, and seven special copies printed on vellum netted 120 guineas each, making a total of over $40,000 for the edition of a rather small work. When such a combination of taste, wealth and ambition arises it is small wonder that the productions of such a master command the admiration of his fellow printers and all lovers of the art. But one swallow does not make a summer, neither

does one preëminent printer make a national standard, and most of our readers will be of opinion that if American books are surpassed by some editions de luxe produced by their European contemporaries, still, for fine magazine work, attractive advertisement display, and good everyday commercial printing, we yield the palm to the artists of no other country, and if European printing delights the eye by its quiet harmony of arrangement, American demands attention by its obtrusive boldness and vigor of design — it is there for a business purpose, and proclaims its business in a tone that there can be no mistaking.

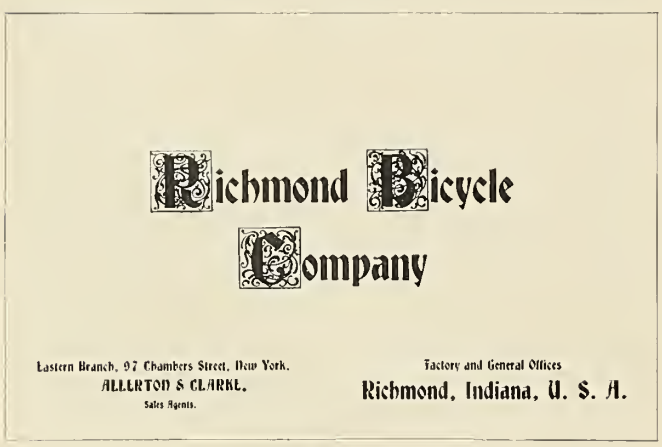
Written for THE INLAND PRINTER.

THE USE OF INITIAL LETTERS.

BY ED S. RALPH.

THE "initial" letter, judging from common usage, has had but one office to perform, and that was at the commencement of a page of type. Its use is very proper in this connection, but there are more varied and effective uses than this in which it may, with perfect propriety, be employed.

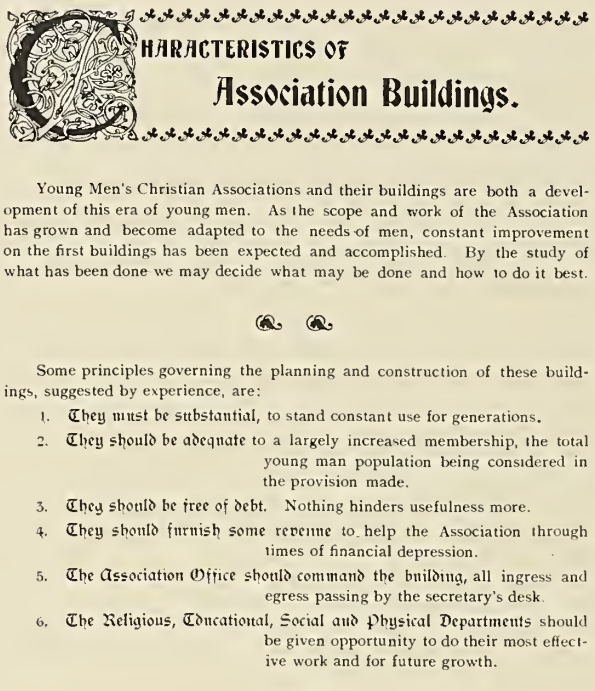
To be sure, there have been very few initial letters put upon the market by type founders that were at all suitable for varied use, other than to place in the manner spoken of above. Their use in any other connection has been extremely dangerous to harmony, for the reason that they did not harmonize in any way with the type that would necessarily be used in conjunction with them in



No. 1.

forming headings, etc. The type and the initial must harmonize to a nicety, otherwise it is the best plan not to use them at all. In this respect, as in all other matters pertaining to the art of printing, too much care cannot be paid to harmony and effect. The compositor must thoroughly understand the nature or character of the job in hand — how it is to be printed, what stock it is to go on, the ink that is to be employed in the presswork, and, in fact, he should be thoroughly familiar with all the details and use exceedingly good judgment and display correct taste.

Recently there have been designed some remarkably clever things in the way of initials, notably the Bradley, St. John, Jenson and Morris.


CHARACTERISTICS OF
Association Buildings.

Young Men's Christian Associations and their buildings are both a development of this era of young men. As the scope and work of the Association has grown and become adapted to the needs of men, constant improvement on the first buildings has been expected and accomplished. By the study of what has been done we may decide what may be done and how to do it best.

Some principles governing the planning and construction of these buildings, suggested by experience, are:

1. They must be substantial, to stand constant use for generations.
2. They should be adequate to a largely increased membership, the total young man population being considered in the provision made.
3. They should be free of debt. Nothing hinders usefulness more.
4. They should furnish some revenue to help the Association through times of financial depression.
5. The Association Office should command the building, all ingress and egress passing by the secretary's desk.
6. The Religious, Educational, Social and Physical Departments should be given opportunity to do their most effective work and for future growth.

No. 2.

Many combinations may be had from them. These combinations are perfectly proper, thoroughly harmonious and artistic as well. They may be used to make headings for pages, and also enter into the title-page.

With the view of showing some of the uses that these initial letters may be put to, the accompanying reproductions are given.

When St. John initials are used, the best and safest plan is to employ the St. John type in conjunction with them. One illustration of the use mentioned above is the title-page of the Richmond Bicycle Company (No. 1).

In No. 2 the Morris initial is used in constructing a combination heading. The top and bottom bars connecting with the initial are 10-point Jenson ornaments and harmonize nicely with the ornamental work on the initial letter.

The long Jenson initials are also useful, and can be employed with telling effect as the first letter in the heading. They also serve the two fold purpose of embellishing the page on which they are used, besides giving the book or pamphlet in which they are employed an individuality. This is shown in the page taken from catalogue (No. 3).

There are a number of types that can be used harmoniously with these initials, especially De Vinne.

Quite frequently there is a tabular page in a catalogue that has a heading, as well as a few lines of introductory or explanatory matter preceding

the table. This class of pages has always been a source of annoyance to compositors on account of the small chance which they afford for embellishment. Here is where the Morris initial comes into good use. The initial may serve as the first letter in the heading and the heading can be run into the matter. This produces a very satisfactory page and the initial letter serves to illustrate this point.

INTRODUCTION.

It is now the time of year for us to make our appearance before the public again with our new Catalogue and we wish to announce to our patrons and friends that we have not lost anything in the past year's experience in the way of knowledge as to the manufacture of Ensilage and Fodder Cutters. It has been our constant endeavor during the past experience to improve our goods, and we have spared no pains or expense to experiment with and test our machinery. This is the 46th year of the Ross Cutters, having as their foundation the Cummings Cutters, and we can truthfully say that our reputation as manufacturers of Feed and Ensilage Cutters has grown steadily, and that we are now before the public in every part of the world and that our machines are used everywhere. We shall take up this year a more complete line, increasing our capacity and our sizes so that we shall come before our people in the year 1896 with even a better line of goods than we had in 1895. Farmers during the past year have had a good deal to contend with in the way of prices of grain and the trade has been cut off some in consequence of this, but from investigations that we have made regarding the crops and prospects of the demand for goods for another year, we can say that the trade and demand is going to be wonderfully increased. We have been in correspondence with responsible parties in all States of the Union, and this with a view of ascertaining what the feeling is in regard to the prospects for the year 1896, and we are better pleased than we have been in a good many years at the outlook. We shall spare no efforts or expense to put our goods onto the market this year in the very best possible shape and at the lowest possible price, quality considered. While we do not aim to make our goods the lowest priced on the market, we do make a point of furnishing more for the money than any manufacturer of this class of goods in the world. This we are enabled to do from

No. 3.

The writer hopes that the illustrations herewith given will be beneficial and lead others on into new fields of thought.

The possibilities of the initial letter are many. All that may be accomplished by their judicious use has not been told. Good initials are a remunerative investment for any concern, because they save

PRICE LIST.—These prices include the **Steel and Rubber Tires** put on wheels furnished by customers, and transportation one way, when shipped from foreign points. If tires are wanted within any of the cities where our Branch Houses are located, will call for and deliver wheels without charge.

		TWO WHEELS.	
		UNDER 4 FT. 3 IN. HIGH.	OVER 4 FT. 3 IN. HIGH.
¾ inch tread, for set of four (4) wheels,	$ 35.00	$21.00	$22.00
⅞ inch tread, for set of four (4) wheels,	40.00	24.00	25.00
1 inch tread, for set of four (4) wheels,	45.00	27.00	30.00
1⅛ inch tread, for set of four (4) wheels,	55.00	33.00	35.00
1¼ inch tread, for set of four (4) wheels,	65.00	40.00	45.00
1⅜ inch tread, for set of four (4) wheels,	75.00	45.00	50.00
1½ inch tread, for set of four (4) wheels,	85.00	55.00	60.00
1¾ inch tread, for set of four (4) wheels,	100.00	60.00	65.00
2 inch tread, for set of four (4) wheels,	135.00	80.00	85.00

No. 4.

a vast amount of time, and much work that presents, as a rule, a doubtful appearance, after the compositor has been trying some gimcracks, has a neat, tasty appearance when the use of the initial is resorted to.

Written for THE INLAND PRINTER.

WHERE AM I AT?

ARTHUR K. TAYLOR.

CONSIDERABLE fun has been poked at the rural representative in Congress who inquired with great earnestness on one occasion, "Where am I at?" but nevertheless there is much hope for the man who will stop in his business career long enough to ask himself this question, and to sincerely try to answer it.

Where are you at? How do you know where you are at? How often do you know where you are at? After you know where you are at, and if your position proves unsatisfactory, have you the requisite force of character, or, more tersely speaking, "nerve," to promptly apply the remedy? If you have, you are on the right road; if you have not, what excuse can you offer for being in business?

Plainly speaking, I mean *Are you making money?*

To large plants it is hardly necessary to address this question, for it is absolutely necessary for the conduct of a large business to keep books — of course on the double-entry system — and a balance sheet proves interesting if not always pleasant reading for those most interested. But the majority of the small and medium sized plants are prone to take things as they come; if they make money, well and good, it will make itself felt eventually; but if they do not make money, they are satisfied to believe that it is because of the hard times, and it cannot be helped. A man running an office like one of these does not actually know in many instances how much business he does in a given time, and only remembers an especially busy season by calling to mind that it was about this time of year that Ned Wilson and Bill Brown worked for him for about three months, and that when the rush was over he took a two weeks' vacation, the first since the year before he was married.

The sooner a man puts his establishment on a business basis, and, if needs be, puts his accounts in the hands of a competent bookkeeper, the sooner will he know where he is "at," and then can decide if it is where he wants to be.

Many a man feels on Saturday night, after he has paid off his hands, that he really wishes that he could trade places with some one of them, happy in knowing what he would receive at the end of each week for his week's work. Many such men would, if they had the cold figures of their business held up before them, either make some radical changes in their manner of conducting business or try some more promising field.

A man does not stand still in business; he is either making or losing money. Many thus in ignorance, where the losses or gains are comparatively small, could, by looking more closely into their affairs, make the balance come on the right

side much more often than it otherwise would, and the knowledge of a steady gain, although small, is much more satisfactory than the supposition, or more often hope, that you are making money.

Have the courage to look your business in the face and act accordingly.

Written for THE INLAND PRINTER.

PROPER ORDER OF PARTS IN A BOOK.

BY F. HORACE TEALL.

THE subject of this article is suggested by a letter mentioning differences of opinion of various authors and publishers. Without that suggestion the article would never have been written, because one arrangement is so common that the writer has never thought it came short of universality. Indeed, many books have been examined since receiving the letter, and all show the same arrangement. But this, while constituting evidence of agreement among the makers of these books, is really stronger evidence of the fact that even in dealing with commonplaces it pays to be cautious in making assertions about the prevalence of any practice, and especially in asserting that anything is universal practice.

Personal experience and research fail to disclose any arrangement other than this: Frontispiece, title-page, copyright, dedication, preface, contents, list of illustrations, errata, introduction, text, index. Of course not all books have all of these features, and some books have others not here given. For instance, sometimes there is a publisher's note, giving some explanation or announcement. Often that may appropriately occupy the copyright-page, with the copyright beneath it. Again, "Errata" are comparatively seldom given, but not seldom enough. Genuinely good proofreading would reduce the necessity to almost nothing; but genuinely good proofreading is itself a rarity.

Now, using some of the caution that has been indicated as necessary, it must be admitted that some difference of opinion exists, and that the arrangement given here is not universal. What is the printer to do if the customer wishes some other arrangement? What is the proofreader to do if he finds the parts paged in an unusual manner?

Every printer who wishes to secure and keep a reputation for doing good work must attend to preservation of the proprieties as far as he can secure that. He cannot, as a rule, take the matter of arrangement into his own hands, any more than he can rewrite or edit his customers' work. Occasionally, but very exceptionally, he may be authorized to change the order or even the substance of what is to be printed, but probably no one would attempt it without distinct authorization, unless it might be one of those few who can afford to insist upon having work done in a certain way. A printer who can dictate methods or styles, with the alternative that otherwise he will not do the work, must be one who has secured sufficient permanent custom to make it unimportant whether anything more is done or not. This amounts practically to an assertion that, within reason, the customer must be allowed to have his way. But most customers are amenable to reason, and it may be suggested that it would be well to propose a change to one whose book-manuscript is wrongly arranged. Consulting a few books will show a general practice, and this, with the statement of that practice already made before looking at the books, should be convincing.

What has the proofreader to do with this? Well, the careful proofreader will look after all details and endeavor to get everything right. If authors wrote exactly as they should write — so that every letter and every point in their manuscript could be reproduced in print without a change — proofreaders need be nothing more than they are commonly paid for being. They would then have little to do beyond comparison of proof and copy, for the purpose of correcting compositors' errors. Authors do not and will not prepare manuscripts as carefully as they should; indeed, they simply cannot always do so, often through lack of time, and too often through inability. Many of them actually do not know how to punctuate, and they are not few who do not even know how to spell as all should know. Therefore the proofreader must be qualified at all points for correcting not only the compositor's work, but also that of the author.

The particular matter that we are considering is not likely to come into question before it is taken up in the composing room, where the foreman may notice the arrangement if it is wrong, and consult someone for authority to change it. Many foremen would be likely to make it right without consultation, and then the question would arise only if the customer directed a change on the proofs. Should the foreman not notice the order — most good foremen would, though — the matter would probably come to the proofreader unchanged, and it is as much his duty to look after this as to do anything else. Unless specifically instructed beforehand, he should call attention to the error, and have it corrected if he can.

Proofreaders should be able to give a reason for everything they do or desire to do, and in this, as in all matters, there are good reasons for one method and against others. Let us take the features of the book in order as given. First, the frontispiece. Why, of course. The very name places that first, as the piece for the front or beginning. It is the picture or piece that fronts or faces the title-page. This seems hardly open to question, yet the letter mentioned above did not so

place the frontispiece, and it may be just possible that the position had been disputed.

Equally unquestionable seems the position of the title-page. All writings begin with a title, so that must be the first page of reading in the book.

As the title-page necessarily is backed by a page on which no real division of the book can begin, since all beginnings are made on odd-numbered pages, it is backed by the copyright, and the dedication, as being also something not connected logically with any other part, follows next.

If there is no dedication, the preface, as merely something about the matter of the book, follows the copyright. Good reason is found for this in the fact that the preface is that which is thought necessary to say just before beginning the book proper.

Before we begin the text, however, it is thought well to state in detail what is to be found in the text, so here we place the table of contents, always properly beginning on an odd page and followed ogically by the list of illustrations if there is one, as that is itself really contents.

All of these features naturally lead up to the main body of the book, therefore they should all come before that. This is said before mentioning the introduction because of the logic of circumstances. An introduction, as its name implies, is that which introduces the subject of the book. It is sometimes made the first chapter of a book, which is a sufficient indication of its natural position.

Last of all should be the index, because it is a résumé, and that cannot reasonably be given until we have given that upon which it is founded. It can be made only after the text is finished, and its natural position is after the text.

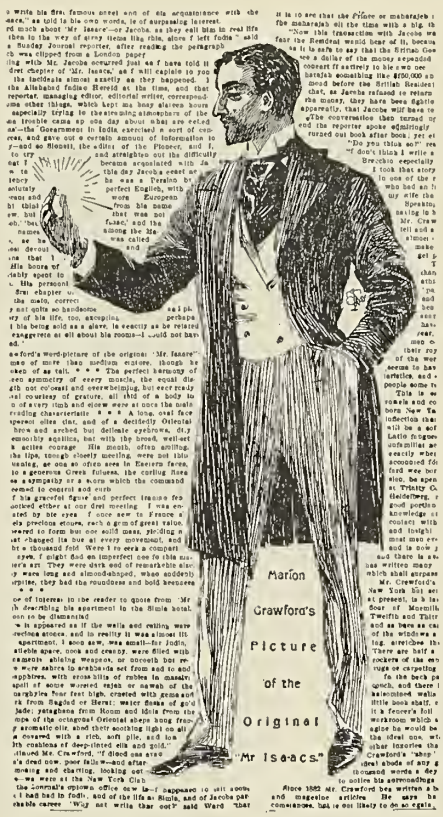
Written for THE INLAND PRINTER.

TYPE-EXPRESSION AND ILLUSTRATIONS OF "SPECIAL" NEWSPAPER WORK.

BY GEORGE FRENCH.

THERE has been great progress in the mechanics of newspaper-making during the past few years. Some of the great dailies are now models of good typographic taste, and some are remarkable for the extent to which the idea of type-balance, and pages constructed to exemplify a type-scheme, is carried. The use of type in producing effects has come to be a part of the knowledge necessary for editors who look out for the "special" work on dailies, and are charged with the production of those wonderful conglomerates known as Sunday newspapers. News, city and sporting editors of dailies must also understand all about the type used for headings, and be able to emphasize any piece of news by the skillful employment of different sizes of body type, double columns, indentations, etc.

To such a degree of perfection has this art of type-expression come, combined with the equally skilled preparation and arrangement of illustrations, that some of the big Sunday newspapers are nearly perfect in balance and typographic expression upon every one of the forty to sixty pages they consist of. A great amount of labor and money is expended in making what is commonly called the magazine sections of the big Sunday editions. The



first section of sixteen pages is the ordinary daily newspaper, chiefly given up to the news of the day and editorials. It is complete in itself, and bears no essential relation to the pages that follow it, which are devoted to special articles, stories, correspondence, etc. It is upon this general section of the Sunday paper that the labor of the mechanical experts among the editors is lavished.

Not all Sunday papers make a specialty of this feature of type-harmony, as not all dailies give attention to the idea of symmetry in headings and make-up. There are those that seem to make no effort to make reading a pleasure to the sense of order as well as a profit to the intelligence. The headings are written to explain the text, and no pains taken to fit the sentiment to the capabilities of the heading types; a subhead may fall short of a full line, or it may turn into the third or fourth; likewise the chief caption may turn into the second line. This sort of carelessness is rarer than it used to be, and it will soon be altogether obsolete, as publishers are realizing that good typography has a distinct money value.

This idea of forcing type to play an important part in the general scheme of the Sunday papers

has been carried to an extreme by some of them that would have made Ben Franklin wonder far more than he astonished his contemporaries. Some of the "freak" pages, as they are called by the people who produce them, are marvels, and they represent not only great cleverness in design but a considerable outlay of cash. The genuine "freak" page is laid out by an editor with a typographic bent. The articles are written and the pictures are made to conform to the editor's design. The



Photo by F. E. Foster, Iowa Falls, Iowa.

ROMEO AND JULIET.

space available for text is carefully estimated and each writer gets an order to furnish exactly so many words. The illustrations are more easily prepared, as the photographic camera reduces each drawing to the exact dimensions desired. Pictures are not necessarily made to the column scale, nor is the regular width of the column respected. Illustrations are made in any form, are trimmed closely, and type matter is fitted to all the spaces — in circles, crescents, ovals, diamonds, or any eccentric form the space left by illustrations may assume.

With separate types this method of treatment would have been practically impossible, at least for a daily. But the line-casting composing machines make it possible to put type matter into almost any form. The pictures are made and placed in position on a page make-up table, or the space they will occupy filled with blank bases, and the copy for the entire page is given to one expert operator. He wheels the form table into convenient position, the headings are put in position, and he proceeds to set the matter, a line at a time, justifying each as he goes along, and cutting and fitting the leads also. A good operator often spends two or three days on one page, and if he is unlucky enough to omit an essential line, if the editor shows a disposition to be cranky about alterations, or if there has been a miscalculation in the preparation of the copy, there may be another day's work upon corrections. Sometimes, also, the page proof shows that the whole conception is faulty, when new pictures are made, a new layout adopted, and the whole page made over.

There is only one newspaper in New York that works this idea to the full extent of its capacity, or to the full extent of the ability of its editors to apply it — the New York *Journal*. The only restriction in that office is that imposed by time. Whatever is deemed likely to interest readers is attempted, if it can be accomplished within the time limit.

Every element, except the use of the linotype, in their building is simple. It could not have been done with single types; at least, it could not have been done every day or every week as a steady policy. In this way the linotype is proving itself a great beautifier of newspapers, while when it first came into use it was regarded as contributing to an opposite effect, as indeed it did in the hands of unfamiliar and often hostile and unbelieving operators. The successful working of such a scheme as this involves much besides a good design and a clever linotype operator. It demands a perfect art department, from the sketch artist to the finisher in the engraving room; and an exact execution of all directions and a sympathetic understanding of the object sought. It requires peculiar care in the make-up, in stereotyping and in presswork. There must be perfect machinery all along the line, and brains to operate it. Back of all, above all, there must be courage and cash in the management, as such work as this swells the pay rolls in editorial and mechanical departments to proportions that bring terror to the men who ordinarily own and conduct newspapers.

There is a departure, also, in the construction of headings. Those newspapers that pay attention to typographic effect are bound with slighter bonds to convention and usage than ever before. While there are the regular headings for news articles and for ordinary use, it is becoming customary to fit the heading to the sentiment of the article, or to emphasize its importance by departing from the ordinary styles of headings. Thus there are two, three, four or five-column headings, headings with the top line covering two or three-column series of subordinate steps, etc. Some newspapers work portraits and illustrations into their headings, like the accompanying reproduction, with good graphic and typographic effect. It is gratifying to note

that the study of type-effect has made its way into the editorial rooms of the great dailies, to even the limited extent now apparent. It warrants hope that the appearance of the paper is to become an element of recognized value by publishers and public. It is certainly more satisfactory to read a newspaper artistically printed, as to type, than to endure the painful impressions the printed pages of very many produce upon the reader.

Another development of an evolutionary character in the newspaper use of type is the tendency toward lower-case display in advertising. The best examples of newspaper typography are showing less and less dependence upon lines composed entirely of capitals. Along with this, is the tendency back to roman faces. It is noticeable that nearly all the popular new faces produced by type founders are now modifications of or variations upon the old style roman type.

The up-to-date big daily newspaper is now the best exemplar of the use and possibilities of type, and it is of great interest to note the process of their development.

Written for THE INLAND PRINTER.

PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.

IT is proverbial that presidential election years are dull business years. This is shown very clearly in the way in which patent business diminishes upon the eve of a presidential election. During the past month the number of patents granted which relate to printing was quite decidedly less than for many months heretofore, the total being fifteen, in addition to one design and one trade-mark.

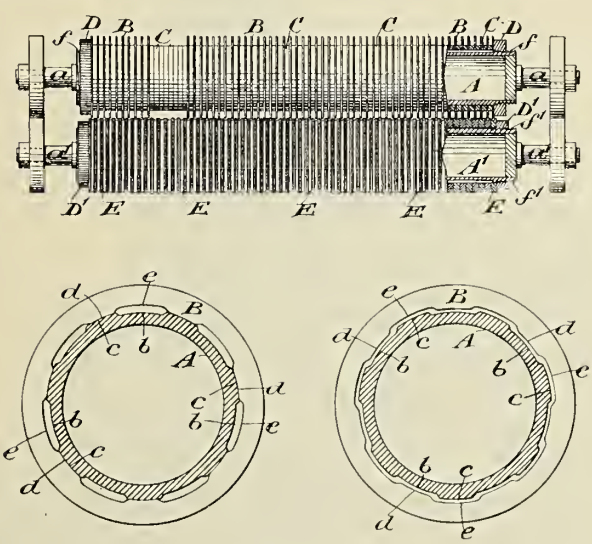


FIG. 1.

The first patent selected for illustration was granted to George F. McAdams, of Brooklyn, New York, covering a ringed roller for printing machines, as shown in Fig. 1. The rollers are intended to be used in line-printing machines, but are also applicable on scoring or cutting machines. The upper roller is provided with printing and spacing rings, while the lower, or impression roller, is provided with grooved rings. When the printing rings are in the position shown in the detail at the lower right-hand corner of the view, they can be moved lengthwise of the grooved roller to any desired position. By then giving them a partial turn, they are locked fast, as shown by the companion detail.

Fig. 2 shows a chase, patented jointly to Horace J. Harding and Ben A. Osborn, of Albion, New York. A series of eccentrics are pivoted in slots formed in one side and end of a chase, and operated by means of a lever inserted in notches in the edges of the eccentrics to lock the type securely in the form. When the chase is locked, no part projects outside the frame, and when unlocked no part projects inside the frame.

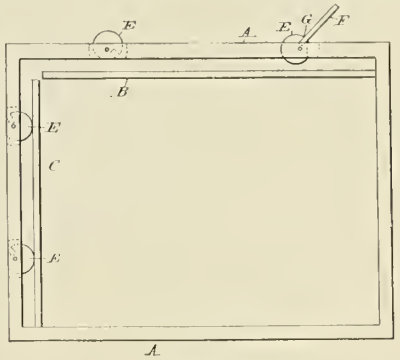


FIG. 2.

The printing machine shown in Fig. 3 is intended for use in imitating typewritten work in printing circulars, etc. It was invented by Garry P. Van Wye, of Chicago, and the patent has been assigned to Frank H. Cross, of Grand Rapids, Michigan. The printing is done by means of a blow movement, either through an inked ribbon or otherwise. The platen is movable, it being withdrawn from the type by means of a cam, and, when released, being somewhat violently drawn toward the type by means of a stout spring.

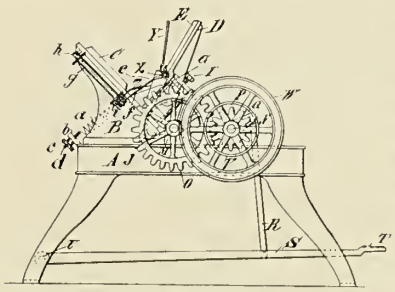


FIG. 3.

An improvement in color-printing presses was patented to the inventor, William H. R. Toye, of Philadelphia, and to R. P. Brown and E. L. Bailey, of the same place, as assignees of a part interest therein. The particular aim of the inventor was to produce a machine in which the form cylinder might be adjusted both circumferentially and longitudinally, with respect to the impression cylinder, without necessarily stopping the press. These ends were accomplished by the means shown in Fig. 4.

The paper-feeding machine shown in Fig. 5 was patented by Robert McKee, of Philadelphia, Pennsylvania. It is a pneumatic feeding device claimed to be so constructed as to insure the positive and regular feed of single sheets. It comprises a support for the pile of sheets, a buckling finger, a suction nozzle and a bar for clamping the front end of the pile of sheets.

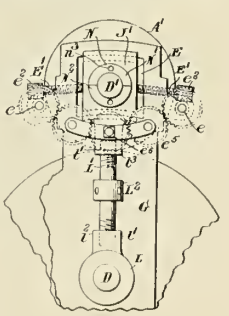




FIG. 4.

The feed attachment for printing presses shown in Fig. 6 was invented by Charles S. Sinclair, of Cincinnati, Ohio. The attachment is one that can be applied to the feed table of any printing press, and is so constructed that the sheets will be picked up from the pile and automatically placed in position on carriers located on the feed table, to be delivered to the take-up mechanism of the press. The pile is elevated

as the sheets are removed so as to keep its top always at the same level.

Another device somewhat similar in general character to the one last mentioned was patented by Edward T. Cleathero, of London, England, a half interest in the same being assigned to E. W. H. Walker, of the same place.

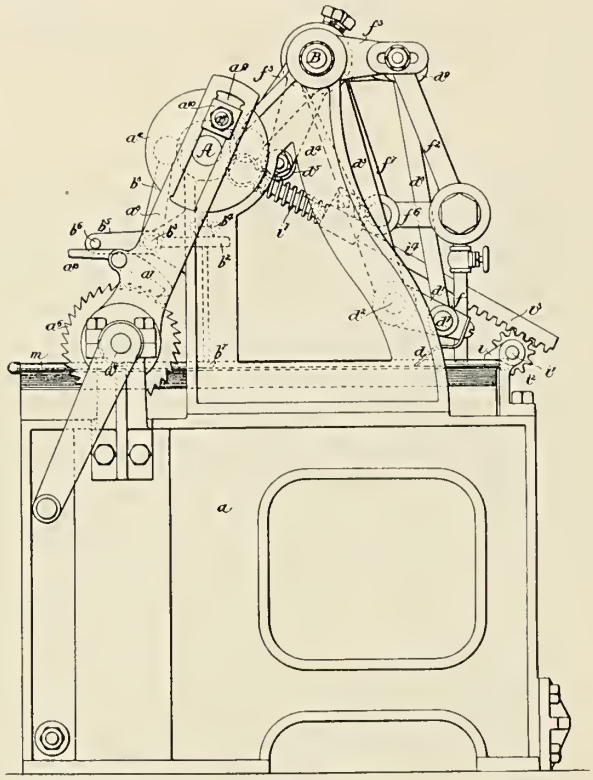


Fig. 5.

Joseph Seide, of New York City, received a patent for the type binder shown in Fig. 7. The object of the inventor was to provide a simple device for binding together type as set up in forms which might be quickly and easily operated. The side bars are provided with longitudinal channels having upwardly and outwardly extending openings. The

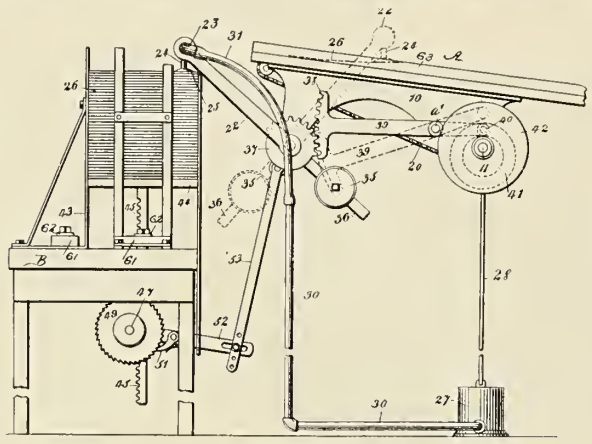


Fig. 6.

lower walls of the channels are beveled outwardly and downwardly from their longitudinal centers to the outer edges and also from the center to the inner edges, and the end walls of the channels are correspondingly beveled. The end bars are adapted to be moved relatively to the side bars which have a locking engagement therewith.

The Alden Type Machine Company, of New York, received a patent covering a typesetting appliance, assigned to it by the inventors, Louis K. Johnson and Abbot A. Low, of Brooklyn. In combination with a type channel and type support, the inventors employ a pusher which automatically adjusts itself with relation to the number of types to be removed from the channel.

The Brown Folding Machine Company, of Erie, Pennsylvania, received by assignment two patents covering improvements in folding machines invented by Frederick H. Wendt, of the same place, and the Campbell Printing Press Company, of New York, received three patents covering various forms of gearing for driving the beds of printing presses. Two of these forms were invented by Henry A. W. Wood, of New York, and the third by Winfield S. Huson, of Taunton, Massachusetts.

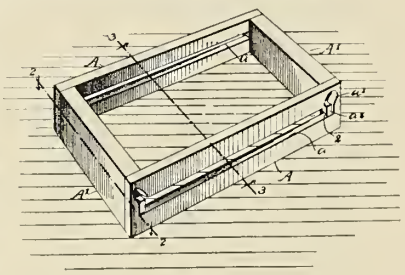


Fig. 7.

Berthold Huber invented a printing press, the patent for which he assigned to the Huber Printing Press Company, of Taunton, Massachusetts. The reciprocating type bed carries racks having each two series of teeth. The rack pinions have two series of teeth also, and are moved axially to cause an engagement of one of the pinions with one of the racks, to cause the bed to move to and fro.

The first trade-mark for use in the business of dealing in metals for linotyping, stereotyping and electrotyping was registered by John J. Frowein, of Cleveland, Ohio, and is to be used in connection with his linotype flux, noticed elsewhere in this issue.

Artistic Printing.

Fig. 8.

A design patent, good for seven years, was granted to Willis F. Cornell, of Alameda, California, for the font of type shown in the cut. (Fig. 8.)



Photo by O'Keefe & Stockdorf, Leadville, Colo.

A Rose Among Daisies.

VERSES GOOD, BAD AND INDIFFERENT, FROM THE PRINTER-POETS.

An anonymous versifier from Boston contributes the following to the Printer-Laureate contest:

'Tis hard indeed for us to see
The blame for wrong unduly placed,
For colored Laura says that she
Can't tell why she should be disgraced.

The Campbell folks all say they want
To find the printer Laura ate,
And Laura's mind is in a "pi"—
She didn't eat one—and so they can't.

SOLD.

I had a thought
That could be bought,
And to a monthly sent it.
The saying went
I was content,
And got the gold and spent it.
Within a year
Did it appear,
In volume far from shabby;
But oft I've said,
"That stuff is dead
And in Westminster Abbey."

TOLD.

Another time
I wrote a rhyme,
Of things I would express
To fellow-men,
And sent it then
Unto the daily press.
Each day it flew,
To places new;
'Twas like a guiding post,
Along the way
Where day by day,
Toils on a traveling host.

MILWAUKEE, WIS. CHARLES DAVID STEWART.

THE COPY HOOK.

On came the comp. in breathless haste,
For a "fat" piece of copy on his dupes to paste;
But as he stood before the hook,
He paused, and gave a terrible look.
For on it hung, in a modest way,
A leany old "take" just in the way.
So back went the comp., with a look of despair,
To "soldier" and wait till the "fat take" was there.

CLEVELAND, OHIO. A. F. DENGLER.

SETTING TYPE VERSUS SETTING HENS.

Bill Fadden was a "print" who worked upon the *Daily Press;*
He was correct in grammar, though careless in his dress;
He went on "sprees," like good comps. do; he smoked a corncob pipe,
And on the once-clean office towel wasn't too proud to wipe.

Day after day, week after week, has Bill stood at the case—
The type all seemed to be alive, so rapid was his pace;
But times have changed, and in Bill's place a huge machine now stands—
Whose daily song is "clickety-click"—typesetting without hands.

Bill tried his best to get a "sit" in all the towns around,
But in every shop he visited was heard that clicking sound;
No more would he set up his "string" of agate and minion type,
And paste up "dupes" to get the means to fill his corncob pipe.

Now Bill he had a brother John, who worked upon a farm—
Said he, "I'll ask him for a job, 'twill surely do no harm."
So off to be a farmer's man he started in great glee,
"There's nothing like pure country air for man or beast," said he.

Bill got a job of doing chores about his brother's place—
And the sun got in a job on Bill, a-tanning up his face—
He fed the stock at early morn, toiled in the fields all day;
'Twas harder work than "sticking type," but Bill seemed blithe and gay.

He drove the cattle home at night, raked down the horse's bed;
Hunted for eggs among the hay, chopped wood out in the shed.
At first he made some funny breaks—Bill he called them "outs"—
Whereat the farmers for a mile could hear his brother's shouts.

One day Bill's brother told him that after he cleaned the pen,
Wherein the hogs were grunting, to set the clucking hen.
Bill whistling started off, then stopped, and toward his brother headed—
"Say, John," said he, "that clucking hen—set her 'solid' or 'leaded?'"

HENRY TEANY.

PRINTERS' PI.

When the printer takes his station,
Just in front the galley wide,
With a stick of type uplifted,
For to place it neat inside;

When his hand commences shaking,
And the type begins to fly,
It is then he has the trouble,
That the printer calls a pi.

OLIVER EDMUND BEHYMER.

MENDON, OHIO.

THE FOOL.

When a man sets up his standard,
And miserly doth hold
Unto and only for himself
His talents and his gold,
A foe to humanity becomes;
Were he of other school,
Perhaps 'twould not be wise to say:
Have pity on a fool.

Time flies; the monster, Avarice, then
Unfits him for this life,
He no share takes in the world's affairs,
Or looks up e'en a wife;
Nothing for charity has he,
This is his golden rule:
"Gain all I can, keep all I gain"—
Have pity on a fool.

An old man now—he hoards his gold
In coffers large and strong;
No kind friends him comfort, and wealth
Will not his life prolong.
And still he addeth to his store,
And fears not man or ghoul;
Unloved, unwept, unknown, he dies—
Have pity on a fool.

A. R. WHITING.

POUGHKEEPSIE, N. Y.

THE BIG "INLAND PRINTER."

How dear to each heart is the big INLAND PRINTER,
When such small subscription presents it to view;
How welcome it comes, like a snow storm in winter,
Like flowers that bloom while the spring is yet new.
The wide-spreading pages, with knowledge o'erflowing,
The pages that printers so love to behold,
They cheer up the printer by simply bestowing
The thoughts that are found on each page manifold.
The big INLAND PRINTER, the cheap INLAND PRINTER,
The great INLAND PRINTER tells all to be told.

That paper bound monthly I hail as a treasure;
For often on days when my work was all done,
I found it the source of an exquisite pleasure,
To finish some item, that I had begun.
How ardent I read it, with mind that was eager,
And when I had finished I loved it no less;
For its pages contain not a thought that is meager,
But they are all filled with the purest and best.
The big INLAND PRINTER, the cheap INLAND PRINTER;
The great INLAND PRINTER comes forth from the press.

O. E. BEHYMER.

MENDON, OHIO.



THE TWO BUTTERS.

Half-tone by
BLANCHARD & WATTS ENGRAVING COMPANY,
Boston, Massachusetts.

Correspondence

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

CHALK-PLATE ENGRAVING.

To the Editor: CLEVELAND, OHIO, December 15, 1896.

Where a few years ago newspapers contained few, if any, illustrations, that department has now come to be recognized as one of the important features of the daily. This has been made possible by the chalk plate, which enables the artist to have his picture ready almost as soon as the matter can be put in type. The *Plain Dealer*, of this city, has in its service Mr. W. A. Hohnhorst, who gives special attention to chalk-plate engraving. The sketch herewith is a sample of his work which appeared in the *Plain Dealer*, October 24, 1896. A. N. C.

IN DEFENSE OF THE JENSON FAMILY—THE MAZARIN ITALIC.

To the Editor: CARNEGIE, PA., Nov. 16, 1896.

The discussion on the subject of desirable job letter faces among the prevailing styles, begun in your September number, should redound greatly to the benefit of modern printers. I do not mean to take anyone to task for his individual opinion—for I believe in all men having opinions of their own make. I do mean to say, however, that several opinions on the same question may be correct so far as those who hold them and their diversified interests may be concerned.

Being a "country printer" myself, although located in the great "State of Allegheny," as Lincoln designated our county, the faces of type that are adapted to the class of work I do differ from those that are practicable in other offices, either in this or in some remote section of the country. Yet I am favorable to the reproduction of type fashions of the varieties of Satanick, the Bradley, the XIV. Century and their cousins the imitations, while at the same time I have no use for these faces in the general line of my work.

But for the Jenson family I have a profound admiration. Not for the pioneer alone, but for the whole family of Jensons, namely, the Morris, the Mazarin, the Kelmscott, the Ancient Roman, the Updike—the latter being a new design which I consider a relative of the Jensons. I like them all; I believe they are stylish, all beautiful, all practical. They please the plainest and the most fastidious customer alike. For the generality of printers, the Jensons are always in place, and never—hardly ever—out of place.

But for the lower-case of the Jenson Italic, at the same time, I do not care a whit. It is very ordinary looking, indeed; not much of an improvement over the inclined gothics. The "y" is badly distorted, and it resembles a twisted anchor. The caps are better, but not in keeping with the regular Jenson. It seems, on the whole, to be a vague attempt to elaborate on something already perfect. But the Mazarin Italic, of Barnhart Bros. & Spindler, I consider a beauty. Gracefully inclined, elegantly proportioned, the pretty curves on many of the characters, plain yet ornamental, and still in keeping with the original pattern of the Jenson family, I consider it the queen of all the italics yet produced. In this, the designer has undoubtedly struck a responsive chord in the heart of the modern printer. I like the Victoria Italic, but it is "not in it" with the Mazarin Italic.

I consider that Mr. Knight is severe in his criticism of the lower-case "s" of the Jenson—perhaps his impressions were formed where he saw it at a disadvantage. His ideas on foresight in ordering type are splendid. Personally, I am very tired of the De Vinne. I believe it is overdone. In fact, it never impressed me much more than the bold-face roman, which it really is. It is not particularly adapted to fine circular work, as all the Jensons are; and I believe that, if the type founders would agree to submit figures, the Jenson faces have had a run far in advance of the De Vinne, considering the length of time they have been on the market.



MISS BERTHA CREIGHTON.

Chalk plate, from photograph, by W. A. Hohnhorst, newspaper artist, *Plain Dealer*, Cleveland, Ohio.

For my part, I think Mr. Plumb's attack on the alleged butchery of designs is ill-advised, because (1) his words sound very much like the advertisements of the type trust—if there is less art in the Barnhart Mazarin than in its counterpart, the American Type Founders' Company Jenson, "where is it at?" (2) There are a trio of foundries which keep pace very regularly with each other in the production of new things. (3) There is danger of encouraging certain foundries to become unduly "puffed up" over the success of their designs, which has a tendency to also puff the prices, but not the discounts, and prices are high enough now. JNO. B. KNEPPER.

GRADATION OF TYPE BODIES.

To the Editor: NEW YORK, December 10, 1896.

In your December issue, Allyn A. Young advances a suggestion of great practical value to the printer. He mentions a 15-point body. Please inform me which type foundry is making that size. The 9-point size has been used a great deal by the MacKellar, Smiths & Jordan Branch of the American Type Founders' Company, notably in the Lining Gothic series. A. P. PLUMB.

[We have no information on this subject other than is contained in the advertisements of the type founders.—ED.]

KEEPING ACCOUNT OF CUTS.

To the Editor: CHICAGO, December 15, 1896.

Having seen in THE INLAND PRINTER frequent inquiries for a system of keeping cuts, I will here outline one which I have adopted, the simplicity and convenience of which will, I believe, commend it to those who have many cuts in their possession belonging to customers. In the first place the cuts are kept in the usual cabinet, the drawers of which are numbered, and if more than one cabinet is used each has its distinguishing letter. Whenever a cut comes in from a customer a proof of it is taken on a sheet 8½ by 11 inches, on which is indorsed the name and address of the customer and the date received. After the job is printed the cut is placed in one of the drawers of the cabinet, and the cabinet letter and drawer number written on the proof, which is then placed in a letter file which is used for this purpose only. When the cut is delivered to the customer this proof is taken from the special file, and after being indorsed with the date of delivery, to whom the cut is given, and any other information necessary, is placed in the *regular* correspondence file. It will be seen that the special file will contain nothing but proofs of cuts then in the office, while any question as to the delivery of any cut can easily be settled by reference to the correspondence file, where the proof will be found with complete information regarding it. F.

EMPLOYMENTS FOR OUT-OF-WORK PRINTERS.

To the Editor: SEATTLE, WASH., November 2, 1896.

In looking over a number of copies of THE INLAND PRINTER, I find in the October number for 1895, under date of Mandan, North Dakota, September 6, an interesting article by R. M. Tuttle, subject, "Out-of-Work Printers." Mr. Tuttle covers the ground pretty thoroughly, although he does not convey the impression that he has had any actual experience in "showing up," lately. He quotes a correspondent writing from Baltimore, who suggests that unemployed printers seek positions as janitors in office buildings, watchmen in banking houses, salesmen in notion stores, etc., because these positions require no previous training. Now this is all very well; that is, it looks well from a Sunday-school standpoint, but it won't stand the wash; in other words, printers as a class are men capable of filling more responsible positions, are worth more from a financial standpoint in the field of labor. Printers will continue to be out of work henceforth until they pass the great divide, thanks to Otto Mergenthaler, unless by systematic and concerted action they can be brought in contact with lines of employment suited to their abilities. To my mind these lines are not hard to locate. The Federal Government needs competent men in all clerical departments; that they have not always been found is evidenced by the institution of the



Photo by L. M. McCormick.

AN APPRECIATIVE AUDIENCE.

Civil Service Commission. Printermen make A1 postal clerks; they generally know more about the country than any other class of men in it—I mean geographically. Many printers are fine accountants and penmen, and could take good care of a situation in any department requiring these accomplishments. In short, there are thousands of situations in Federal offices in which our printer people displaced by machinery could earn a livelihood. If the International Typographical Union and the great dailies of the country would take this matter up, they could soon reduce the number of "out-of-work" printers, and the Government departments be managed by a class of men who have done much to make our statesmen what they are, and also have by their abilities made the newspapers of the nation the only decent looking sheets in the civilized world. The printer always was the best exponent of democracy and independence in this land, although eccentric, yet he always was found in the forefront of every movement for the benefit of his fellow-countrymen, and in defense of the institutions of free government, and it is not meet that in his extremity his humble endeavors be overlooked by those who owe their success in a great measure to him, and they should be prevailed upon to assist him to obtain employment consistent with his deserts. If we all pull together we can accomplish much, and the "out-of-work printer" be a thing of the past.

F. M. E.

STANDARD DIMENSIONS OF PAPER.

To the Editor: MILWAUKEE, WIS., December 2, 1896.

I presume it may be permissible for a layman to express an opinion from his standpoint, at least, even though he give voice to his thought in a medium technically devoted to an industry. It is my duty, as an employe of a company which advertises largely, to purchase at various times all classes of advertising mediums using paper largely in the production of books, circulars and pamphlets. Whenever it comes to specifying the weight of a certain kind of paper I am confronted by an array of figures and a system of adjustment which requires a technical printer to understand. For instance, if I am talking about some fancy, cheap cover paper, I am told that 20 by 25 would weigh 60 pounds to the ream. If I am frightened at the price and think I shall use manila paper of the same weight, I am told that 60 pounds to the ream relates to an entirely different size. If I grow nervous at this new complication and decide to use a 60-pound book, I am calmly assured that this will be too thin or too thick. If I abandon the whole project because I cannot get the facts through my head and decide to buy a very innocent looking envelope, I am told that if I am figuring on the same 60-pound paper there is still another size to be considered.

Why do you not use your influence to establish a standard dimension upon which all weights shall be based? Let us imagine it is 24 by 36. With this standard dimension the moment a printer or a purchaser takes a piece of paper between his fingers he knows approximately its weight to the ream, and in estimating the weight of paper needed the purchaser is in a position to speak intelligently and without confusion. It would do much to simplify and make easy the rugged road which the printer must now travel to a contract.

A. CRESSY MORRISON,
Pabst Brewing Company.

YES, I HAVE—A REPLY TO A. K. TAYLOR.

To the Editor: DURHAM, N. C., November 9, 1896.

Mr. Arthur Kirkbride Taylor, in the November INLAND PRINTER, asks the pertinent question, "Did you ever run against a case of this kind?" "A recent experience in cut prices," which brought forth the interrogation, was cited in full by Mr. Taylor, and had he simply deplored the fact that there are too many persons engaged in the printing business who know nothing about making estimates, his article would have proven more interesting to the craft; but when he indulges in criticism of others for doing the same thing that he (at least *once*) is guilty of, I think it my duty to take him to task.

While I believe Mr. Taylor is thoroughly competent, and, from the article in question, judge that his criticism comes from pure motives, and from a desire to rid the business of such as are incompetent, I take issue against him on his system of estimating, and impart to him the information that instead of his allowing a *small* profit on the ten thousand special ruled bill-head estimate, he allowed *none at all*, and would not have made as much as 1 cent on the job had the same been awarded him. This is his estimate on ten thousand 4 to 18 pound cap special ruled bill-heads, full count, paper costing 12 cents:

Paper	$11.50
Ruling	3.00
Presswork	6.00
Numbering	4.00
Tableting	3.00
	$27.50

We judge from the above that Mr. Taylor was under the impression that in the ruling, presswork, numbering and tableting of this job he had allowed a sufficient margin of profit. This is a mistake, and one that ninety printers out of every hundred often make when including profits (?) in each particular item of labor. The only accurate method of making an estimate is by actual cost of each item of stock and labor, adding management, incidentals, wear and tear, power and all other items of expense, together with profit, by percentage.

This would be my estimate on the job named had I only one electrotype:

STOCK.	
Paper	$11.25
Copying ink	.50
Blotting paper and boards (100 sheets to pad)	1.50
LABOR.	
Composition (including distribution)	.50
Presswork (five impressions, 25 cents per 1,000 on half-medium press)	1.25
Ruling	2.50
Cutting stock	.25
Numbering	3.00
Tableting	1.25
	$22.00
Management, power, insurance, taxes, rent and all other expenses, twenty-five per cent of $22	5.50
	$27.50

The above estimate is actual cost and does not include anything for profit, for which should be added ten, fifteen, twenty or twenty-five per cent as may be desired.

Mr. Taylor fails to include ink or composition in his estimate. For a run of 10,000 copies (5,000 impressions), in copying ink it will require from 30 to 50 cents worth of ink. Notwithstanding he had an electrotype of the bill-head he should have charged 50 cents for composition of an additional one, as the two together would have lessened the presswork to 5,000 impressions, which would reduce the cost of production considerably. It is presumed that in his items of ruling, numbering and tableting he allowed some (?) profit, while in the item of presswork he has made the greatest allowance. It is impossible in this communication to make clear my plan of estimating, and especially as regards the twenty-five per cent expense which very few printers take sufficiently into consideration, thinking it a matter of little importance, and preferring to include profits on each item entering into the estimate. That it is a matter of not less than twenty-five per cent I am fully able to prove, and should the editor of THE INLAND PRINTER permit further ventilation on this subject, I might go into detail in a future letter. That a more perfect system of

estimating in many job offices is greatly needed is shown by the large number of discrepancies in figures on the same job by many reputable concerns, and further by the many failures constantly being reported. No subject connected with job printing is in greater need of discussion than that of making estimates. HENRY E. SEEMAN.

WINTERBURN & CO., SAN FRANCISCO.

BY STYLUS.

WHEN the Society of California Pioneers was formed years ago, by mutual consent its members were required to date their advent into the territory now constituting the State of California not later than the fall of 1849 or spring of 1850. Joseph Winterburn is, therefore, one of our pioneer citizens, as well as a pioneer printer. He has been part and parcel of the development of the city and commonwealth, and few persons have so long and honorable a career to point to.



JOSEPH WINTERBURN.

Mr. Winterburn is a native of England, from whence he came to California, arriving here April 4, 1850, a lad of fourteen. Until nineteen years old he worked at such employment as he could procure, and he then engaged with Whitton, Towne & Co., printers of that time, to learn the printer's trade. He remained with them two years, and then obtained employment on the *Evening Bulletin*, but being of an ambitious character, and desiring to learn more about the various branches of the trade, particularly job printing, he went into the office of O'Meara & Painter, then doing the largest business in that line in the city, where he remained for nearly four years. About that time Jerome B. Painter retired from the printing business to establish himself in the type and printers' supply business, and Mr. Winterburn entered the employ of Charles F. Robbins. After a time William P. Harrison became a partner in the concern, and subsequently purchased Mr. Robbins' interest. Here he remained as foreman until January 22, 1866, when William Hoffschneider (the electrotyper of the establishment) and Mr. Winterburn bought out Mr. Harrison's business. Within two years from the time of their engaging in business on their own account, the new firm of Winterburn & Co. had invested in new type, machinery, and steam power, about $17,000. This partnership continued, a most harmonious and prosperous one, until February 7, 1891, when the business was incorporated as the Joseph Winterburn Company. The officers elected at that time have been each year reëlected, and are as follows: Joseph Winterburn, president, treasurer and manager; William Hoffschneider, vice-president; George F. Winterburn, secretary. Mr. Hoffschneider is not only an electrotyper, but a printer and type founder as well. He came from Germany in early life, having learned the trade of a type founder and printer. He worked on arrival in America in the old Johnson Foundry, of Philadelphia. George F. Winterburn is a son of the president and manager.

The firm of Winterburn & Co. enjoys a reputation for promptness too often lacking in printing firms. Although sixty years of age, Mr. Winterburn is the first to enter the office in the morning and the last to leave it at night. By this strict attention to business, and a fair dealing which has become proverbial, the firm has secured a patronage which has always returned handsome profits. They have occupied the same premises, at 417 Clay street, for thirty-five years. Although well known from one end of the State to the other, no canvasser or solicitor has ever been employed; neither have commissions ever been paid to secure business, proving that honorable dealing brings patrons, and holds them.

Mr. Winterburn is a prominent Odd Fellow, and has had most of the work of the Grand Lodge of this jurisdiction, besides much of the work of subordinate lodges. He has other interests besides the printing business, and has been a director of a prominent savings bank, besides being a stockholder in various associations. He is also a real estate holder of far greater pretensions than many men who are rated as capitalists. His partner of many years, Mr. Hoffschneider, is also well off in real estate and other investments. The financial condition of these gentlemen is evidence incontestable that the printing business may be made the means of the accumulation of wealth, when carefully managed and diligently followed. Besides a thorough knowledge of the business, both partners have correct ideas about the affairs of the world, and know how to turn them to their own account.

Besides the complete equipment of the printing office, the plant includes an electrotype foundry, where a large amount of work for the trade is turned out, besides their own electrotyping. This has been a source of profit in their own business, and they have not been slow to avail themselves of the economy of multiplying forms, thus saving in presswork. The printer who has to send his electrotyping out of his office, often errs on the side of a false economy, from a mistaken or imperfect knowledge of the advantages gained by a reasonable multiplication of forms.

ABOUT THE DECEMBER ISSUE.

A. N. Comstock, agent of THE INLAND PRINTER, in Cleveland, Ohio, who handles over two hundred copies monthly, writes us that his customers are greatly delighted with the December issue, and says it is a pleasure to handle such a book. Among the expressions made by his customers are the following: "It is just 'out of sight.'" "Nothing like it." "Each succeeding number is an improvement on its predecessor."

William Wenz, advertising manager for Joseph Wetter & Co., Brooklyn, New York, says: "The December issue is without comparison. I have never seen a periodical of any kind that can approach it. It is chock full of meat and common sense. No gingerbread about THE INLAND PRINTER at any time. The more I look at it the more I like it."

Jacob Rupertus, superintendent specimen printing department, American Type Founders' Company, Philadelphia, Pennsylvania, says: "I rise to congratulate you on the very elegant December number of THE INLAND PRINTER. Considering the price at which this valuable journal can be obtained, and which amounts to only four cigars of the 5-cent kind for each copy, it should be read by every printer who takes pride in his vocation."

D. B. Landis, proprietor of Pluck Art Printery, Lancaster, Pennsylvania, in sending $2 for another year's subscription, says: "Your December issue is certainly Christmas-like and chock full of meaty things for the alert printer."

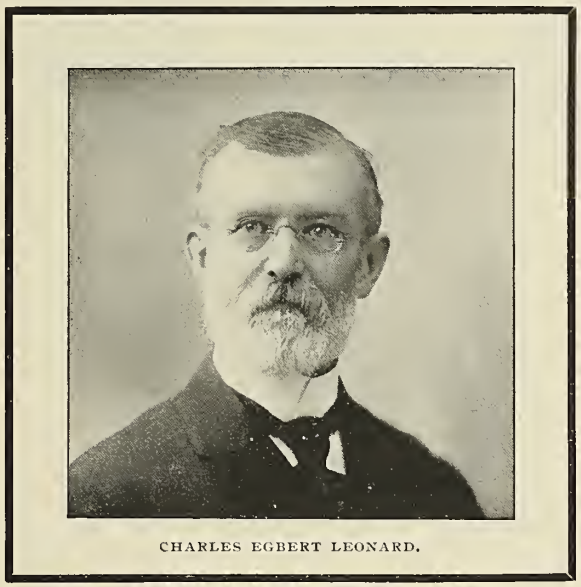
E. S. McMaster, of the *Herald*, Grand Forks, North Dakota, says: "The December number was greatly admired by your subscribers in this city. It was the best issue of the year."

A. Hughes, of the *Evening Times*, Portsmouth, Virginia, writes: "I take the liberty of saying a word of praise in regard to THE INLAND PRINTER. Without the slightest fear of contradiction I will state that the December number surpasses all previous issues. It enlightens the craft, and infuses new life into all connected with printing. I cannot do without it, in fact 'I need it in my business.'"

IN MEMORIAM—CHARLES EGBERT LEONARD.

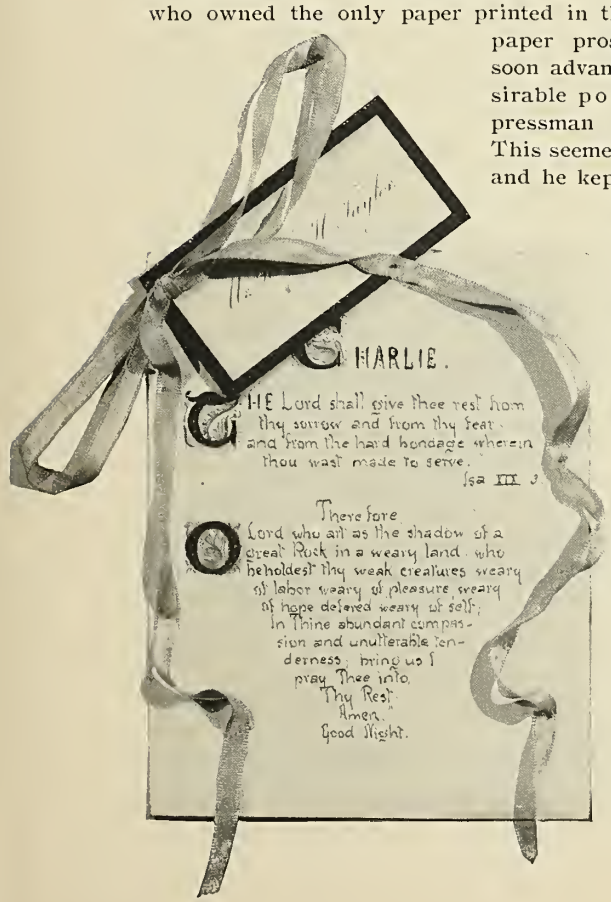
ANNOUNCEMENT was made in the November number of the death of Charles Egbert Leonard, one of Chicago's well-known printers, which occurred in Detroit, Michigan, October 10, 1896, the cause being paralysis. Appended is a short sketch of his life.

Mr. Leonard was born in Jamestown, New York, October 5, 1829. At the age of ten years his parents moved to Mount



CHARLES EGBERT LEONARD.

Clemens, Michigan, his father, John Jarvis Leonard, having been appointed Judge of that Circuit, which office he held for many years. At the age of fifteen he commenced to learn the cabinetmaker's trade with a Mr. Chester Spalding in the village of Mount Clemens, remaining with Mr. Spalding about two years, boarding during this time in the family of his employer. He did not like this business, however, and decided to learn the printers' trade, taking position as "printer's devil" in the office of a Mr. John N. Ingersoll, who owned the only paper printed in that county. The paper prospering, he was soon advanced to a more desirable position, that of pressman and compositor. This seemed to suit his taste, and he kept at it until 1848, when he left Mount Clemens and went to work in the job office of Garrett & Geiger, Detroit. Afterward he was employed by the Detroit daily, the *Advertiser and Tribune*. About the year 1850 he went to Buffalo, where he kept up his connection with the printing and newspaper trade, acting as superintendent of the *Commercial Advertiser*.



He was married there October 10, 1852, to Miss Cynthia Van Name. In 1853 he returned to Detroit, where he followed the printing trade until early in the spring of 1856, when he went to Clinton, Iowa, and established the Clinton *Herald*, which paper he published until 1858, at which time Mr. H. B. Horton and Mr. Leonard formed a partnership of the old printing house of Horton & Leonard. In 1863 the firm moved to Chicago, and opened the printing house at 106 and 108 Randolph street, where they remained until the fire of 1871. Before the year closed they resumed business at 10 and 12 North Jefferson street, continuing there until February 1, 1873. Mr. Charles A. Knight then purchased Mr. Horton's interest in the concern, and it was changed to Knight & Leonard. In the spring they moved to the building 105 to 109 Madison street. In 1886 the building was destroyed by fire, and during the time of the rebuilding, the plant was located on the corner of Canal and Washington streets. On May 1, 1887, the office was moved back to the old location. January 1, 1887, the old firm of Knight & Leonard was incorporated as the Knight & Leonard Company, and continued under the above name until early in 1891, when it was changed to Knight, Leonard & Co., still being a corporation. In December, 1890, Mr. Knight disposed of his interest in the company and retired. In August, 1893, the company made an assignment, and continued in the hands of a receiver until December, 1895, when it was sold at public auction, and the old concern was wiped out of existence. From January 1, 1896, until the time of his death, Mr. Leonard was secretary of the Rogers & Smith Company.

Mr. Leonard was prominently connected with the Masonic fraternity, having joined Zion Lodge, No. 1, Detroit, Michigan, in February, 1856, and was a charter member of Western Star Lodge, No. 100, Clinton, Iowa, which was organized December 22, 1856. He was elected secretary of



AN EXAMPLE OF OLD-TIME JOB COMPOSITION.

the same lodge in 1858, Senior Warden in 1860, and Master in May, 1861, which office he held until he demitted from the lodge in 1863. Upon coming to Chicago he affiliated with Thomas J. Turner Lodge, No. 409, and was Master during 1871. He joined Washington Chapter, No. 43, in December, 1855; Apollo Commandery, No. 1, K. T., in February, 1856, and Oriental Consistory in April, 1866. He was also a charter member of Medinah Temple. Mr. Leonard was also one of the original charter members of the Detroit Light Guard, and signed the call on November 16, 1855, being No. 102 on the roll call.

A few weeks previous to his death Mr. Leonard visited at the home of Mr. George H. Taylor, in Chicago, and in the course of a conversation on various topics these gentlemen discussed the question of which should live the longer. At this time it was agreed that the one first called away should be furnished an appropriate floral tribute by the other. In accordance with this promise, Mr. Taylor sent a beautiful floral offering to Mr. Leonard's funeral. A reproduction of the card accompanying it is here shown.

Written for THE INLAND PRINTER.

AN AUSTRALIAN ARTIST—D. H. SOUTER.

BY TOM L. MILLS.

ART is cosmopolitan; artists are local. That ancient expression is good enough reason for my drawing the attention of readers of this magazine to the subject of this sketch, albeit the increased circulation of THE INLAND PRINTER throughout Australia warrants a little local (Australian) color being given upon its pages. There being a good deal of human nature in artists, especially those devoted to expressing themselves in black-and-white, it is but natural that individuality should strike fellow humans, and he whose work has caught my own particular fancy is D. H. Souter, whose bits in the *Bulletin* I have been admiring (and "scrap"-ing) for some time past, and with this article I am sending a selection therefrom to give readers also some idea of Souter's effects.



D. H. SOUTER.

It should be explained that the Sydney *Bulletin* is a peculiar journal—unique in journalism. It is an illustrated weekly democratic satirical paper, whose gospel is for the people—Australia for the Australians—and its aim is originality in all things for reproduction in its columns. Hence, to be a *Bulletin* writer or artist is the colonial hallmark, and if thine enemy on the other paper doesn't like *your* humor he terms it Bulletinese. The Red Cover is to be seen wherever one travels 'neath the Southern Cross, and poets are made, politicians killed, and writers encouraged by this Warwick of the press. The quaint subjects of Souter's sketches may be accounted for in this explanation, seeing that with a single exception ("May and December") the specimens given are from the *Bulletin*. "May and December" (which the artist considers a fair specimen of his better work), has been specially photographed from the original and sent me by the artist for this article, and the photograph here given is of a recent sitting.



MAY AND DECEMBER—Drawn by D. H. Souter.

Mr. Souter, although a native of Scotia (he "arrived" in Aberdeen thirty years ago—and doesn't think he has arrived in Art yet) is a bashful man, which *may* account for his peculiarity in never using a model for his phantasies. Believing that human reward is according to human meed, he is content to wait for the good time of recognition to come. Still, it cannot be said he is a blind fatalist, for while the firm of John Sands (a well-known Sydney printery) employs him as designer for from six to ten hours per day, he has energy and go enough to devote himself to his creations outside those hours; but when he "arrives" through what he has done, he hopes to show something which he considers worthy of consideration. When, as has recently happened, he sees some of his *Bulletin* bits reproduced in American papers, he feels he is coming up.



A MARRIED MASH—Drawn by D. H. Souter.

"That tall gentleman was so attentive a few minutes ago, but he won't look at me now."
"Yes! that's my husband—he must have seen me come in!"

A few life-lines may prove interesting. Apprenticed in his sixteenth year to a house decorator, he found that occupation lacked the necessary excitement which close application at the Aberdeen Art School led him to expect in life, so he took to free-lancing in local illustrated journalism, still continuing a student at the Art School, where he for several years scooped the pool of two medals given by Mr. J. Smith (a Buffalo man, by the way) to house-decorators' apprentices. In his twentieth year Scotland proved too slow for him, and he emigrated to South Africa, where he painted portraits, signs and scenes for the Port Elizabeth people; but twelve months of that work called for another change—and he got enough and to spare when he took a hand in a paper. For four years he got more experience and education than "phat" and dollars as printer, publisher, artist, editor, canvasser and *steam power* for the concern. In 1886 he made the trip to Melbourne, finally settling in Sydney, doing the weekly cartoon for the now defunct *Tribune*. In Sydney Mr. Souter is a leading spirit among the brotherhood of the brush, and with Roberts, Hopkins ("Hop," the cartoonist of the *Bulletin*, who hails from America), Mahoney and others strives after the elevating of art in Australia.

Mr. Souter has methods of his own in the production of his sketches. As stated before, he does not use models. As a youth he was an industrious worker and a close observer, and he early formed a habit of making rough sketches—shorthand drawings I should call them—in the street, at the theater, or the social functions he attends; but these sketches he merely uses as memory aids, and when jotted down thusly he retains in the way-back of his cranium a detail, pose or expression for months. (It is a peculiarity of some folk to make a written note of an incident—and memory no longer needs that memorandum.) When he "has something" he composes it in his mind, as far as general



A Snag—Drawn by D. H. Souter.

Barber—You've got a little dandruff, sir!

The Eminent Biologist—Ach, it is nodings! Simbly some epithelial eggsudation, bossibly gombined mit a leetle varicose zeburossity vrom dem gapillary vollecules!

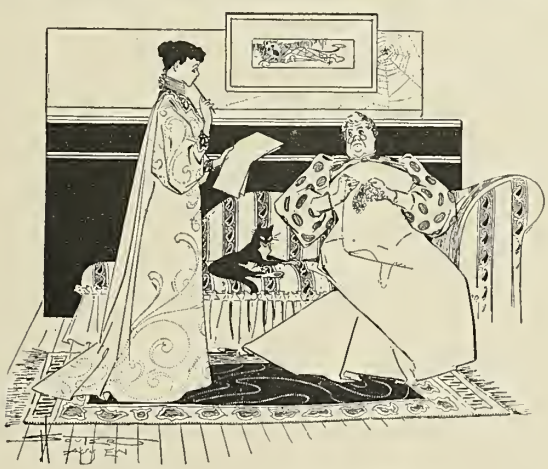
lines and scheme of decoration are concerned, faintly outlines in pencil, and then works it in ink right off. If when half done it does not please his critical taste, he either tears it up or turns it over for further consideration—and if on second thoughts it does not please, then he starts on it again. That is essentially a Scotch characteristic; you will never find a Scotchman throwing away anything that is usable. The work turned out shows he is a rapid worker; at Bohemia's revels he shares with Frank Mahoney a lightning-sketcher reputation, and is in demand with chalk and blackboard. The *Bulletin* has been and is good to Australian black-and-white artists, and in Mr. Souter that admirable journal has secured an intelligible Beardsley in catchiness of line and slab, and one whose drawings are more looked for inside the Red Cover than any of the other pencils shown therein.

PROCESS ENGRAVING NOTES AND QUERIES.

CONDUCTED BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

The Very Finest Process Work.—"Festons und Decorative Gruppen aus Pflanzenund Thieren, von Martin Gerlach; Gerlach and Schenk, Vienna," is the title of undoubtedly the finest specimen of photographic process work yet executed. It is an album containing 100 plates of festoons and decorative groups composed of plants and animals, printed in "lichtdruck," or what we term collotype, which is glass or metal coated with bichromated gelatin, the latter becoming the printing surface when acted on by light. There are five printings on the plates, light tints of yellow, blue, red, buff and gray, or gray and black being used. The price of the work is $65, but it should be secured by public libraries where artists, process workers and printers could consult it. Martin Gerlach spent five years in its preparation.

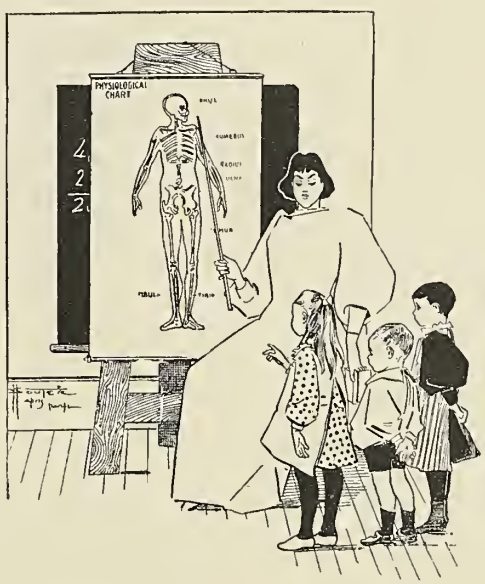


Chestnut—Drawn by D. H. Souter.

Much Bewildered Lady Landholder (who has been struggling for quite an hour with a land-tax form, to elderly stand-on-my-dignity landlady)—Can you tell me, Mrs. Noall, how many perches go to a rood?

Mrs. N. (with severity)—No, I cannot; but I can tell you it's not original, for I've heard it before somewhere.

Three-Color Process.—"Progressive," Boston, writes a long letter expressive of wonderment that all photo-engravers are not making three-color plates. Some specimens he has seen leads him to believe it is the only way in which book and all other illustrations should be done. The work must be so fascinating that he does not see how process men can keep out of it. He wants to know if there are many difficulties in prosecuting three-color work and what are they? *Answer.*—"Progressive" might as well ask a minister if there are any difficulties in the way of eternal salvation and have him state them in a single paragraph. Yes, there are difficulties—plenty—in three-color work and they vary with the capital, plant and knowledge of the one who undertakes it. The business should not be considered unless the printing of the plates is also included, for the success of the whole process depends so much on the printing, and, further, the money is to be made on the printing and not in three-color plate making.



An Anatomy Lesson—Drawn by D. H. Souter.

The Schoolmarm—What does this figure represent?

The Infant—A man washed his face, and 'e dunno where the towel are!"

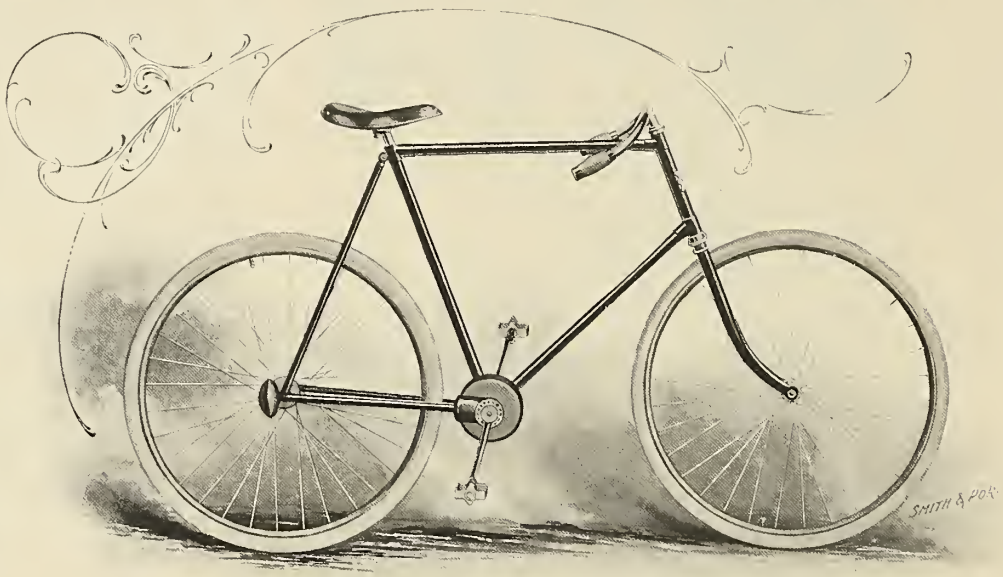
Photo-Lithographs of Foreign Places of Interest. "Stereoscopic," New York, writes: "I have just returned from a European trip, where I have been making stereoscopic views. In many of the larger cities of Europe they have colored views for a franc or more, depending on the size, that are very beautiful, as you will see from inclosed. Can you tell me how they are made, and if I could have similar ones produced here from my negatives?" *Answer.*—These pictures might be termed photo-lithographs. A half-tone negative is made usually from a large photograph of the view. Transfers from this half-tone are made to as many stones as there are to be printings. A lithographer draws the colors and tints on the stones, sometimes from fourteen to thirty-two are required. It takes three to four months to print a subject. Four subjects are put on a single stone. A litho printer turns out about 2,500 to 3,000 single-color impressions a day, and is paid, I am told, about $4 per week for his labor. This is in Zurich, Switzerland. The company tried to start a branch in this country, but the wages required by our workmen prevents them. Mr. R. D. Gray, of New York, has a better plan for doing this work.

He has visited the principal points of interest in this and other countries, and made three-color negatives on the spot. From these three negatives he makes half-tone blocks from which he can in only three printings get satisfactory reproductions of the color records secured by his camera.

Zinc as a Substitute for Lithographic Stone.—F. W. M., Park Terrace, Otley, York, England, writes: "Can you or your readers give me information about printing from zinc plates in the same manner as from litho stone? An English printer, a friend of mine, tells me there is such a process working in a Yorkshire printing office, but we are unable to get further information, as the office is locked to us and the process is to be kept a secret. I have been a subscriber to your valued paper, The Inland Printer, for seven or eight years, and know you are far ahead of us in this class of work." *Answer.*—I can write from experience regarding zinc as a substitute for litho stone, and would answer as *Punch* did to the man asking advice about matrimony, "Don't." There is a lot of trouble about it, and nothing gained unless you have a special press in which the zinc can be bent around the cylinder, and a greater speed can be gained in printing than from a litho stone. The latter, however, is so much cheaper and gives so much finer results that zinc should not be considered. There are some firms in this country that use zinc on specially constructed presses, but only for theatrical posters and such work. If you want a substitute for litho stone, I would recommend aluminum as prepared by the American Aluminum Printing Company, of New York. It has many advantages over stone. I have seen excellent printing done from it at a speed of 1,800 sheets per hour, or as fast as a feeder can supply the machine. The publication of your letter and address here will bring you circular letters and full particulars from all the manufacturers of such material and machinery as you inquire for.

"A Manual of Photo-Engraving."—The most valuable book of the year, or any other year, for the process worker is the "Manual of Photo-Engraving," by H. Jenkins, The Inland Printer Company, 1896. This book is entertainingly written for a technical treatise, besides being a thoroughly reliable manual. Hence, it serves a double purpose. To publishers, printers and all users of half-tone or other photo-engraved plates, it explains all the methods which are now a mystery to most of them, while to the novice anxious to learn the business it describes the processes with sufficient detail to enable him to execute the work. The expert operator will also find it a ready book of reference. Fault may be found with it—that to serve the last purpose the index is not sufficiently extended. It might also be said that the chapter on color work is slightly ambiguous, but this latter is fortunate, for the making of color plates by photography has not yet settled down to any precise formulæ that can be stated definitely. A fascinating feature of process work is that experiment is bringing out improvements and constant changes in its methods, so that while Mr. Jenkins' book is entirely up-to-date and will long remain an excellent work on the underlying principles of photo-engraving, one must continue reading the periodicals to learn the latest pointers. There are five frontispieces to Mr. Jenkins' Manual, showing the progressive proofs of probably the finest piece of three-color work ever executed; also nearly fifty other illustrations, most of them being full pages from the press of The Henry O. Shepard Company, which makes it surprising that the whole can be sold for the price asked for it, $2, postpaid.

Photo-Engraving of Wheels.—Probably the most delicate work that comes to the photo-engraver now is the engraving of bicycles. One would not realize it until it is attempted. There is something so subtle about a wheel, and yet every part is so well known by those interested that the slightest defect in the most delicate shading would be detected. Some half-tones, from the Smith & Porter Press, Boston, of bicycles, illustrates in a high degree the art required in this work. In these engravings the polish of the frames, the texture even of the leather seat and the cork handles, are suggested perfectly. Then the backgrounds are so artistic, as is also the vignetting, that the whole effect makes a picture pleasurable to the eye.



A CHAINLESS WHEEL.
Example of half-tone work of the Smith & Porter Press, Boston.

The Proper Light for Routing.—"Weak Eyes," San Francisco, inquires: "What is the best light for a routing machine? In this city routers are set at different angles in different shops. Most of them use electric light attached to the movable arm. The metal, zinc, is so shiny that it reflects light so I can't see the bright lines on the bright zinc plate." *Answer.*—Notions vary as to which direction the light from a window should illuminate the working table of a routing machine. I find the light best when coming from the right and at right angles to the front of the machine. No matter what kind of light you use, the brightness of the metal will bother you unless you blacken the metal. This is one of the most valuable pointers in routing. When the zinc plate has been etched and the resist cleaned thoroughly from it with lye, flow the zinc with a half-saturated solution of copper sulphate. This deposits a black film instantly over the whole plate. A fine piece of willow charcoal will remove this film from the printing surface of the lines, causing them to stand out bright on a black background, the latter to be routed away.

Copperplate Printing.—E. E. Klein, Chicago, asks: "Will you please explain in your next issue of The Inland Printer the process of printing from engraved copper name plates?" *Answer.*—This has been described in this department. It is a trade that cannot be learned from any

amount of description. Take a card plate to some small copperplate printing shop, order fifty cards printed, with the privilege of seeing it done, and you will learn more about it than from a volume on the subject. E. B. Larmon, editor of Pomeroy *Herald*, Iowa, makes a similar inquiry as above, and adds: "How is the margin made white and the letters black, when the plate itself indicates just the opposite?" *Answer.*—In printing from a copper plate the "plate" ink is rubbed *into* the lines, then the ink is cleaned from the surface first with a rag, and then with whiting on the palm of the hand. When a card or plate paper is laid on the plate covered with a piece of fine blanket and submitted to powerful roller pressure, it will be found on lifting the card or paper from the plate, that all the ink in the lines has been transferred to the paper in relief. This latter quality is what gives etchings and steel and copper plate impressions the rich tones which they alone possess over all other methods of printing.

Uneven Intensification of Negatives.—E. C., the Houston *Post*, Houston, Texas: "Will you kindly answer or explain the following question, in your 'Process Engraving Notes and Queries:' When I intensify a line negative with copper and silver I find in some cases that one corner of the negative does not take any density. The copper bleaches it out all right, but it will not take the silver. On each succeeding intensification it seems to lose more density instead of gaining it. What do you think can cause this?" *Answer.*—If your copy is evenly lighted, then you likely do not get an even film of collodion on the glass. The corner farthest from the one from which you let the collodion flow back to the bottle is the one that intensifies least. The remedy is to hold the glass more level when pouring the collodion from it back to the bottle. Your collodion may need more cotton, as your trouble would indicate that it is thin. A thicker collodion is required to flow small plates, while you can understand that for 18 by 20 negatives, as I have been accustomed to handle, the collodion is better thin so that an even flow can be had. There is a decided knack about coating glass plates with collodion, and with practice one can get a thick or thin, and yet an even film on any sized glass and from collodion of the same consistency.

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions, and queries of those specially interested are cordially invited hereto, and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

Responsibility in Proofreading.—The following letter is worthy of thoughtful consideration, and the first part of it requires no answer here; indeed, it seems to be unanswerable:

"No doubt many of The Inland Printer patrons have, at some time or other, met with trouble under the head of proofreading, and a wide swath was cut into their profits by lax and faulty work. Some printing-offices seem to be under a regular 'hoo-doo' influence as regards proofreading, and the ruined work becomes a serious financial loss. At the best, the proofreader's berth is not one of eider-down, and when he is asked and expected to be guardian angel for all the idiosyncrasies, failings, and weaknesses of the modern typesetting machine, compositor, copyholder, editor, author, and publisher, his lot is not to be envied. To the uninitiated, proofreading seems extremely simple, and is looked upon very much like editing a newspaper—anybody can do it. Correct proofreading is in reality nothing short of a science, and only after years of close application, study, and devotion can one hope to become moderately perfect. There is a prevailing fallacy that any fair scholar or college graduate is at once competent to read proof. This has been demonstrated to the contrary in almost every printing-house in the land. The real proofreader must in a measure be to the manner born, to the extent at least of becoming conversant with the intricacies, technicalities, manipulations, and pitfalls of a printing-office. Then add to this a well-rooted education, reinforced with fortitude to do hard, plodding work, and we may hope to see the aspirant gradually grow and develop into an expert proofreader.

"Mr. Editor, at this point I desire to ask you and your readers a few questions in reference to prevailing rules among printing and publishing houses, namely:

"1. A customer requests and reads a proof of his work and returns it O. K. After delivery of job, he discovers an error, and says that his *copy* (which is correct) should have been followed. Is he responsible, and should he be held to the O. K. proof? If not, why does he read the proof?

"2. When the printer is ordered to follow copy in every detail, and proof is returned with punctuation, capitalization, italics, etc., altered, should not all such corrections be charged as changes?

"3. Unless the printer receives specific and minute instructions, why should a customer have the privilege of changing style of type and remodeling the job, any more than he would expect to alter a sack coat to a frock coat at his tailor's, after being cut and made up? Should not the printer's best judgment be accepted in such cases? If not, what is the remedy?

"4. Can the author or editor of a historical work, or book of reference, or text-book, or standard library work, who reads galley-proof and final page-proof, be held accountable for typographical errors that may appear in the bound volume? If not, is he not wasting valuable time in reading proof?

"5. Should any one person be held responsible for the absolute accuracy of proofreading in such works as mentioned above? If so, who and how?

"I hope these questions will be answered by such eminent and acknowledged authority that we can all accept the verdict as law, and be guided and governed accordingly.

"Fraternally, A. Wintemberg."

Answer.—It seems hardly necessary to say that the remark about editing a newspaper—"anybody can do it"—is by no means true. Probably it is facetious. Very few men can edit a newspaper successfully. Likewise few newspaper editors are really capable of deciding whether good proofreading is done on their papers or not. So-called proofreaders are very fortunate in the fact that editors are so little able to judge of their work, for if the editors could realize half the number of typographical and worse errors that are printed, they would seldom be willing to have a reader retained. For the good of literature in general, though, it is unfortunate that authors and publishers are not much more commonly fitted to judge proofreading than they are. Otherwise the lesson that should be taught by the fallacy mentioned in the letter would be better learned, proofreading would have to be much better paid for than it is, and the authors and publishers would be willing to pay higher prices to printers, purposely to cover the proper cost of good proofreading. As things are now, the employer who has a really good proofreader in his employ will cling to him, even if he does sometimes allow bad errors to pass him unnoticed, for the best proofreader who ever lived could not be infallible, and fifty or more might be tried before another of equal ability could be found.

1. A customer has a perfect right to expect accurate proofreading as part of the work he pays for, notwithstanding his own reading of proofs. His O. K. usually means only that the language and the appearance of the work suit him, and not that he is sure there is not a wrong letter somewhere. The best way is to be as sure as possible that

copy has been accurately reproduced before sending out an author's proof, so that essentially all that has to be done on that proof will be new work. After the return of the customer's certified proof the work should have a careful reading for typographical errors, and even then (at least if it is a book) it will be a marvel if it can be proved to be absolutely correct when printed. It can hardly be supposed that a customer would be legally upheld in refusing to pay for the printing of a book because of a few typographical errors; but of course no line can be drawn positively except in a court of law, and even there the decision would probably be arbitrary.

2. When the circumstances are all as supposed in this question such corrections should be charged as changes.

3. This question seems to apply peculiarly to jobwork, while the others apply to bookwork. At least the question can best be answered on this supposition. A customer should not have such a privilege without paying for it, especially if specific and minute instructions have been given and followed. Under these circumstances every change, however slight, should be chargeable. But even thus, is it good policy to be too close? Suppose a job, with comparatively little composition and a long run of presswork, does not exactly suit the customer in its fashioning; it is certainly well, and we believe customary, to allow reasonable



Photo by Leo D. Weil.

INTERIOR.

changing without extra charge. When the setting is left to the printer's best judgment, without specific instruction, it is commonly presumable that that judgment is accepted beforehand, but not necessarily to the exclusion of all privilege in the matter. Both customer and printer have rights in the case, which must be settled by agreement, according to present circumstances.

4. This question is very much like the first, and is partly answered above. Authors and editors naturally and properly expect the printer to clear their work of typographical errors, and yet when the authors and editors read proofs they do not necessarily waste valuable time. Author's proofs are read critically for the language, for purposes of final decision as to all matters that are peculiarly the author's, including wrong letters when he sees them, but not relieving the printer of his responsibility. Most authors and editors think they correct all typographical errors on their proofs, but as a matter of fact they do not, and they cannot afford to assume the responsibility of such detail. As has been said above, that is part of what they pay the printer for.

5. Theoretically, the proofreader should be responsible for accuracy of proofreading, but even theoretically "absolute accuracy" should not be demanded of any one, for it can never be secured. No man is infallible, and without infallibility no work can be absolutely accurate. Proofreaders differ greatly in ability, and a reasonably good one is a *rara avis*, "worth his weight in gold." As a slight negative indication of the truth of this, one may tell a little story. One of our most prominent publishing firms reprinted a small English book, in its own printing-office. Here was a clear case of "following copy," for the book had been printed originally under its author's personal supervision, and was presumably as accurate as author and proofreader could make it. In the first line of the twelfth page of the American edition the word "consistents" appeared where it should plainly have been "constituents." What should have been "pterichthys" was in one place "pterichkeys" and in another "plerichthys." Every competent proofreader should know enough of etymology to recognize this word as a composition of Greek "pteron," meaning a wing, and "ichthys," a fish, or at least should be smart enough to question the erroneous forms and have them corrected. There were many equally bad errors in that small book, and the publishers excused them on the plea of inability to submit proofs to the author. It is not at all unlikely that most of the errors appeared originally in the English work, for English proofreaders are not as a rule any better than Americans. That a vast majority of proofreaders, the world over, are not as well qualified for their work as they should be is easy of proof, and the reason, or a reason, is not hard to find. Proofreaders are not sufficiently well paid. A competent reader on such work as is mentioned in the question should have, as other wages now are, at least $40 a week, and such work should not be given to any who will take a cent less. Often the right proofreader should be worth more. The additional expense should be paid by the customer. As this, of course, is theorizing, it may be cut short and give way to the practical saying that an employing printer who does not do all he can to make it worth while for a really good proofreader to continue in his employ will have reason to regret his course.

As to "eminent and acknowledged authority" of the kind desired, it is probably non-existent. The questions are of such vital importance that we invite full discussion of them. We will be glad to hear from others who may have any opinion to express.

FOR WORKMAN OR EMPLOYER.

Put me down for another year. I must have it; it is as valuable to me in my business now as it was when I was working by the week and commenced stealing ideas and information from it.—*Will M. Foster, Proprietor The Lakeside Printing Company, Racine, Wisconsin.*

GOLDEN JUBILEE OF A TEXTILE JOURNAL.

Few technical or trade publications ever reach the mark of a fifty years' lifetime; yet here is a happy exception to the long list that have not. The December number of the *Dry Goods Economist* marks an epoch in the history of textile journalism in this country of which the present publishers — The Textile Publishing Company, of New York — may justly feel proud. Our space will not permit of more than a very brief outline of this remarkable event so beautifully chronicled in an equally remarkable manner by editors, compositors and pressmen.

This number, which commemorates the continuous publication of this journal from 1846 to 1896, contains over 300 pages, 10¼ by 14 inches, with lithographed covers, making over seventy eight-page forms, as nearly every form was printed in two colors, may fitly be classed as a prodigious undertaking and a work of art in more ways than one. Indeed it is problematical whether any previous issue of a trade journal ever involved so much editorial work, so much special drawing and engraving, so much typesetting and putting to press so many forms and in so diversified coloring, in as short a time, as this jubilee number. The first form went to press on the 17th of November, the last form was finished on Saturday, the 28th of the same month; and copies were bound and delivered on the 1st of December. Twenty presses were put on the work, most of which ran night and day. Just what it means to make up this number of pages, impose the forms, break up those in colors, and keep the presses busy, can only be fully understood by practical printers; still it is well to add that most book publishers would consider a couple of months none too much time to produce a like undertaking. Seven special departmental illuminated title-pages, most artistically designed and engraved and printed in lovely bright yellow, red, blue and brown, appear in proper places, lending a charm to the perusal of the contents. Nearly two hundred half-tone illustrations, made specially for the work, appear in art colors; also a number of new title letters and chapter and tail pieces. The covers were lithographed in seven colors — heavy gold bands forming the outside adornment. The front page combines, in exquisite design and color, symbolic ideas of a jubilee triumph; while the back cover represents Jacquard, the genius who made possible the embellishment of fabrics with woven figures.

This allusion to so creditable a production would be incomplete without giving the names of the men in the printing departments who have made it not only possible but a remarkable success. Mr. Alexander Klebold is the superintendent of all the mechanical departments, a man eminently qualified for his position, possessing as he does quick discernment, fine taste and excellent judgment; Mr. William M. Stieh is the foreman of the jobroom, and the beauty of the advertising pages, which are many, mark his rare ability in this department; the composing room is presided over by Mr. Robert Pirie, than whom no printer could have turned out a more creditable piece of composition and artistic make-up for so diversified an issue of so large a journal; and last, but not least, of this array of mechanical talent is Mr. Samuel J. Miller, foreman of the pressroom, who on this occasion has performed wonders in speed and good workmanship.



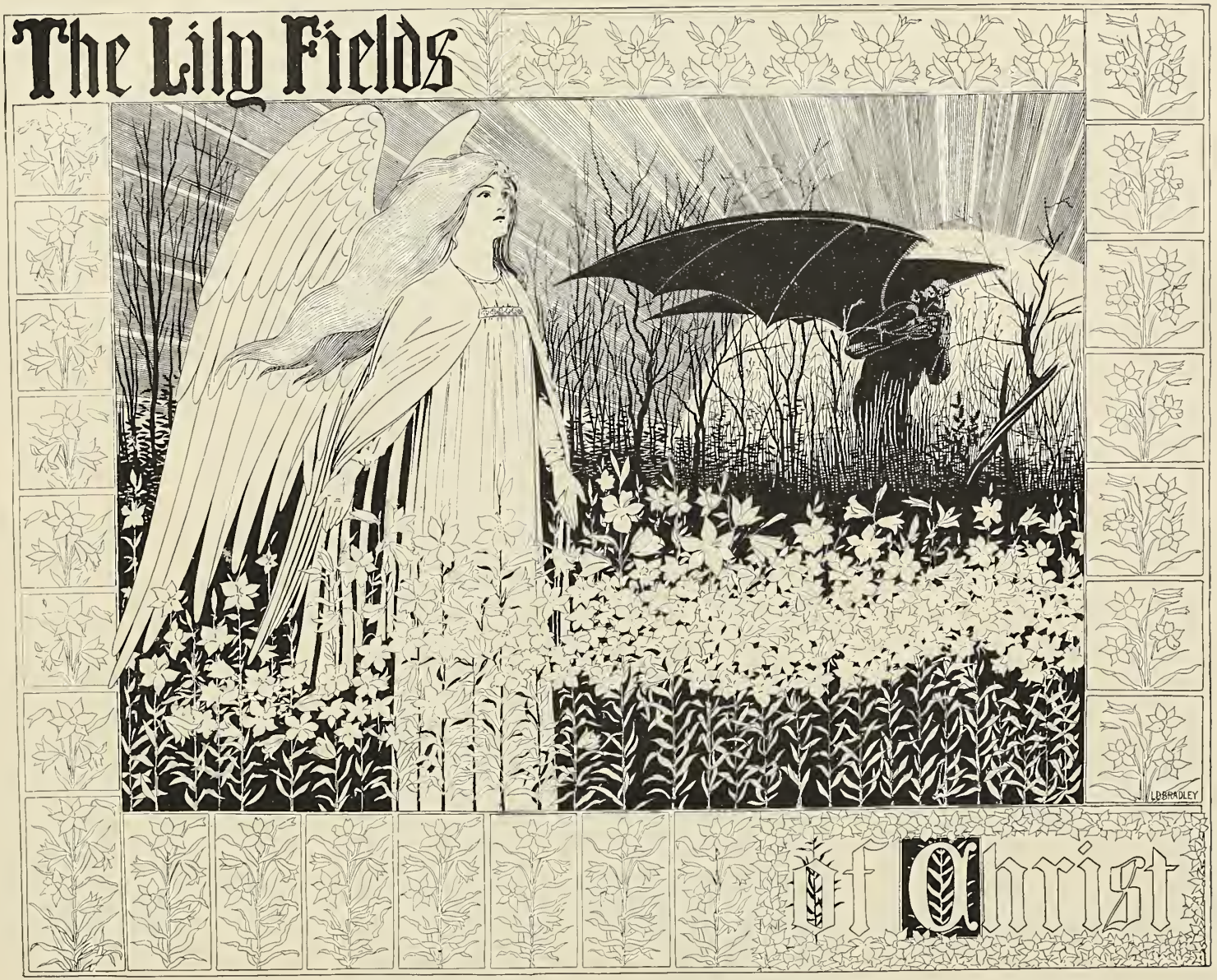
COMPOSING ROOM, "DRY GOODS ECONOMIST," NEW YORK.

"I WAS THERE."

A few weeks ago, when Mr. Mathieson, of Invercargill, New Zealand, was giving a lime-light entertainment, a youth attempted to show his wit and disturb the proceedings by remarking every now and again, as scenes from Ireland were being put through the slide: "I was there." Without showing the least symptom of annoyance, Mr. Mathieson threw an imposing-looking building upon the screen, and paused for his tormentor's remark. It came right enough. "I was there," said the now familiar voice. "Ladies and gentlemen," said Mr. M., "this picture represents Kilmainham Jail, Dublin." The funny man dropped out of sight like a shot, while the audience fairly screamed with laughter. That young man will be more cautious in future before making audible remarks on similar occasions.—*British and Colonial Printer and Stationer.*

AN UNEXCELLED ADVERTISING MEDIUM.

We cheerfully hand you our subscription in advance for THE INLAND PRINTER for another year. It is not only thoroughly practical for the engraver, electrotyper and printer, but is in our humble opinion the very best, or at least one of the very best advertising mediums of its class in this country. We sold a large lot of secondhand machinery recently within three weeks after inserting the ad. in your paper. May you "live long and prosper."— *The Brown-Bierce Company, Dayton, Ohio.*



DRAWN FOR AN EASTER EDITION OF THE CHICAGO "INTER OCEAN" BY L. D. BRADLEY.

NEWSPAPER ILLUSTRATORS — L. D. BRADLEY.



MR. L. D. BRADLEY, of the Chicago *Inter Ocean*, furnishes an instance of a man's being a long time in discovering his natural bent. Mr. Bradley gravitated slowly toward the profession of cartooning after having been in college and business for a number of years without putting pencil to drawing paper. He was born in New Haven, Connecticut, in 1853, his parents moving to Chicago four years later. In this city the boy went through the usual educational routine, entering the Northwestern University in 1870, and Yale College three years later. As a lad in school he showed a knack in the way of "drawing pictures," and can clearly remember that while he was still at a very early age, his parents were advised to give him over to the study of art. But in those days, even more than at present, a business career was popularly supposed to represent the true road to pleasure and usefulness, and the boyish gift, such as it was, remained uncultivated. In 1875 an exceptionally favorable business opening confronted the college student, and he left Yale to enter an office in Chicago. Here he labored for five years, until, his health suffering from confinement at the desk, he voyaged to Europe, finally deciding to protract his wanderings to the extent of a trip around the world. He sailed to Australia in 1881, and found life in that country so attractive that he remained until the question of returning became indefinite. It was while living in Melbourne, and doing occasional literary work, that it occurred to Mr. Bradley, at the age of thirty-one, to send a few sketches to a local comic paper. His very crude efforts were accepted, much to his surprise, and he became a weekly contributor to a little journal which he afterward enlarged and conducted, both as editor and artist, calling the new paper *Life*. In 1888 he accepted the position of cartoonist on the staff of Melbourne *Punch*, the oldest satirical and social weekly in Australia. A few months later he also assumed the editorship of the paper, and in that connection did what he considers some of his best work. Called home in 1893, owing to family and business reasons, he looked upon his stay as merely temporary until early in 1895, when, after having furnished occasional cartoons to the Chicago *Journal* for over a year, he was offered the position on *The Inter Ocean* which he now holds.

While Mr. Bradley feels that he has been severely handicapped by his lack of early artistic training, he has the satisfaction of regarding his journalistic career as a period of steady growth. He has attracted attention to his efforts chiefly through the variety and originality of his treatment of current topics, while he has also shown considerable force as a caricaturist. The full-page cartoon, which we reproduce from Mr. Bradley's drawing, is, he tells us, his first effort in what is popularly known, for want of a better term, as the poster style, though he admits its attractiveness as an artistic field of enterprise. Occasionally Mr. Bradley finds opportunity, in connection with the usual cartoon work on the paper, to prepare a sketch of a more serious nature, like the one shown on page 437, entitled "The Grand Rounds." The other drawings, which are much reduced from the originals, are specimens of Mr. Bradley's work during the recent campaign, and are shown by the courtesy of the paper with which he is now connected.



"SEEIN' THINGS."
"Oh, my! I wuz so skeered that time I never slep' a mite—
It's almost alluz when I'm bad I see things at night!" — *Eugene Field.*

Written for THE INLAND PRINTER.

HIS LAST TAKE.

BY A. F. CLARKE.

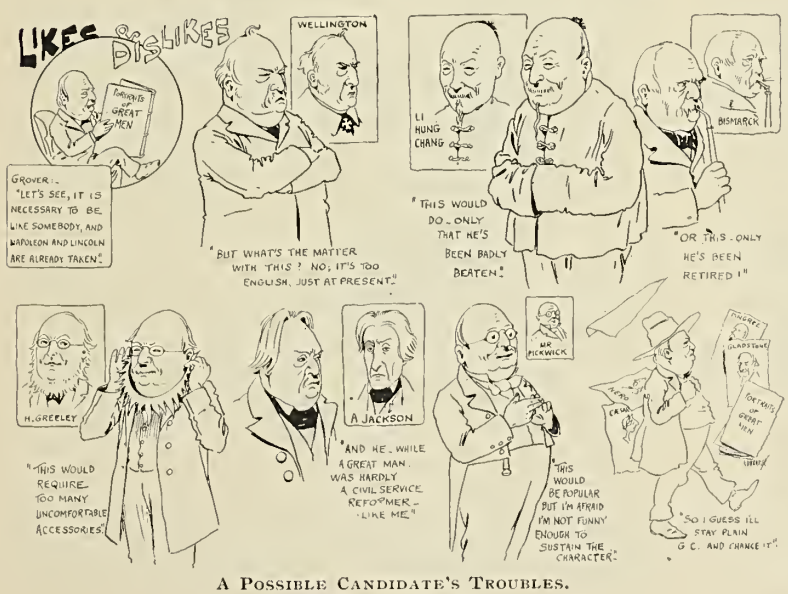
"BUDDY" MATTHEWS was an unfortunate victim of circumstances. Whenever in his weary wanderings he paid the *Optic* office a visit he reiterated this fact, and it certainly did seem as if there was some ground for the lugubrious assertion. No more forceful example of a wrecked and misspent life ever came to my attention. When I first knew Matthews he was proofreader on the New York *World* and was one of the best paid men on the staff. Drink assisted in his downfall, but seemingly a combination of fatuitous circumstances was mainly responsible for his going to the bad. Apparently he had now reached the very bottom of the ladder, at the top of which he had once poised, and every newspaper office on the Pacific Coast knew him as an irreclaimable tramp printer.

"I don't suppose you've got a small take to give out, have you?" inquired "Buddy" of the foreman, after a casual "ah, there!" to the printers preparing for their night's work.

"Don't mind if you jerk up this legal," said the foreman. "Got an unusually long string of 'em tonight. Maybe you'd like to 'chew' first, though."

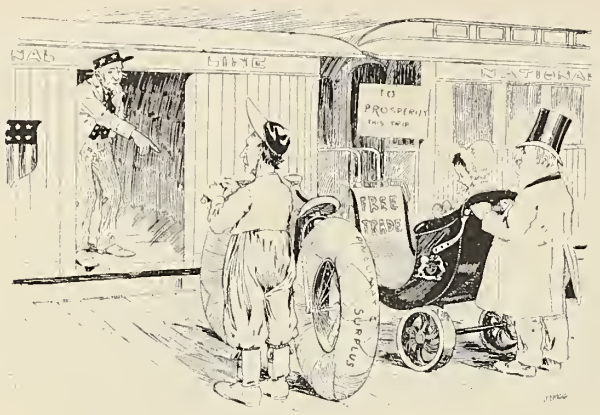
"Thanks, but I'll get up a few sticksful first," meanwhile pocketing the proffered quarter.

"Which way are you from this trip?" inquired the ad. man.



A POSSIBLE CANDIDATE'S TROUBLES.
Drawn by L. D. Bradley.

"Just working up from Galveston. Struck there three hours too late to catch on to the delinquent tax list, which went to the only paper in town not using machines. Ten



A Coming Regulation.

Baggageman—"Gents, carrying those things has kept us poor: hereafter we wont take 'em at any price."

Drawn by L. D. Bradley.

men ahead of me. Came to Los Angeles via the brake-beam route. Got half a day on a new society paper, where my knowledge of the parlance of polite folks and the doings of the '400' stood me in good stead. Boarded at the Hollenbeck a couple of weeks on the $1.25 I earned," he continued, with a grim attempt at humor, "and then walked into this bum old burg. Here again you see me, the same unfortunate victim of circumstances."

On discovering that he was without an audience, old "Buddy" shuffled over to his case. Save the ad. man, he was the only hand compositor.

"'Pears like the old stick's mighty heavy tonight," he muttered. "Glad it's timework, for I ain't as much of a lightning striker as I used to be, and the dashed old copy has a way of jiggling around in front of me in a manner I don't like. Wish I'd braced up on a beer before I started in. Maybe it would have eased up that tight feeling in my side.

"What is this thing, anyhow? 'Probate of will—John R. Matthews, administrator of the estate of William P. Matthews, deceased.' Holy smoke! Can Uncle Bill be dead—Uncle Bill that I haven't seen for twenty years! Yes, it must be, for John is administrator.



"Whither Are We Drifting?"

Query: When you have a wild steer by the tail, is it safer to hold on or let go?

Drawn by L. D. Bradley.

"The old man must have been worth a cool million. He used to think a heap of me when I was a kid, but he wouldn't be much stuck on my shape if he could see me now.

"Wonder if it tells who the old man's swag goes to. Let's see. 'The entire estate, including all real and personal property, being bequeathed to——'"

But the man to whom all had been bequeathed, with a convulsive gasp, had fallen to the floor.

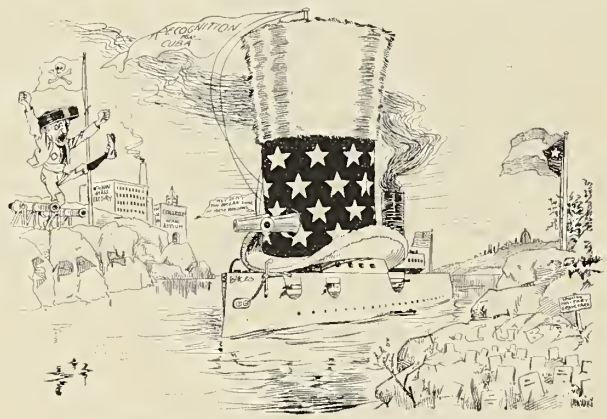
"Poor old 'Buddy!' He's finished his last take," said the foreman as he gently lifted up the lifeless body.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

Wants to Know Too Much at One Time.—E. E. S., of Pomona, California, writes: "In Inland Printer of October, 1895, I notice an inquiry as to difficulty in securing good results from embossing plates. As you claim it is not a secret process, I should like to have the process explained to me; also color and tint work, and zinc engraving same as K. B. U. Co. of Los Angeles use." *Answer.*—In the confines of space allowed under this department it would be impossible to inform our correspondent on all the processes he desires. Regarding embossing, let him procure either of the following works: "Embossing Made Easy," or "Embossing from Zinc Plates." For full information



The High Hat Question Agitates Spain.

Drawn by L. D. Bradley.

regarding color and tint work, buy "The Color Printer." Any of these works can be had from The Inland Printer Company. In the absence of specimens of the kind of zinc etching he alludes to, it is not in our power to answer. We recommend E. E. S. to carefully read the advertising pages in this journal, where he will find "who and where" to look to for many valuable auxiliaries regarding matters he wants to learn about. The books here recommended are full of instruction on the subjects inquired about.

Wants a Bright Black Ink.—H. N., of Hartford, Connecticut, sends this inquiry: "Can you give me any advice of whom I can get the best bright black ink? I find trouble with half-tones. Is it best to use a stiff ink on these?" *Answer.*—Any of the leading inkmakers mentioned in our advertising pages can supply you with any grade of black you desire, by informing them of your needs. Stiff ink is not suitable for half-tone work, nor for coated paper. A grade of ink, of bright black luster, suitable for half-tone printing on good coated paper stock, can be obtained from the makers at from 50 cents to $1.50 per pound. Such ink is known as "process black."

Wants an Ink to Print on Wax Paper.—C. E. Co., of Springfield, Massachusetts, writes: "Can you inform me regarding an ink to print on wax paper, so as to look right and stay so?" *Answer.*—Any good $1 a pound "quick-drying job black" ink will do, if you will add a few drops

of old boiled linseed oil and copal varnish. Mix the same thoroughly into the black ink before beginning to run off the job on the press. Fairly well-seasoned rollers are preferable for such ink and stock. Do not carry too much color, and lay out the printed sheets in small lifts so as to prevent offset. Add more of the oil and copal varnish to the ink if your first trial is not successful. Mix up only sufficient to make a daily run, as the ink will dry up quite rapidly.

WANTS TO KNOW HOW TO MAKE COMPOSITION ROLLERS. L. M. S., of Guatemala, Central America, writes: "Mr. William J. Kelly has said a good deal about rollers, but, so far as I have seen, has not told us how to make them. We country pressmen would like very much that he give us a few good recipes for roller-making in the press-room queries department. It happens to me, and perhaps to others, that by not knowing the exact quantities of ingredients to use, rollers sometimes turn out bad and sometimes good." *Answer.*—No fixed rule can be given for the exact proportions of glue and molasses; or glue, sugar and glycerin; or glue and glycerin, for roller composition; because the temperatures of summer and winter would render it null. Still, for a temperature of sixty-five to seventy degrees, we may state that one pound of pure glue to one quart of molasses would do quite well. A great deal of the success attendant on roller-making depends on the quality of the ingredients made use of for the composition. Select glue



THE GRAND ROUNDS.
February 22, 1896, and all's well!
Drawn by L. D. Bradley.



"GROVER AND CLOVER."
Never mind, if we missed the substance we got the shadow.
Drawn by L. D. Bradley.

that will break off short and snappy, like glass, and that is perfectly clear; sugar-house molasses is best for a syrup; and glycerin should be refined or a considerable degree removed from the crude state. If the glue is in thin flakes it should be soaked in clean water until moistened about half through, when it should be spread out on a clean board, slightly inclined, to allow the water to drain off, after which it should be put into the melting kettle. When the glue is *thoroughly* melted then add the molasses or sugar, and when these are well incorporated by simmering, to nearly the boiling point, for about two hours, then add glycerin, paris white or tar, as the case may be. As soon as these have become properly mixed in the melting, stand the kettle off the heat for about fifteen minutes before pouring the composition into the mold. The mold must be well oiled and warmly heated to receive the composition so that it will not be chilled and become streaky as it flows to the bottom of the mold. Pour the composition slowly and steadily, to allow air-bubbles to escape at the mouth of the mold. Here find a few recipes for making roller composition: *No. 1* (roller for fine work)—eight parts glue; twelve parts sugar-house molasses, and a tablespoonful of tar. *No. 2* (middle temperature roller)—Cooper's fine glue, eight to nine pounds; two and a half gallons extra sugar-house molasses, one pint of good glycerin, and about two ounces of venice turpentine. *No. 3* (winter roller)—ten parts glue, ten parts refined sugar and twelve parts glycerin. *No. 4* (durable and elastic roller)—ten to eleven pounds of Buffalo glue; one gallon best maple syrup or sugar-cane molasses; one pound purified India rubber shavings; two ounces Carolina tar; twelve ounces glycerin, and about four ounces of



Photo by W. F. Dunlap.

TRAIN NO. 4, NORTHERN PACIFIC RAILWAY.
Two miles east of Valley City, North Dakota, on November 28, 1896.

strong vinegar. *No. 5* (superior roller for job presswork)—three pounds Cooper's best flake glue; four pounds rock candy, and three ounces refined glycerin. Pure sugar-house molasses should have a deep greenish sheen, be fairly thick, and very sweet and void of acid. Rollers should not be washed with strong lye. If lye must be used, let it be fairly weak and mixed with a little common table salt to kill the effects of the alkali on the face of the roller.

OUGHT I BUY "PRESSWORK?"—J. E., of Cincinnati, Ohio, writes: "I am a young man desirous of learning the printing business properly. I have bought several books on several subjects connected with printing, but have not got any authority on presswork. As I am giving most attention to the pressroom branch of the business, I desire to know if the work entitled, 'Presswork' would aid me in my business." *Answer.*—That is the book you need. Here is what Mr. G. W. Taft, foreman of one of the leading offices in New York says about "Presswork:" "I would rather pay $10 for this book than be without it: for the many points on which it refreshes me and points out detail."

OUR OPINION OF THE PRINTING OF "BILL OF THE PLAY."—G. S. B., of Salt Lake City, Utah, has forwarded a copy of a theater programme, regarding which he writes: "I inclose you a copy of my 'Bill of the Play.' While I am aware that to receive the best results from half-tones, a fine quality of paper, as well as a special ink, should be used, still I think the filling up of the half-tones is due either to the presswork or to the ink. Your remarks on this, through your valuable journal, ought to help me." *Answer.*—You are partly right and partly wrong. The paper used is of good quality, but the ink and rollers are both unsuitable for better presswork, although this could have been much improved by proper make-ready. Your press, evidently, is not correctly adjusted, as the printed sheet shows bad slurring, which has materially conduced to filling up the smaller half-tones. There is no reason, except those assigned, why this job should not have been printed much better than it is.

ROLLERS IN MUGGY WEATHER.—Mr. C. W. Crutsinger, manufacturer of printers' rollers and composition, 18 North Second street, St. Louis, Missouri, writes: "In the 'Press-room Queries and Answers' of the October issue of THE INLAND PRINTER, in answer to query of J. F. B., of Martin's Ferry, Ohio, in relation to troubles with rollers in muggy weather, producing the condition usually called 'green,' you advise him to roll them up with powdered alum. This is not good practice for the printer, although the roller-maker might not object, as the alum is an astringent, and while it hardens and toughens the glue on the surface of the roller for the time being, it also contracts it so that in working the surface soon cracks from end to end. Everybody knows the cause of the 'green' roller, and everybody should know how to prevent and overcome the difficulty when it arises; and I want to say that there is as much sense in a printer wearing a wet shirt as having a 'green' roller in his office. As this condition is brought about by the absorption of an excess of moisture into the surface of the roller from the warm, damp atmosphere, the logical remedy is to get rid of this excess of moisture as rapidly as possible. There is no better way of accomplishing this than by blowing a strong blast of air across them, either in or out of the press. Our text-books tell us that wind is air in motion. Air in motion is a desiccant—it dries. Air in motion is a refrigerant—it cools. In other words, a blast of air driven across the rollers, either in or out of the press, dries out the excess of moisture from their surface and cools the glue, or 'jell' from which they are made, and restores them to their normal working condition, just as a good, strong wind dries out the moisture from a wet shirt. This is no new and untried scheme, but a fixed fact, now in use in many printing offices in this city, and in every glue factory in the country." The value of the plan is attested by letters from Mr. Sam Slawson, of the Slawson Printing Company, St. Louis, Missouri; E. B. Woodward, superintendent pressrooms, Woodward & Tiernan Printing Company, St. Louis, Missouri, and J. P. Richarz, superintendent pressroom Scott & Richarz Pressroom Company, St. Louis, Missouri.

MENNIGE.—Ed S. Ralph writes, regarding the query of R. Coupland Harding about the use of mennige in transfer ink, as follows: "Mr. F. Denve, foreman transfer room, Winters Company, Springfield, Ohio, says mennige is the cheapest of reds, and is made of seven parts lead and one part sulphur. Undoubtedly it was put in the transfer ink to make it 'tacky' and avoid its 'smashing' or squashing and spreading. Nearly all paint houses keep mennige and it is nearly worthless for use in transfer ink on account of its putty nature. Damar varnish does the work twice as well as mennige."

ABOUT THE BAGPIPES.

There is a great demand for everything Scotch just now, even to Scotch whisky and hop-scotch, and now the bagpipes, "whose pibroch thrills—savage and shrill." J. Ashby Sterry, in the *Graphic*, says: "It is with considerable alarm I hear that the bagpipes are likely to become the fashionable musical instrument; that there is likely to be a craze for them just as there was at one time for the banjo and skirt dancing. I am rather interested in this movement, as I once wrote a song for bagpipes which I called Skreeliesporran, and there may be some chance now of its being produced with the proper accompaniment. If I mistake not it ran somewhat in this wise:

'Haggis broo is bla' and braw,
Kittie kail is a' awa';
Gin a lassie kens fu' weel
Ilka pawkie rattlin' reel,
Parritch glowry i' the ee,
Mutchkin for a wee drappee;
Feckfu' is the barley-bree—
Unco' gude! Ah! wae is me!
Hey the laddie! Ho the plaidie!
Hey the sonsie Finnie haddie!
Hout awa'!

This is only one verse out of about forty, but I daresay you will find it is quite enough. You will probably say it is nonsense—that is because you do not understand Scotch, besides when the bagpipes are being played you cannot hear anything else, so the words are of secondary importance."

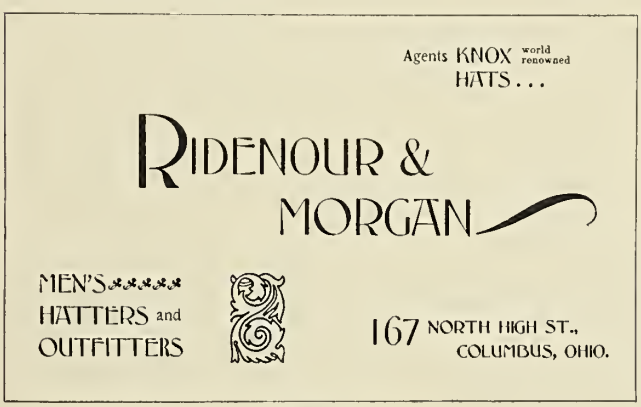
NOTES ON JOB COMPOSITION.

BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed to this office, flat.

JOSEPH P. RIVET, with Loring & Axtell, Springfield, Massachusetts, takes exceptions to our criticism of the work of both Mr. Corday and Mr. Neff. He thinks too much credit was given these gentlemen for their specimens, calling Mr. Neff's example an "ordinary, old-fashioned job with plenty of rule mitering and poor knowledge of display." Now, this criticism of Mr. Neff is not fair nor just, and does not alter our opinion as to the artistic merit of the job. The compositor was not obliged to miter one piece of rule, because any labor-saving font of rule would obviate this necessity and was no more a time-taker than to have employed border in its stead. We do not think Mr. Rivet closely read what was printed in regard to Mr. Corday's ads. They are not classed as "cards," as Mr. Rivet is under the impression, but ads. supposedly from a programme. No one would think of passing favorable criticism on them as cards. But, for work such as we judged them to be at the time the article was prepared, programme ads., we still hold the same opinion as we did when it was printed. When you take into consideration a programme and its usual attendant of a very small profit or none at all, the criticism was not very far out of the way. Mr. Rivet was honest in his exceptions and we prize his advice. He went to the trouble to prepare specimens in contrast of Mr. Corday's "Ridenour & Morgan" ad. That Mr. Rivet is an artist in his line cannot be denied and we reproduce his best example, No. 1, and will say that for artistic effect, balance and finish this example will bear close study. Mr. Rivet also sent another piece of his work which was all that could be desired in an artistic menu. Balance, finish and harmony are his strong points in type display, and we would be pleased to see more of his work.

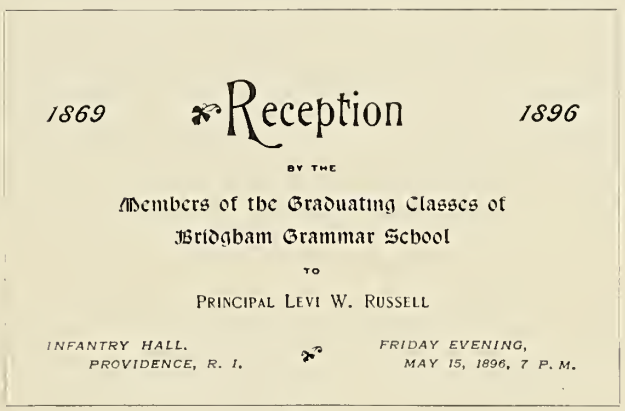
LOUIS N. SHEARDY, Corunna, Michigan, sends his first parcel of printing for review and criticism, consisting of a very neat pamphlet on "The Monroe Doctrine," some letter-



No. 1.

heads, cards and envelopes. As to the business card of the Corunna *Independent*, it is very neat, having a "dipped" corner worked over with a green tint; rest of card being worked in red and blue with main line shaded. Mr. Sheardy says that he whittled the "16 to 1" button from the bottom of a wood letter. It was neatly done and reflects credit. You have good ideas about balance, which is one of the most important features of any job, but you need to study finish a little more closely. The panels setting forth the advantages to advertisers and job patrons should have occupied less room and been set in lightface type. Your cards are the best specimens in the parcel. Letter-heads ordinary and too flashy. Envelopes medium. One great fault you have in your presswork is that you don't carry enough ink to cover well and seem to be afraid of giving enough impression. This causes "offset." You should give your jobs enough impression to make the paper absorb the ink.

JOHN MURRAY, apprentice with J. E. Forrest, Chicago, submits three card samples designed by himself, which are very creditable to him. The Wendt business card could have been bettered had you placed the proprietor's name in smaller type under the main line of the card, made two lines out of the telephone matter, and then used the line relating to the board of horses to balance the telephone panel by placing it in the lower right-hand corner, thus letting



No. 2.

plenty of daylight into the card by placing the main part directly in the center. The Opening card is too crowded. Now about the "Tireine" card. To our idea this was not intended as a business card, in the sense the term is usually applied, but rather an advertising card, and for that reason could have different treatment as to display. Even were this not true, it has the fault of being too crowded at the bottom. This could have been avoided by giving the card a pica less margin. You certainly deserve praise for your good work, and we look for much improvement, as you undoubtedly have the ability, needing only study.

G. P. S., East Providence, Rhode Island, says: "I inclose you, under separate cover, some samples of general jobwork done by myself in a regular run of work at one of the largest offices in Providence, and also one or two ads. from the Providence *News*, executed while I was ad. man on that sheet. I am very much interested in your department, 'Notes on Job Composition,' in THE INLAND PRINTER, and if you think them worthy, would like a word of criticism from you upon my specimens through that department. I am very well aware that there is nothing very remarkable in their style of composition, but I should value your opinion of them, and would like to know whether, as a whole, you consider them good, bad or indifferent. The samples are all everyday work, and are my personal ideas as to how the jobs should be set so as to have a fairly good and neat appearance, without using too much time upon composition. I am certain your department will prove extremely beneficial to the compositor who reads and considers it carefully, for surely there are many of us who need a few guide-posts to direct us to the road to neat and effectual composition." The ads. referred to are very good, and, to our idea, you have brought out all the good points in a manner that could not fail to please the advertiser. Your card specimens are the best examples in the jobwork specimens. We reproduce the "Reception" card, No. 2, because it is well balanced and finished and is artistic, without having the appearance of wasted time and ruined material. Balance and finish

are the two all-important points in a piece of composition, together with a harmonious use of type. In your stationery work is where you exhibit a weakness. This is apparent in all your examples with the single exception of the "White-

STATEMENT.

Providence, R. I., 189

To HOULIHAN & MAGUIRE, Dr.

Contractors and Builders

In Wood, Stone, Brick, and Iron Buildings.

M. J. HOULIHAN,
C. B. MAGUIRE

29 EAGLE STREET.

No. 3.

house & Co." letter-head. The balance is lost sight of. We we will reproduce one of your statements (No. 3) that has this fault. See contrast No. 4. As a whole you have nothing to be ashamed of in your work. The examples were varied and numerous, and there is not one instance in all the work of wasted time or material. "Ye Olden Tyme" printing was all that could be desired in that class of work.

F. S. NEAL, proprietor of The Record Printery, Northville, Michigan, says: "We are religious students of THE INLAND PRINTER, and what merit we possess in our work we credit mostly to it. What do you think of the inclosed?" Mr. Neal sends a lot of his own advertising, which shows that he believes in taking large doses at frequent intervals of the medicine he prescribes for others. His blotters, though small, are very original, exceedingly tasty in composition, with excellent presswork. No time has been wasted; anyone of them could have been set in thirty minutes. The illustrations are happy inspirations. Your sta-

STATEMENT.

Providence, R. I., 189

To HOULIHAN & MAGUIRE, Dr.

M. J. HOULIHAN
C. B. MAGUIRE

29 Eagle Street.

Contractors and Builders

In Wood, Stone, Brick and Iron Buildings.

No. 4.

tionery is very neat and up-to-date. The only criticism that we would offer is, we think you use a trifle too large type for unimportant wording.

R. TEMPLETON, Eldred, Pennsylvania, states he is much interested in this department, and sends us some specimens of an advertising card with which he "flooded the county." The card is well balanced, harmonious, and to the point. The restaurant card is also neat and well balanced. A good balance should always be striven for. Never sacrifice the balance of any job.

R. G. B., Butte, Montana, says: "I have been reading THE INLAND PRINTER many years, but have never yet seen anything in it that equaled, and was calculated to do as much good, as the new department which you have inaugurated. It is, indeed, the foremost journal in the land and never will I miss a number." Thanks for kind expression. He sends some commercial work for criticism and contrast. The best specimen is the Sherwood statement; balance very good; would advise in this job to have set "in account with" in smaller, lighter type; plan of this statement is good. The Sherwood letter-head is not artistic nor tasty. It would have looked better without the panel being inclosed in rule. The Smith & McMakin letter-head is too "loud." The unimportant, or secondary reading matter should have been set in smaller type and not divided, as it is rather misleading. This job is also inharmonious. Bad plan to use a heavy-faced gothic with Sylvan text. Dr. Grigg letter-head is too flashy for a professional man to use. If it was an advertisement it would be different and no fault could be found, but stationery should be more dignified. The doctor was as much or more at fault than you were, because he wanted too much matter on it. We will set a contrast to Montana Toilet Company bill-head, No. 5; see contrast No. 6. You will see that your rule does not line up, and that the blank after 189 has dropped down; we do not fancy the starting of a smaller size type in the center of a larger capital. This bill-head would not have been so bad had you employed smaller lighter face type for the portions which

Butte, Montana 189

M

To Montana Toilet Co. Dr.

TOWEL CONTRACTS MADE TO SUPPLY HOTELS SALOONS AND RESTAURANTS

General Towel Contractors

APRONS SUPPLIED TO PRINTERS, BUTCHERS AND BARTENDERS

MIRROR AND TOWEL RACKS AND TOILET REQUISITES. TEL. 61.

No. 5.

were set in gothic. Then, too, it might have been split up more. Your work will come out all right. All that is necessary is to pay more attention to details.

PERCIVAL SHEA, with Gowdy Printing Company, Colorado Springs, Colorado, sends us, for review, a card designed by him (No. 7). The card was printed green on green and had a neat, artistic appearance. The card is excellent, being set all in one series. Here is a good study in balance and finish, and the job was on the stone ready for the press in a small space of time, besides suiting the customer exactly, we are informed.

DAVID S. WILLIAMSON, Brooklyn, New York, sends a specimen of unusual merit and original treatment, being a four-page announcement. The presswork, composition, etc., is all that could be desired. Would like to see some of your commercial work.

W. A. R., San Antonio, Texas. Your cover could be improved very much by a new design that would have embodied in it the word "Greater." Reduce the size of the other type considerably and set all in one series and the same size. You could improve the inside pages by the use of a good, plain initial taken from one of your regular fonts

Aprons Supplied to Printers, Butchers and Barkenders.

Butte, Montana, 189

Towel Contracts Made to Supply Hotels, Saloons and Restaurants.

M

To Montana Toilet Co. Dr.

General Towel Contractors.

Mirror and Towel Racks and Toilet Requisites. Telephone 61.

No. 6.

and used at the commencement of each article. Ultramarine blue is one of the hardest and most obstinate of all inks to make work in a satisfactory manner, and the cheaper the quality the more trouble. One thing you

should seldom do, and that is attempt to work this ink as it comes from the can. At the price you say you paid, the ink should have been quite "stiff." After examining the stock on the cover carefully we have to come to the conclusion that you should have taken a quantity of ink out of the can, put it on an ink slab, "mulled" it well with an iron or stone "muller," which is like a druggist's pestle, then added a quantity of reducer and a little varnish, which would make the ink "lift" better. We think this will make your ink work all right. Don't fail to mull the ink thoroughly the second time, that is, after you add reducer and varnish.

A. B. SAUNDERS, Guysville, Ohio, sends two examples to have improvement suggested, and says: "I think the old, learned printers ought to be willing to let you help us young printers at least half the time. I read THE INLAND PRINTER for instruction, not mere entertainment." We try to help all who seek it, be they old or young, and any time you or anyone else wants aid you can have it gladly. We think we can help you, without reproducing and setting contrast examples. But if you do not get the aid you desire send on more specimens and we will reproduce and set contrasts. The note-head is too fancy. Too much ornamentation is not good in stationery work. The envelope corner is not good for this reason; it is too much on the "full-line" order. It is not necessary that so many lines be full measure, and the practice of ornamentation and the use of exclamation points to make them full measure is bad, because they take away the clean, clear-cut effect which should be a characteristic of this class of letterpress work. Another fault is that the type is a trifle large. Don't employ extended and condensed fonts in order to secure "full" lines. Your presswork would do credit to many larger and more pretentious offices.

FROM Ye Corell Press and Ye Press of Classical School, Associated Printers in Ye Olde Stile, New York City, we

W. H. WAHL...

Instruction in Riding
Bicycle Livery
Repairing

Bicycles

13 East Pike's Peak Avenue

Stalls Rented for the Storage of Bicycles

COLORADO SPRINGS

No. 7.

received three samples of artistic printing. They are examples of suiting the style to the matter. The samples bear evidence of the use of art and brains and show conclusively that the compositor used his head as well as his hands. What we consider the best is the title-page, composed without the use of job letter, as the term "job" letter usually implies, although, to our notion, after a type, let the style of face be what it will, has reached a size larger than 14-point, it becomes a job letter; therefore, the claim might be construed in a different light. But there is no question as to the artistic effect produced in this example, and we regret that it is red and black, otherwise we would reproduce it, because it is original in arrangement, clean cut, and does not partake of any "outlandish effects."

FROM The Henry O. Shepard Company, Chicago, we have received a set of six business cards of that corporation, no two alike. Two are plain black on white, one bronze-blue on white with red under-ruling, two in a good, strong brown for important wording, and light blue for unimportant or secondary wording and ornamentation, and one in bronze-blue with the words "Printers and Binders" in solid orange, outlined in bronze-blue. There is one of the black and white specimens (No. 8) which for quiet dignity, balance and finish, cannot be surpassed. It places this card on a plane where to attempt any criticism would be to revert the criticism upon the critic. Between the two in brown and light blue the one set in Satanick is by far the best. The

THE HENRY O. SHEPARD CO.

PRINTERS, PUBLISHERS.
EMBOSSERS.
BLANK BOOK MAKERS.

LONG DISTANCE TELEPHONE.
MAIN 555.

212-214 MONROE STREET.
CHICAGO.

No. 8.

one in bronze-blue and orange is also very fine. These samples are all up-to-date, models of artistic harmonious treatment in both composing and press rooms. No more than two faces of type enter into the composition of any of these samples, and in four instances only one. The compositor or designer of these cards certainly understands balance, finish and harmony.

BEN F. CORDAY, Cleveland, Ohio, states that the criticisms on his ads. were correct, but that the ads. were not from a programme, but from a college book, and that he had instructions to set no two alike, and that said book contained forty pages of ads. Quoting from his letter: "In conclusion, I will say, however, that I quite agree with you in too much time being spent in any kind of work, and have been preaching that for some time past." We had no other means of judging than the facts apparent on the face. When we received the specimens from Mr. Corday, we took it for granted that the examples had his full sanction, otherwise he would not have sent them.

TO PREVENT RUST ON CAST-IRON FURNITURE.

J. N. McK., Montreal, Canada, wants to know what will make a lacquer to prevent rust on cast-iron furniture. *Answer.*—The *Scientific American* says that caoutchouc oil is said to be a good preventive of rust, and to have been adopted by the German army. It only requires to be spread with a piece of flannel in a very thin layer over the metallic surface and allowed to dry up. To remove it, the article has simply to be treated with caoutchouc oil again and washed after twelve to twenty-four hours. The experience of readers of THE INLAND PRINTER is invited on the above question.

AN EDITOR'S OPINION.

I have taken and read THE INLAND PRINTER from Vol. I, No. 1, to the last issue, and expect to take and read it the remainder of my life. There is no other publication for printers, both employed and employing, that can compare with it in value and instructiveness. I have a complete file from first to date, with which I would not part for any sum within reason. No one engaged in any way in printing should be without THE INLAND PRINTER.—*Sam G. Sloane, Editor Citizen, Charles City, Iowa.*

J. DUNCAN GLEASON—ARTIST.



HOW much improvement is manifest in the work of J. D. Gleason, of Los Angeles, California, a number of whose designs have already appeared in our pages, we leave to readers, after examining the new samples herewith presented. A lad of fifteen doing work of the character shown certainly gives promise of great excellence in the future. Master Gleason has done a great deal of local work in Los Angeles, and as a matter of course is looked upon as a prodigy. He is now in the employ of the Los Angeles Engraving Company, and his progress has been



so satisfactory to the manager of the company, Mr. Moore, that he confidently predicts the talented boy will make one of the finest artists in the United States. Master Gleason has much earnest work to do in the development of his undoubted native ability, and it will be the pleasure of this magazine to note the fulfillment of the brilliant promises which his work indicates.

CLOSING OF THE PRINTER-LAUREATE CONTEST.

All candidates in the Printer-Laureate contest have been advised by Mr. Pasko, the chairman of the committee, that no votes will be received after the last day of January, 1897. It therefore behooves all printers who have not voted to do so at once. The following letter will be of interest in this connection:

NEW YORK, December 19, 1896.

To the Editor of THE INLAND PRINTER:

DEAR SIR,—As will be seen in another place, the contest for the Printer Laureateship will end on the last day of January, 1897; no votes received after that day will be counted. The contest has awakened unusual interest among all printers in the United States, and it is doubtful whether as many as ten thousand persons were ever concerned in a single event relating to printing before.

At present the two leading candidates of last month are also among the leading candidates of the present time, but Mr. Louis H. Orr has forged ahead in the most extraordinary way. This last month adds to his vote some 1,700 more ballots, and he now ranks in total number between Mr. Herbert and Mr. Shepard. Each of the other candidates, however, are also working well, and a very material increase in votes may be expected before the end of the next month. Mr. Orr is the youngest of the three and is not personally known to as many printers as the other gentlemen. He has conducted his canvass entirely upon the quality of his work and his accomplishments as a printer. It is doubtful whether any candidate not among those who are now on our list will be able to attain any particular number of votes, and the list as at present published will be the list of the winners, although their position is not determined. Everyone who means to vote in this contest should send it in at once. We give the number of ballots cast for each of the seven leading candidates as follows: B. B. Herbert, 3,083; L. H. Orr, 2,623; H. O. Shepard, 2,149; William Johnston, 713; Paul Nathan, 487; Theo. L. De Vinne, 260, and J. F. Earhart, 194.

It is probable that the entire number of votes will be between eleven and twelve thousand.

Yours very truly,

W. W. PASKO, *Chairman.*
D. M. LORD,
CHAS. H. TAYLOR, JR.,
Committee.

By reference to the advertising pages full information as to how to vote will be obtained. Register your choice *now*. Don't leave it until the last moment; it may then be forgotten.

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY J. F. HENRY.

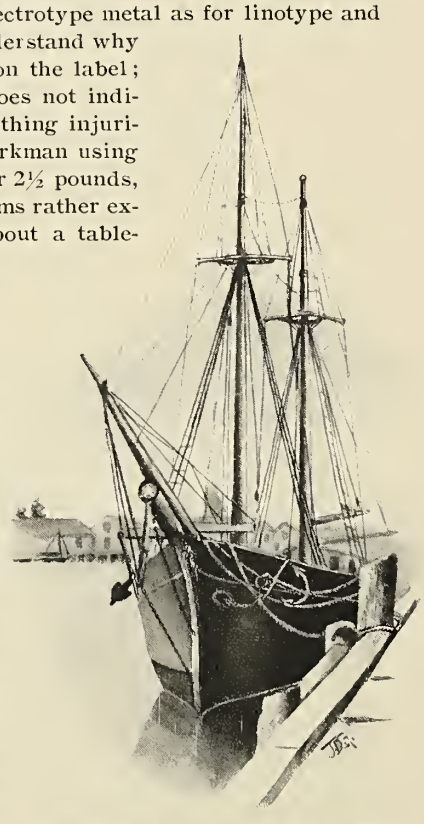
Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

CASTING CHALK PLATES.—E. & Co., Mississippi, ask for casting boxes for chalk plates, and information regarding their manufacture. *Answer.*—Address Hoke Engraving Plate Company, St. Louis, Missouri.

STEREOTYPE OUTFIT.—C. W. D., New York, asks: "Is the Surgey outfit a good one for a job office?" *Answer.*—The outfit may be a good one, but as I am not familiar with it, am unable to give a definite answer to your inquiry.

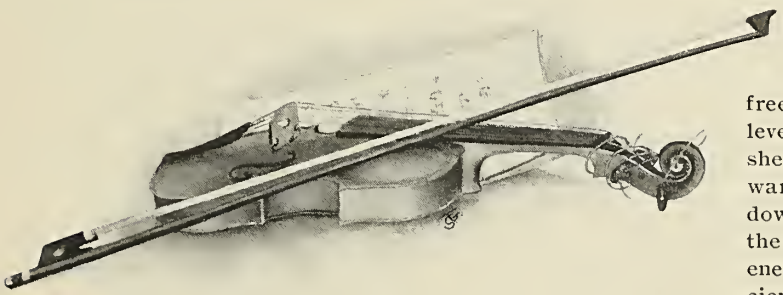
FROWEIN'S LINOTYPE AND STEREOTYPE FLUX.—I have given the material a thorough trial and find my first good impressions of it strengthened by several later tests. It is as useful in cleaning electrotype metal as for linotype and stereotype. I do not understand why the word poison is put on the label; a test of the material does not indicate that it contains anything injurious to metal or to the workman using it. At the price, $3.50 for 2½ pounds, $5 for 3½ pounds, it seems rather expensive, but as only about a tablespoonful is usually necessary to clean 800 pounds of metal a 2½-pound can will last quite a long time.

METAL MOUNTS FOR PRINTING PLATES.—H. F., of Australia, writes: "I hope you will not think I am troubling you too much, but I am anxious to be placed in communication with some manufacturer who makes metal mounts for mounting electrotypes, stereotypes and zincs on the machine. We out here have the old process of mounting these blocks on



From wash drawing by J. D. Gleason.

wood, but of course the impression is not nearly so good. In England they use what is called Dalziel's twin-clamp block, but this is built to take pica-thick plates, which of course is useful for electrotypes and stereotypes, but for zinc plates they are no use, as a zinc plate is only nonpareil thick. Now, surely, with all the printing in the States there is some process being arrived at for mounting or clamping these blocks on a metal base. If you will kindly ask anyone to write to me on this subject I would be glad, as I want the fullest particulars and prices, and the mode in which the work is done." *Answer.*— The custom here in the matter of working copper and zinc plates, which are — as with



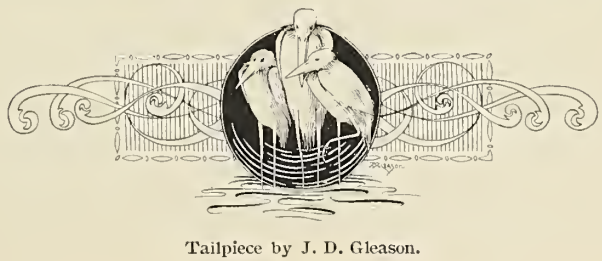
From wash drawing by J. D. Gleason.

you — quite thin, generally less than a nonpareil, is to mount them with nails on wood or on metal, but usually, when metal bases are used, the plates are secured with bismuth solder. It would not be practicable to hold such plates to bases with only clamps on the edges, the plates not being sufficiently stiff to resist the suction of the inking rollers. It is possible that if, in addition to clamps, paste or some strong cement should be used, plates would not pull off in printing, but after all it is no more work to fasten them securely with nails or solder, and then the pressman can rest easy. When half-tones are used in type forms, merely to mold from, they should be mounted on solid metal, to which they may be fastened with paste or cement; secured in this way they can be readily removed without liability of bending the plates in the operation. If any reader knows of a better way for holding thin plates I hope he will describe it for the benefit of the trade.

Electrotype Molds in Vulcanite.— P. T., of Pennsylvania, writes: "I noticed in The Inland Printer for November a description of a process for making electrotype molds in vulcanite. Where can I obtain further particulars? Is the process adapted for general use, or only suitable for some particular kinds of work? Agitation of the battery solution by forcing air into the vat is not new, and I think of questionable utility." *Answer.*— By procuring a copy of the patent, which was issued September 15, 1896, you can learn full particulars of the method of working the process; perhaps, however, it would be more satisfactory to communicate with Mr. Smith, at the address given, and obtain from him the desired information. I am not prepared to say whether the process is now available for general electrotyping; for fine work, no doubt, it can be used to advantage. I believe it is especially adapted for use in the reproduction of fine half-tone engravings. As stated in the article referred to, some special appliances are necessary for the proper working of the invention. While the mere agitation of a battery solution is not new, Mr. Smith may have a new method of applying air for the purpose.

Leveling the Face of Forms.— From a recent issue of the *American Bookmaker* I clip this: "A method of making ready has been invented by Francis C. Graves, Hartford, Connecticut, letters patent having been accorded him, No. 549,509. Mr. Graves makes the form of type ready for a printing press by bringing the faces of the type in the form to one level plane. He then applies a sheet of paper or its equivalent to a warm metal plate, and spreads a thin sheet of wax, etc., upon the paper. The paper is lifted, thus waxed, from the plate, and applied, wax side downward, to the back of the form. It is then pressed down upon the wax, so as to fill up, to a uniform level, all the recesses in the base of the form, thus bringing the base of the form to another level plane." Many hard words between printers and electrotypers would be saved if forms were treated in some such way before being sent to the foundry, but as that would cause additional labor and expense to the printer there is little prospect of its adoption. At present it is customary, when there are low letters in plates, to lay the blame on the electrotyper, who is generally bulldozed into fixing the defective letters free of charge. The following way is sometimes used for leveling cuts and type in forms before molding. Take a sheet of gutta-percha, say ⅛ to ¼ inch thick; put it in warm water until it becomes softened; turn the form face down on the molding press, with a smooth card between the face of the form and the bed of the press, lay the softened gutta-percha on the back of the form and apply sufficient pressure to cause the gutta-percha to fill up the inequalities, allow the form to remain in the press until the gutta-percha becomes cool, when it will be sufficiently hard to withstand the pressure necessary in molding.

Examine Plates when Delivered.— Customers should be requested to examine goods when delivered, and while the messenger waits. Of this the *American Bookmaker* says: "Care should be taken to examine plates when the electrotyper returns them. It is often observed in plates that lines are askew, caused by the page being unlocked in the foundry and not properly locked up again, and that certain letters — running on one character, as o — appear as if battered. Sometimes a series of lines look as if scratched. These defects could be avoided by a little more carefulness in the foundry. Therefore plates should be examined as soon as they reach the printing office, and not be left until the time when presswork begins. A fresh cast could then have been obtained at the expense of the electrotyper." If plates are examined at the time of delivery, defects can usually be corrected without causing delay in going to press. Plates and forms (job forms should always be sent home with the electrotypes) can be compared and the responsibility for any defects determined at once. Further, it is not an infrequent occurrence that plates are injured after delivery and the electrotyper blamed for the damage. Incidents of this kind would be avoided by an examination at the time of delivery. Electrotypers would do well to carefully examine forms and cuts sent in to be molded from. In a proof from a form secured by merely pressing up the quoins with one's fingers, type and rules may appear straight, but when quoins are driven to properly secure the type some lines may, owing to bad justification or lack of filling, be made crooked, and if not noticed until after plates are made the defect is charged to bad workmanship of the electrotyper, who usually is unable to make an acceptable defense. Quite frequently the electrotyper is blamed for defects for



Tailpiece by J. D. Gleason.

which he is not responsible, defects caused by the use of material — type, leads, reglet or furniture — unsuitable for the class of work required. Some printers have an impression that electrotypers unlock every form which passes through their hands. Such is not the case, but it is always advisable to try the quoins and usually necessary to tighten them before taking the wax impression, as if any part of a form is loose, there is strong probability of its being displaced in molding, and not infrequently type being pulled out while separating the mold from the form. At present but a small proportion of the job forms sent for electrotyping are properly locked up. The majority of printers seem to think that any kind of a chase will do, provided it is strong enough to admit of locking the form sufficiently so the type will not fall out in transportation to the foundry. Press chases should not be used for the purpose; they are seldom squared, are so light that they are forced out of shape in locking forms and make the lines crooked. If printers were compelled to buy foundry chases there might be some excuse for using press chases, but as any electrotyper will loan chases there is no good reason why electrotypers should not refuse to accept forms sent in unsuitable chases, or from any other reason not in proper condition for molding.



Photo by H. J. Perry, Aurora, Ill.

"Let Me Give You a Pointer."

VOTE FOR PRINTER LAUREATE.

Mr. John F. Earhart, of Earhart & Richardson, Cincinnati, Ohio, who received about two hundred votes for printer laureate, writes that he has withdrawn in favor of Mr. Henry O. Shepard, and requests that all printers who have forwarded votes for him send in others for Mr. Shepard. He will consider it a personal favor if any of his friends will do this. Votes should be sent to W. W. Pasko, 106 Fulton street, New York City.

BOOKS, BROCHURES AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of publisher, places on sale, and prices should be inclosed in all publications sent for review.

Walter Crane's work on "Decorative Illustration of Books, Old and New," is out. Among the illustrations are forty reproduced from the unique collection of early printed books which belonged to William Morris.

Copeland & Day announce that the publication of all English books heretofore issued by them in connection with Mr. John Lane, of London, has been transferred to Mr. Lane's New York house, The Bodley Head, 140 Fifth avenue.

"Apprentice," Dallas, Texas, wants to know where he can obtain a book on "the technicalities of printing." "The American Printer," by Thomas MacKellar, price $2.10, can be obtained of The Inland Printer Company, and will meet your requirements.

The *Red Letter*, Mr. E. B. Bird's pretty magazine of art and literary matters, sustains its reputation, and, as it modestly claims, "'Twill while away an hour or so with picturings and print." It is a gratifying evidence of favor that each issue of the monthly is speedily out of print.

Scribner's Magazine began with January, 1887. The issue for January, 1897, celebrates the opening of a new decade. A great programme has been announced for the coming year, and several of the schemes will begin in the January issue — notably the series on "The Conduct of Great Businesses," beginning with "The Department Store," described by Samuel Hopkins Adams, of the New York *Sun*, and illustrated from actual scenes by W. R. Leigh. The magazine opens its new decade with entirely new type of great clearness and beauty.

The *International* is the only literary magazine possessed by Chicago. It is now in its fifth number — December — and from every indication it promises to escape the fate of the many magazines which preceded it. Taking from the best current fiction of all nations, and with a corps of translators and editors covering the entire field, the *International* offers each month a collection of short stories which, coming from authors and writers of a variety of nations, are as unique and diverse as can be desired. The appreciation of the magazine is observable in the character of its advertising and its generally prosperous appearance. The Union Quoin Company, 358 Dearborn street, Chicago, publishers.

Notes on Copyright, Domestic and International, by Richard T. Lancefield; with a synopsis of the Canadian, Imperial and United States copyright acts. Published by the Canadian Literary Bureau, Hamilton, Canada. This convenient little work will be found of great interest and value to all interested in copyright. The first paragraph reads: "(1) Copyright is a right given by law for a certain number of years, upon certain conditions, to the originator or proprietor of a literary, artistic or musical composition or production. (2) Copyright corresponds to the patent of an invention." Particulars are given of Canadian, Imperial and United States copyright, and there is an appendix of twenty-four pages devoted to American and Canadian acts upon the subject. Price, 30 cents.

The Grolier Club, of New York, whose object is the collection of literary and artistic products of the press, was founded in 1894 and has at present 249 resident and 117 non-resident members and one honorary member. It holds on an average seven monthly exhibitions in a year and the list of books which it has published or reprinted includes many works of great value, most of them relating to bookmaking

or reprints of famous works. The club recently gave an exhibition of books printed by the Chiswick Press, of London, which dates from the early part of this century. In January a complete collection of the copperplate engravings of Albrecht Durer will be shown. They are to be chosen from a half dozen of the best private collections in this country and some early impressions, not to be found here, will be brought from Germany.



DECORATIVE DESIGN BY C. W. TRAVER.
Half-tone and line work, etched together on copper.

THE New York Typothetæ has had that old, rare work "Moxon's Mechanick Exercises," reprinted in facsimile from the first edition, published in the year 1683, with a preface and notes by Theodore L. De Vinne. The committee of the Typothetæ, Messrs. Joseph J. Little, S. P. Avery, Walter Gilliss, Douglas Taylor, Theodore L. De Vinne, David Williams and W. W. Pasko, certify that four hundred and fifty copies only, all on handmade Holland paper and printed from types, were completed, and that the types have been distributed. The work was produced by the De Vinne Press. THE INLAND PRINTER expects to offer some extracts from this interesting work from time to time.

THOREAU'S "Cape Cod," in two volumes, is exquisitely produced by Houghton, Mifflin & Co., the Riverside Press, Cambridge. In a note in the first volume it is stated that Thoreau has recorded his adventures in this book and shows that he enjoyed the humor which attended his intercourse with the independent, self-reliant folk of what was then [between 1849 and 1855] more than now a singularly isolated arm of the State. The illustration of the present edition from sketches in colors, by Amelia M. Watson, takes its hint from an actual copy of "Cape Cod," with marginal sketches in color, made by the artist as she read the successive chapters amid the scenes characterized by Thoreau. The result is in every way charming and unique.

A BEAUTIFUL specimen of bookmaking comes from the Macmillan Company in the "Book of Old English Ballads," illustrated in the decorative style by George Wharton Edwards and with an introduction by Hamilton W. Mabie. The cover, in dark green cloth, is embossed in red and gold. The interior decorations are printed in dark green and the text in old style type on handmade paper. The contents include "Chevy Chase," "King Cophetua and the Beggar Maid," "King Lear and His Three Daughters," "Fair Rosamond," "Phillida and Corydon," "Fair Margaret and Sweet William," "Annan Water," "The Bailiff's Daughter of Islington," "Barbara Allen's Cruelty," "The Douglas Tragedy," "Young Waters," etc., and these old favorites get a new force and meaning from the style of their presentation. Price, $2. The Macmillan Company, 66 Fifth avenue, New York.

WE have received a copy of "Photographie des Couleurs," by Leon Vidal, professor of the National School of Decorative Arts, Paris, which gives an interesting résumé of the discovery of the art of photographing in colors from the first attempts of Louis Ducos du Hauron, in 1869, who succeeded by the aid of the spectrum in dividing the colors of the object photographed. The negatives thus made were exposed over thin scales of mica, coated with bichromated gum, when the action of the light rendered the exposed portions impervious to moisture, while the portions protected by the negative were still able to absorb moist colors. The plates made under a violet light would retain the yellows; those made under violet gave negatives for red; and those under the orange gave the blue. The mica scales were split up as thin as possible, coated with sensitized gum, and after

exposure under the appropriate negative were washed with the proper moist color and dried. The three mica scales when fastened together and looked through at a strong light showed a photograph in three colors and the various intermediate combinations. From this beginning, M. Stroubensky, of Strasbourg, made rapid advances, and in 1881 published an account of his work in this direction, which was still further advanced by M. Vidal and others. The instrument used in taking the negatives is termed the chromographe nachet, a camera in which the image strikes a mirror and is thence reflected to the different sensitive plates. This insures their being identically the same. The chemical composition of the sensitive film of each plate is, of course, adapted to the color it is to receive, as is also the developing process. The negatives thus prepared are ready for use for photo-engravings, which are now used with such good effect in three-color printings. Directions for the use of the colored screens, and chemical formula for the different combinations, are given so minutely that they can be easily understood by any photographer, the entire subject being exhaustively treated.

HOUGHTON, MIFFLIN & CO. have issued Thomas Bailey Aldrich's poems, "Friar Jerome's Beautiful Book," in mediæval style, with decorations by W. S. Hadaway. The cover, of brown leatherette, is tied with brown ribbons. The rubrications and other decorations are rich and appropriate, and the beauty of the book is undeniable.

"The Friar crawled up the mouldy stair
To his damp cell, that he might look
Once more on his belovèd Book.

And there it lay upon the stand,
Open!—he had not left it so.
He grasped it, with a cry; for, lo!
He saw that some angelic hand,
While he was gone, had finished it!
There 't was complete, as he had planned."

OF INTEREST TO THE CRAFT.

THE Wynkoop-Hallenbeck-Crawford Company, Albany, New York, has formed a Mutual Aid Association of over eighty members. The dues are 25 cents a month; $6 are paid in case of accident or sickness; $75 in case of death.

ALBANY (N. Y.) Typographical Union, No. 4, has adopted resolutions protesting against the possible establishment of printing plants in the State prisons to print the stationery used in the State departments. Messrs. Francis Freckelton, Thomas D. Fitzgerald and Thomas H. McHale were appointed to appear before the State prison commission and oppose any such action.

A STEEL composing rule can be put to many uses. A dispatch from Breckenridge, Minnesota, last month, says: B. Spence, a Moorhead printer, was arrested here a few days ago for theft and word sent to Moorhead. Officers from there came down for him, but Spence had gone. He had unscrewed the lock from the jail door with his steel composing rule and taken leg bail.

AT a regular meeting of Philadelphia Printing Pressmen's Union, No. 4, in November, a resolution was adopted protesting against the loose construction of the tariff law respecting the admission of scientific books and periodicals devoted to original scientific research, whereby text-books and compilations representing many well-known and long-recorded facts are being admitted free to the injury of those engaged in book manufacture in America. In a letter from Mr. C. W. Miller, secretary of the organization, he states that word has been received from Washington that the evil will be stopped at once and only books relating to new discoveries will be admitted free.

AT the meeting of the Printers' Technical Club, No. 4, of Springfield, Ohio, on December 3, papers were read on the "Imposition of Forms," by F. A. Gehring, loaned by the Technical Club, No. 1, of Rockford, Illinois; "Our Motto," by G. C. Berlew; "Copy for Photo-Engraving," Wert Stewart; "Snap Shots at the Business End of Printing," by A. S. Horton, loaned by Technical Club, No. 1, Rockford, Illinois. Among the questions asked and answered were: "Should a pressman be intrusted to work a half-tone cut when his knowledge of lights and shades—light gray, dark gray and black—is wanting?" "For what purpose are bearers placed on cylinder presses?" "Name a few simple laws of contrast and harmony in job printing." Voluntary remarks by the members concluded the programme.

THE special issue of the *Daily N. C. R.*, November 6, Dayton, Ohio, gives an interesting account of a visit of the members of the Dayton Trades and Labor Assembly with their wives and families to the factory of the National Cash Register Company, which employs fifteen hundred men and women under perhaps the most liberal terms of any concern in the country. To its young women employes the company gives: Ten hours' pay for seven and a half hours' work; soup and tea or coffee at noon; fifteen minutes' recess morning and afternoon; instructions in gymnastics; a Saturday half holiday; free bath and rest rooms; free aprons and sleeves; and the N. C. R. semi-monthly magazine. Under its auspices have been founded the Choral Society and Women's Century and Autoharp clubs. To its male employes the company gives: No superintendent; ten hours' pay for nine and a half hours' work; shower baths on company's time; proper light and ventilation; liberal wages and salaries, and the N. C. R. semi-monthly magazine. Also for the benefit of the men the South Park Club has been established.

ROCKFORD PRINTERS' TECHNICAL CLUB, of Rockford, Illinois, issued a unique announcement and programme of meeting, December 14, in the form of a raggedly cut blotting card with the request to members to "Use this to blot out your lack of interest," and along one margin of which ran the words: "Let your eye follow the cut of this programme. It is somewhat irregular. It has the same effect as irregular attendance at our club meetings. It spoils the job." Following is the programme announced:

Each member will give a quotation from Richard Saunders (Franklin) at roll call.

PROGRAMME.

Suggestions.....PRESIDENT BERTSCH
Accent Marks, second paper.....GEORGE EVANS
Ad. Writing and Setting.....MR. C. W. CRANDALL
What Are the Inducements to Become an Advertising Expert or Manager.....E. F. WILSON
What Makes a Good Pressman?.....GEORGE GLASGOW
Imposition, practical illustration.....FRANK S. HORNER
What Can We Do to Help the Apprentice?.....
THEO. W. CLARK
Can We Save Money When Working at $8 per Week; if so, Where Can We Save It? Blackboard illustration.....DOCTOR NECESSITY
Question Box.

Fraternally,
C. E. BENNETT, Director.

Hereafter the city papers, *McClure's Magazine* and the *Review of Reviews* will be on file at the clubrooms.

CLEVELAND PRINTING PRESSMEN'S UNION, No. 56, gave its fifth annual ball December 14. One of the features of the entertainment was the awarding of an organ. Immediately thereafter a redowa was announced, and dedicated to the lucky one. The members of the union were agreeably surprised when Mr. J. C. Earl, a foreman in the employ of the Sherwin-Williams Company, presented them with two hundred fine cigars in boxes decorated in bright colors. On the lids of the boxes were photographs of the members of the union, and on the fly leaf was a short poem which would be appreciated more by a pressman than one unacquainted with the business. The following were in charge

of the ball: Managers — W. W. Wade, P. G. Reiner, James Doyle; floor director, W. Egan; floor managers — R. R. Rudd, J. Richards, Louis Willard, L. Kohn, A. Robinson, J. Hennessey, J. Fitzgerald. Twenty-five members of the union officiated as a reception committee. THE INLAND PRINTER acknowledges the receipt of a card of invitation from Mr. Louis Neiderlander, secretary-treasurer of Cleveland Printing Pressmen's Union, No. 56.

HAS THE GOVERNMENT GONE INTO THE ADVERTISING BUSINESS?

This is the question. It is a question which, in this particular instance, concerns every newspaper and taxpayer, and as such we invite the attention of the press throughout the country to the issues involved.

The manufacturers of the United States are being flooded with circulars soliciting advertisements for the "Monthly Bulletin of the Bureau of American Republics," issued ostensibly under the auspices of the State Department. The circular is headed "Bureau of American Republics, Clinton Furbish, Director; Advertising Department, New York." Advertisers are instructed to "make all checks payable to Clinton Furbish, Director."

The Monthly Bulletin is analogous to other Government publications, such as the Consular Reports, and those issued by the Bureau of Statistics. These bureaus are part of the Government machine, and sustained at public expense. What a pretty mess we shall have, if, to every report issued by the Government on agriculture, mining, forestry, etc., an advertising appendage be attached, and the citizens of this fair land of liberty be asked to pay these governmental departments for advertising.

The enterprising officials at Washington are not lacking in zeal, but have boldly held up the Post Office Department, and are making free use of the franking privileges of the United States mail service in their spider efforts to catch flies. They pay not a single cent for postage. Surely it is not the function of our Government to go into unequal competition with private publication enterprises. Even the printed envelopes and stationery of the State Department are being used in the conduct of this peculiar business.

In the presence of such methods, legitimate publishing business requires protection. Healthy competition benefits business, but if this Bureau, under the so-called fostering auspices of the Government, shall be allowed to thus continue, we don't know the power of the press of this country. It may be a happy outlook for Mr. James Gordon Bennett to foreshadow the day when the great New York *Herald*, with its cable system and foreign agencies, will be supplanted by a daily government sheet with our foreign ministers and consuls as reporters. We, therefore, call upon our brethren everywhere to "spare not," but ventilate this state of things.

Under the administration of the late Hon. Walter Q. Gresham, a similar effort was put forward, but when the matter was brought to the attention of Secretary Gresham he promptly forbade it. Whether Secretary Olney takes another view of the use to which official publications from his department may be put, or whether Mr. Furbish has taken advantage of the change in office, does not appear, but we certainly think the Secretary of State and the Postmaster-General should take immediate action in this matter and stop the pernicious procedure.— *Peck's Export Purchase Index.*

LEADS THEM ALL.

I am intimately acquainted with an even half-dozen printer's journals — native and foreign — and THE INLAND PRINTER is without doubt the printer's journal of the world. *Watt F. Caldwell, Piqua, Ohio.*

REVIEW OF SPECIMENS RECEIVED.

The purpose of this department is to candidly and briefly criticise specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made.

TRAVERS BROS., South Gardner, Massachusetts, submit samples of their office stationery, composition and presswork on which are neat and good.

A BLOTTER from the Slayton (Minn.) *Gazette*, the work of A. H. Day, is a neat piece of composition and presswork in two colors, the work on which is of good quality.

A. M. FARNSWORTH, Camden, New York, has issued a handsome blotter, neatly set, and printed in gold and color on tinted background. Both composition and presswork are good.

BRADFORD, THE PRINTER, Indianapolis, Indiana, submits some samples of his work, the composition on which is mainly good, but the presswork is, in some instances, capable of improvement.

DAVID H. WOOD, Goshen, Indiana, has submitted a neatly printed card, blotter and typewritten letter, all in up-to-date type faces and excellent presswork. The blotter is very attractive.

M. P. SMITH, with Gerard-Woody Printing Company, Kansas City, Missouri, sends a pamphlet cover, printed in three colors, the composition of which is neat; presswork, embossing, and disposition of colors good.

THE Pointer Printing Works (W. P. McCammon, proprietor), Miamiville, Ohio, has issued a blotter printed in gold and color, on which the design is well conceived and neatly executed, being very effective in its appearance.

A PACKAGE of samples from the job department of the *News-Herald*, Peru, Illinois, gives evidence that some artistic compositors and good pressmen are employed in the establishment. The work is all up to first-class standard.

MR. H. L. BRIDWELL, Cincinnati, Ohio, sends a pretty yearly calendar designed by himself for the Strowbridge Lithographing Company. It is a most effective piece of work, with the strength of design peculiar to Mr. Bridwell.

A PACKAGE of samples of printing from Marcus D. Hoerner, Harrisburg, Pennsylvania, are well executed, composition being tasty and well balanced; the designs, while plain, are effective, and neatly finished. Presswork is good.

D. L. CROSS, Bentonville, Arkansas, sends a letter-head for criticism. There is little fault to be found with it, as it is neatly set, but it would have more character if the line "Ancient Order United Workmen" was set in a bolder type — not *larger*, but a trifle heavier.

THE Stone Printing & Manufacturing Company, of Roanoke, Virginia, sends two excellent specimens of engraving and printing. A card for the Turney & Jones Coal Company, of Columbus, Ohio, a strikingly good piece of work, and a Thanksgiving menu excellently produced.

THE November number of the *Missouri Editor* is a handsomely printed sixteen-page pamphlet full of sparkling intelligence and well set advertisements. The cover is a seasonable design in turkey red and black, very striking — especially the boy with the ax. Composition and presswork are both A1.

E. B. LARMON, editor and proprietor of the *Herald*, Pomeroy, Iowa, sends his business card with a request for criticism. It is undeniably a good piece of work — neatly set and cleanly printed; but for a card of its character a good suggestion will be found on page 74 of the October number of this magazine.

CUNNINGHAM & COMPANY, Williamsport, Pennsylvania, submit samples of cards and circulars printed in various shades of bronze and embossed. All are good, and the circular "Have You Heard It," telling of the removal of their office to 324 Market street, is a handsome production and a most attractive piece of work.

A DAINTILY printed little booklet of twelve pages and cover comes to us from the office of the Newburgh (N. Y.) *Daily News*. It contains a convincing argument for more patronage, a description of the facilities of the office for turning out work well and quickly, and a page or two of testimonials. Advertising of this kind is good advertising.

THE value of beauty of design and richness of coloring in advertising is shown in the December calendar of the Strowbridge Lithographing Company, of Cincinnati, by Mr. Bridwell. Not larger than an ordinary business envelope, the attractiveness and convenience of the card makes it much more effective than the average calendar many times its size.

RICHARD M. BOUTON, with the *Evening Sentinel*, South Norwalk, Connecticut, has sent a package of work comprising cards, programmes, circulars, etc., all of which are excellent examples of high-grade typography and presswork. The programme of the entertainment given by the Eta Chapter of Zeta Psi is a fine sample of up-to-date artistic printing.

FROM the United States Playing Card Company, of Cincinnati, Ohio, we have received samples of their latest productions in the card line. The departures from the conventional designs of the court cards are novel and artistic, and the workmanship and finish are of that superb quality which has made the products of this company so popular with all users of cards. In

addition to the ordinary playing cards, they have many new games which will be enjoyed by the younger folks, among which may be mentioned "White Squadron," "Flags" and "In Castle Land," all printed in the same beautiful style.

From James Newman, with Bouligny & Schmidt, Mexico, comes a programme of the Pan-American Congress, held in Mexico, November 16 to 19, 1896. The work is handsomely printed on heavy stock, neatly tied with silk cord, and very attractive in appearance. Mr. Newman is to be congratulated on his ability to get up such an excellent specimen of printing.

Remington Brothers, of Decatur, Illinois, send us a sample blotter printed in three colors, and a neat booklet entitled "What Pays," the latter in two colors. The blotter is entitled "McKinley and Gold," and was issued immediately after the presidential election. They inform us it brought them handsome returns. Both booklet and blotter are very prettily printed.

Some samples of half-tone printing by D. P. Walch, North Adams, Massachusetts, are very good, being clear in detail, and high lights and shadows artistically treated. The "Baseball Team, 1895," is the best. We would advise Mr. Walch, in the event of his sending more, to send them *flat*. Folding samples like these to fit a small envelope detracts from their beauty.

A package of exceedingly artistic typographical work comes from the office of the Echo Publishing Company, North Fitzroy, Melbourne, Australia. Cards, programmes, invitations, circulars, etc., are all set in a very neat manner, the presswork — plain and in colors and gold — being of a high order. Our Antipodean brethren are evidently keeping pace with the progressive spirit of the age in matters typographical, both in material and methods of using it.

Allen & Lamborn, of Tacoma, Washington, get out some very fair advertising blotters, though the blotters would be improved if some good friend of the firm would induce them to put the name of their town alongside the street address. It would not add perceptibly to the cost and some day would probably come in handy. Their blotter for December is adorned with a calendar for the month and two stanzas of poetry — also about December, but not nearly so interesting. One thing they say about advertising is worth repeating: "More damage is probably done to business during 'hard times' by ceasing to advertise than by the 'hard times' themselves. Judicious advertising is an important adjunct to any business." The blotter is very well printed, as is also the booklet entitled "Nuts to Crack," which they send with it.

We once knew where the Thurston Print was located, but the name of the town has escaped us for the moment and we haven't time now to look it up. We have two samples of their December blotter before us. The name of the town from which they came does not appear. The blotter bears a catch line in red ink to the effect that "Time is too valuable," and this is probably why the address is abridged. The blotter is pleasing in appearance, and in addition to a calendar for the month bears a short table of postal rates.

George A. Rigges, foreman of the *Daily Citizen*, of Centerville, Iowa, submits several newspaper advertisements of his own composition taken from the *Citizen*, and asks for an opinion on their merits. They are attractively designed and well displayed, and neatly set. It would be difficult to improve the specimens to any marked degree. One of the specimens, a double column ad. surrounded with a diamond border and containing good display, Mr. Rigges claims was composed in one hour. The *Citizen* is to be congratulated on having such a workman.

Several samples of printing from lace tint-blocks have been received from Orrin T. Hoover, Chelsea, Michigan, which are produced by a method which appears to be original with him but which he does not elucidate. He states, however, that the tint-block can be made in less than two minutes and at a cost of from 2 to 10 cents. The tints submitted are clean and sharp in character. It would appear that with a variety of lace patterns an endless number of tint designs could be worked out at a small cost to the printer. We would like to hear something from Mr. Hoover about his method of work in this line.

"Minneapolis Through a Camera" is a fine art souvenir, published under the auspices of the Minneapolis Board of Trade, descriptive of the beauties of the "Flour City," and illustrated with a wealth of halftones showing its manufacturing, residence and recreative resources with far greater truthfulness than pen could convey. The illustrations are superb, and the descriptive matter full, complete and interesting. It is a quarto of sixty-four pages, printed on heavy enameled paper, rough edges, with embossed cover, on which ears of wheat are printed in their natural golden color. The work is the joint production of Arus S. Williams, photographer; Bramblett & Beyzeh, engravers, and A. C. Bausman, printer, all of whom are entitled to much praise for producing such a complete and artistic exposition of the northwestern metropolis.

The Seybold Machine Company, Dayton, Ohio, manufacturers of paper-cutting machines, embossers, folders, and bookbinders' machinery generally, have issued an unusually attractive calendar for 1897. It is printed upon heavy cream stock in a shade of brown ink which harmonizes well with the paper, each month occupying a leaf by itself. The calendars, and descriptive matter and cuts in connection therewith, are surrounded by borders of handsome design, no two pages being the same. Some of the designs are peculiarly attractive and intricate, and entirely different from the ordinary designs used for decorative purposes. The calendar sheets are attached by eyelets to a heavy board back and have hanger at the top. The work as a whole is excellent. If any fault could be found, it would be in regard to the type matter that has been placed in the mortises, styles on some of the pages not being exactly in harmony with the decorative features.

Printers and others who desire specimens of their own business advertising reviewed and criticised are requested to send this class of specimens to the New York office of The Inland Printer, American Tract Society building, 150 Nassau street. All other specimens should be sent to the Chicago office as heretofore.

CHICAGO NOTES.

Chicago has a new tonsorial paper, called the *Barbers' Mirror*.

The courts have been called on to settle a partnership dispute in the firm of Atwell & Goodall. In the meantime the sheriff has taken possession of its plant in behalf of the employes and other creditors. It is expected business will be resumed at an early date.



ANOTHER "EVOLUTION OF A SMILE."

A vote taken by Typographical Union, No. 16, in favor of a universal nine-hour day was carried; also the vote to assess 50 cents per member in aid of the Printers' Home.

The Crescent Type Foundry has been closed by the sheriff on a judgment note in favor of N. A. Burritt for $10,000. It is expected satisfactory arrangements will be made to continue the business.

On Saturday, December 19, fire damaged the building, stocks and plants, to the extent of $3,000, of the Corbitt & Burnham Company, William Hall Printing Company and J. C. Winship & Co., 21-25 Plymouth place.

Among the names mentioned for Public Printer the following well-known Chicagoans are listed: Ex-Public Printer Frank M. Palmer, Capt. William M. Meredith, Freling C. Foster, Joseph Deutsch and Michael H. Madden.

E. L. Merrill has opened an office at 46 Jackson street, and will there look after the interests of J. P. Jordan Paper Company, of Boston. Mr. Merrill comes from Minneapolis, where he represented the same firm. Mr. H. Estes Wright will continue to make trips to Chicago as heretofore.

V. H. Troendle, formerly with George H. Taylor & Co., has become connected with the Empire Paper Company, 177 Monroe street, assuming the position of secretary. The

firm proposes to add to its line of papers in several ways, and push the business more extensively. Mr. Joseph Joyce retains the position of president and treasurer.

COMPOSITORS in the employ of Donohue & Henneberry went out on strike December 1, claiming the firm was not living up to an agreement entered into with the union some time ago. The pressmen, feeders and bookbinders of the same firm a few days later declared a sympathetic strike.

THE *Newspaper Maker* notes appreciatively the "City News" department of the Chicago *Times-Herald*, which shows the possibility of condensing and still presenting news in good shape. The stories are told briefly and the heads run in in full-faced type. Not only does the matter look well, but the nature of the item can be seen at a glance.

A RECENT issue of the *Apparel Gazette* contains an interesting biographical sketch of Mr. Samuel Davis, manager of the retail advertising for the customers of Kuh, Nathan & Fischer Company. Mr. Davis has issued a "Book of Proofs" of ready-made advertisements for the customers of his company for free distribution in plate form. The plan is unique, but its benefits are readily discernible.

J. H. DOUGLAS, for two years in charge of the St. Louis office of the Whitlock Machine Company, has been transferred to Chicago, and will hereafter attend to the western business of the company from this point, where he will undoubtedly be in position to look after the increasing trade to better advantage than at the old location. His office is at Room 1209 Monadnock building, corner Dearborn and Jackson streets.

THE Christmas number of *Advertising Experience* appeared with a very handsome cover in dark green, gray and gold. The design, illustrative of the text "Tall Oaks from Little Acorns Grow," is very creditable to the artist, Mr. Swick, with the Binner Engraving Company. Mr. McColl, the editor and publisher of *Advertising Experience*, promises a cover design for January by Mr. C. W. Traver, now of Munich, Germany, whose work has been shown in THE INLAND PRINTER on a number of occasions.

SIX companies of newsboys were addressed on the evening of December 14 in Newsboys' hall, in the Record building, by Col. Alexander Hogeland, "the newsboys' friend." The speaker was introduced by the 19-year-old Nestor of the corps, George Buetow. Colonel Hogeland said: "I have visited over six hundred cities in the United States, and this is the largest number of newsboys I have ever addressed in a body." He commended the military drill of the Chicago newsboys, which he thought increased self-respect and manly bearing.

UNDER the able management of A. A. McCormick, business manager, the Chicago *Evening Post* shows an advertising patronage that must bring substantial returns. The second annual book number of the *Post*, November 28, and the illustrated reviews of books and publishers' announcements on Wednesdays, December 2, 9, 16 and 23, as well as Saturdays, is perhaps unequaled in quantity and style of presentation in the history of newspaper making. Mr. McCormick's long and extensive acquaintance with book publishing interests is strongly reflected in this department of the paper.

THE regular monthly meeting of the Chicago Trade Press Association, on December 14, brought out an interesting programme of a practical character, the topics consisting of "Use of the Telegraph by Trade Journals," by E. J. Baker, of the *Farm Implement News;* "Forty Years of Trade Journalism," by Frank W. Norcross, of the New York *Shoe and Leather Reporter;* "The Typographical Appearance of Trade Journals," by C. F. Whitmarsh, secretary and advertising manager of THE INLAND PRINTER; "Should Write-Up Matter of New Devices, etc., be Scattered or Grouped Together?" by T. D. Francis, *Furniture Journal*, with a general discussion on the subject of railroad advertising in trade journals.

THE Franklin Engraving and Electrotyping Company, engravers, electrotypers and art designers, 341-351 Dearborn street, Chicago, has issued a poster, the central figure of which is a nude woman with a background of trees and foliage and three doves in the foreground. The design and coloring is rich and harmonious, and the poster should be in great request. The street address of the company is not given in the poster, and while the idea of mailing the sheet flat would seem desirable, yet Uncle Sam's emissaries manage to ruin pictures or designs sent this way, unless well protected by stiff boards.

L. D. RAYNOLDS, publisher of the Chicago *Express*, has prepared a petition calling on the legislatures of the various States to enact a law to secure depositors in banks against loss. The petition recites that, by reason of the numerous bank failures, financial panics ensue, confidence is destroyed and money is withdrawn from circulation and hoarded. This causes crime, impoverishment and great distress. The remedy proposed is a law requiring bankers "to give bond that people shall not lose the money which they deposit in banks." These petitions are to be left in public places for signatures, and clubs to aid the project are to be formed.

NUMBER 2 of volume twelve of *The Type Founder*, the medium of expression of Messrs. Barnhart Brothers & Spindler, opens with a leading article on the subject of "Printing Press Rollers," by Mr. Herbert M. Bingham, which it would be to the advantage of many printers to read. The firm promises soon to submit a full description of the Cox Automatic Typesetting machine with illustrations, and guarantees the value of the device when it is placed on the market. The latest designs of the foundry are very attractively presented in this issue. It is a matter of regret that some form of temporary binder is not offered by the producers of these specimen books so that their customers may preserve the several issues intact.

KEEP A SCRAPBOOK.

The *Keystone* gives some practical directions. Every merchant should keep a scrapbook. This suggestion has been made before, but it is fully worth emphasizing. Every bright advertisement that you notice in your local paper or those of other towns; every model advertisement that you observe in your trade paper, and every practical trade-bringing plan or hint, should be cut out and pasted in the book, with full data as to the name and date of the paper. You will find such a book as this an inexhaustible treasury of riches, especially on those days when your ideas run scarce, and you are too busy to take time to evolve a good advertisement.

GALVANIC ETCHING.

A process for etching letters, names or designs on metallic goods, such as knives, for instance, is described in the *Zeit. f. Electrochem.* The objects are covered with the following mixture: One liter of naphtha, ⅛ kg. of carbon bisulphide, 2 kg. of pulverized resin, and 1.5 kg. of chloride of copper. After covering with a thin layer of this, the stencil or type is washed with a weak solution of potash and pressed on the surface, which is then washed, after which it is wet with a weak solution of sal ammoniac through which a current is passed, which then etches the metal where the insulating coat has been removed.—*Electrical World.*

HANSEN OLD STYLE SERIES.

Manufactured by H. C. HANSEN, Type Founder, 24 and 26 Hawley Street, Boston, Mass.

35 a 25 A 8 POINT HANSEN OLD STYLE. $2.75

FINE PRINTING MOST DESIRABLE

Reproduction of Old Style Types of Ancient Days

Leading Feature in Artistic Typography

30 a 18 A 12 POINT HANSEN OLD STYLE. $3.25

HUMOROUS COMEDIES

European Excursions to Germany

Conducted by Ryder Haggard

30 a 25 A 10 POINT HANSEN OLD STYLE. $3.00

INVENTION OF PRINTING

There is now a Wide Spread Belief that

Printing was an Original Invention

25 a 15 A 14 POINT HANSEN OLD STYLE. $3.50

MOONSHINERS

California Flying Machines

Successfully Operated

20 a 12 A 18 POINT HANSEN OLD STYLE. $4.00

SUMMER HOMES IN Sweetest Magnolia 43

15 a 10 A 24 POINT HANSEN OLD STYLE. $4.50

MODERNIZED Enlargements 958

10 a 6 A 30 POINT HANSEN OLD STYLE. $5.00

NICE HOUSE 27 Home Study

8 a 5 A 36 POINT HANSEN OLD STYLE. $5.50

HIGHER Elegant Boy 4

6 a 4 A 42 POINT HANSEN OLD STYLE. $6.00

REMINDS 6 Sampson

5 a 4 A 48 POINT HANSEN OLD STYLE. $6.50

BRINGS Harmonies

30 POINT BORDER NO. 153, 60c. PER FOOT.

INVITATION SCRIPT

LIST PRICES AS FOLLOWS:
24-POINT, 20a 8A, $7.50
18-POINT, 25a 9A, $6.00
12-POINT, 35a 10A, $5.00

THE ONLY SCRIPT THAT EXACTLY IMITATES COPPERPLATE WORK. NOTICE THE SPACES BETWEEN THE WORDS, THE O'C IN O'CLOCK AND THE JOINED 'S TO INDICATE THE POSSESSIVE CASE. ALSO COMPARE IT WITH OTHER TYPE WORK.

THIS MATTER IS SET IN OUR NEW BRUCE SERIES.

MADE BY THE
INLAND TYPE FOUNDRY
217-219 OLIVE ST.
SAINT LOUIS

Mr. and Mrs. Henry Jordan

request the honor of your presence

at the marriage of their daughter

Francesca

to

Mr. August Rankin,

on Wednesday evening, November the tenth,

eighteen hundred and ninety-six,

at half-past eight o'clock.

2463 Clinton Avenue,

St. Louis.

At Home

after December the first

3204 Robinson's Boulevard

Mr. Leslie Weston.

Golding & Company

Agents

Boston, New York, Philadelphia and Chicago.



Chas. H. Taylor,
BOSTON GLOBE

TAYLOR GOTHIC SERIES

PATENT APPLIED FOR

Other sizes now in preparation

48 Point 4A 5a $7.75

Golden 8 Hours ADVOCATE

36 Point 5A 8a $5.50

Boston Globe 1897 Advertisers PROPOSED BANQUET

24 Point 10A 15a $4.50

Audiences Entertained 24 Gorgeously Costumed Theatrical Benevolent Society NOTICES PREVENTING TROUBLE

18 Point 12A 20a $4.00

Ordering Imported Specialties 18 Customers Demand Novelties Trustworthy Manufacturing Enterprises CHILDREN ROMPING THROUGH GARDENS

12 Point 16A 25a $3.25

Farmers Growing $49 Elegant Wheat
Merchant Likewise Delights
CALIFORNIAN EXCURSIONIST

10 Point 20A 30a $3.00

Lowest Market Rate £35 Special Agent Wanted
Celebrating Throughout Europe
GRAND HUDSON RIVER TRIPS

Originated by the American Type Founders Co.

In Stock and for Sale at all of its Branches and Agencies

Doric Italic Series

60 Point 4A 5a $15.50

Mean 9 Catch EXPLOSIVE

48 Point 4A 5a $10.75

Strong 23 Guard JOURNALIST

36 Point 5A 7a $8.75

Mountain 89 Bowlder SPECIAL READING

30 Point 5A 7a $6.50

Large Town $14 Saved Boys DENOUNCE PUBLISHER

24 Point 6A 10a $5.00

Produce Examine EMPLOYERS 57

18 Point 8A 12a $4.50

Merchants Scheming TYPOGRAPHIC $16

12 Point 10A 20a $4.25

Manufacture 95 Steamboats DELIGHTED MECHANIC

10 Point 12A 25a $4.00

Handsomest Typographic Specimen COLUMBIAN 208 EXPOSITION

8 Point 15A 30a $3.75

Printers Denouncing Grotesque Letters MUSIC LOVERS $29 SPEAR FOUND

6 Point 18A 40a $3.50

Delightful Scenery Bordering Hudson River Shores PRINTING MACHINE £46 DESIGN SKETCHER

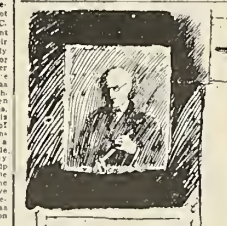
Manufactured exclusively by the American Type Founders Co.
In Stock and for Sale at all of its Branches and Agencies

ART AND ARTISTS.

Exhibitions next week are:

Fine annual exhibition of the Western Society of Artists, opening Dec. 14. Art Institute.
Annual exhibition of the Art Students' League, opening Dec. 15. Art Institute.
Tiffany Favrile Glass Gorlet's Decorative Gallery, auction sale beginning Dec. 16. 216 Wabash avenue.

During the last week representative artists from all important western cities have been flying about Chicago discussing organizing, selecting and hanging pictures, and in their rare leisure dining each other. As the result of their labors the new Society of Western Artists will make its bow to the public on Tuesday evening with an exhibition of 220 paintings in oil, water-color and pastel, a dozen or so pieces of statuary, select specimens of Rookwood pottery and a few black and whites, including some of those rare sketchings which in days gone by nearly took Frank Duveneck his eyesight. Duveneck is one of the leading spirits in the new society. He has hardly been so active about anything since he and Chase and Shinnes and a dozen others came back enthusiastic from Munich, broke away from the old Academy of Design and started the astonishment of American art organizations. H. F. Farny, the painter of Indians, has been here, too, from Cincinnati, and T. C. Steele, the impressionist landscape man from Indianapolis, and C. H. Ault of Cleveland and E. L. Merklin and many others. Those who have not been here in person, such as Halsey Ives, C. F. von Saiza and E. H. Wuerpel, have lent the new movement all the weight of their influence at home. Chicago artists, not only the Cosmopolitan Club, which has the honor of originating it, but men belonging to other societies, or working independently, are sending in their best work, and it looks as though in union indeed would be strength. The plan of the new society has been frequently explained in these columns, but may be once more briefly set forth. It is to form a club representing the artists of St. Louis, Cleveland, Indianapolis, Cincinnati, Detroit and Chicago, who will once a year gather as fine an exhibition as possible, to be shown for about two weeks in exactly the same way in each city. No one is eligible for membership whose work is accepted by the jury. No one may exhibit more than four pieces in any one class. For this initial exhibition over five hundred works were submitted, but the desire to maintain a high standard as well as considerations of space and transportation sifted out a large number.



DRAWN BY MARTHA B. BAKER FOR THE EVENING POST.

Most of the statuary and not a few of the paintings have already been publicly shown in Chicago. These were admitted as being of high quality and unknown to the public of other cities. Among such old acquaintances are "Ready for the Question," "The Empty Cradle," "A Fair Critic," by J. H. Vanderpoel, "Elaine," by Mrs. Cameron; portraits by Miss Wade, Mrs. Dohn and C. F. Browne; wood landscapes by C. F. Browne, O. L. Schreiber, H. W. Methven, Eaton Roecker and F. C. Peyraud; moonlight scenes by Charles Ault, and small negro genre by E. A. Burbank. The latter's old colored woman, "Threading the Needle," and "A Brown Study" are new. Otto Stark's "Sparrow" was merely transferred from the next room. His "Story Book" shows a mother reading to her two children in a garden, the little boy wearing the inevitable striped shirt. In which this artist clothes all his small models. The picture is painted in Stark's usual honest, painstaking but not overinteresting manner. Some one who saw it in Philadelphia says that it was originally a larger canvas, and that a baby, baby carriage and other superfluities have been cut out. The trouble with Mr. Stark's pictures is that their themes are generally inadequate to the big canvases he allows them. They would make better illustrations. Lorenz's "Sunday on the Plains" is open to the same objection; a prairie schooner at rest on its voyage, while the father of the family, with his Bible on his knee, gathers his somatic household about him for worship in the open air. Ethically considered this is all right as a subject for a picture, as a call to prayer, but pictorially it is not. It is simply a clear record of facts. Reduced to black and white, it might serve in a school history. H. F. Farny's "In the Comanche Country" shows the practiced illustrator's hand in draughtsmanship somewhat better than color. It is a small painting, excellent of its kind—the definite, highly finished kind; a tent under the greenwood tree, Indians present in idyllic manner, a brown good in front, where many naked youngsters wade, spreading circles in the water. Also several two capital water-colors, the best of them showing a moonrise at sunset.

But let us stick to the oil paintings. Four, by Frank Duveneck, have their given a central position. On the line hangs his Rubens-like study of a German woman, which was painted in Munich some twenty-five years ago and has hung a good part of that time in William M. Chase's New York studio. She is a florid, middle-aged dame with oddly arranged hair, full black skirts and transparent muslin collar and cuffs. Every detail and every stroke of the brush is like solid matter, that bit of old curtain and those hands, oh, those plump, taper hands, how often we have seen their like one posed with artificial grace upon her breast, the other holding a small blue flower that repeats the note of the blue ornament in her hair. Above this hangs a later and very inferior portrait of a girl in a red background. Near by is a "Beach by Moonlight," largely conceived and solidly painted, and a brilliant, capable Italian head. L. Mehalin contributes four landscapes, one painted in Anticoli, Abruzzi, showing a wide, deep-blue glimpse of sea between two hills. The others were in or near Eider Park, Cincinnati. Four autumnal landscapes, in a high, dreamy key, with much use of white, pink and violet tones, are by T. C. Steele. One traces the influence of the Indianapolis man. The landscapes of Hamlin Garland, W. Forsyth, R. McGinness and T. O. Adams. The latter has also an effective half-length of a girl called "A Morning Call," painted on burlap which is partly left covered. E. H. Wuerpel sends a different kind of autumnal landscape; his "Dead Leaves" is a rich, dark woodland. "A Stray in the Snow" is a portrait head by the same artist. Miss Alba Haydock appears to be a lady of French verisimilitude. Besides a study, "Tired," in Yokohama," full of blossoming trees and Japanese accommodations, she has a charming study of cows, "Under the Cotton Trees," and a portrait group which just falls short of being a remarkably fine thing. It is of forty, an elderly lady in black, with a strained expression of countenance, and a little boy painted with a soft yet certain touch. Some of his shadow markings may be charged to a gloomy frame of dark-colored wood.

"Nazareth," by Edmund Greacen, is commendable, ambitious; the Holy Child at His mother's knee, in a woodland scene, one would like this better in the painting of which Edward P. Poulin has a jolly, sunburned "Farmer's Boy" leaning against a fence, with two unfinished hands, like pieces of raw meat, and quite out of hand drawback it is a strong, wholesome piece of painting. His "Afterglow" is pleasing, too; woman stooping over a cask in the foreground; horizon line that is straight edge; good, mellow sky and trees. There is one fault with these he sends a namby-pamby young lady with a bunch of flowers in arms on a tapestry background. Percy Ives has a piece "Brittany Fishermen" and a head, called "Miss Hope," pink and pasteboard shading. C. P. Ream sends "Morning on the Iowa River," Belle Hunt's "Garden Scene" and C. M. Osborn's two Venetian scenes and Rudford's "Still Life" pretty nearly fetched the list of oil paintings from other cities.

Among new contributions by local artists two of Miles Oderlag's should be mentioned, one, "The Book," is a girl in black seated before a cabinet draped with blue and white cotton and surmounted by a blue and white Lucca della Robbia relief. This is studiously quiet, fine in tone. "A Dutch Orphan Asylum" is a livelier arrangement of white cape and red gowns. Miss Oderlag has only recently come to Chicago from Europe. Evidently she is an acquisition. William Wendt has several California landscapes, the best being "An Orchard in the Foothills." Everything in this is bold, clear, uncompromising in color. Never was a redder hill than the one that rises with lines of waving trees ellenbling against never was a greener grass than that below; never was bluer sky than that beyond. The one little fault to find is that the sky is not quite far enough beyond; those clouds stick to the mountain. Otherwise all the rolling country seems thoroughly understood, the composition is odd but happy, and the brisk, determined air of it acts like a tonic. Very different, but fully as good, is Martin's "New Moon." (Here is a man who knows how to frame his pictures.) Adm. low harmony of a picture with woods and sky and earth mysteriously entwrapped and revealing themselves gradually as you gaze. H. W. Methven's "Hazy Winter Morning" is another distinctly individual painting. One may like or one may dislike the curious arrangement of white hillside mapped out into fields and dark sky and white-roofed houses, but one does not forget it. Robbins has a pleasant "Indian Summer Evening," with a gleam of water in the grass, and Leon Roecker a small "Potato Field," with a gay background of houses and sky softened by distance. F. W. Freer is to have a painting of "Mother and Child" which promised nicely some months ago in his studio. The finished work had not reached the Art Institute on date of taking these hasty notes. As for the water-colors, etc., they must be reserved for a later writing.

Big fluffy collarettes for theater wear, or serving equally well as a dressy finish for street wraps, are made of plaitings of mousseline de soie, lace and ribbon. A handsome collarette of black mousseline frillings shows an applique pattern of cream lace and full bows of green satin ribbon.

New Marie Antoinette fichus are of silk mull, with double frills of spotted mull, White chiffon fichus are trimmed with yellow toned valenciennes. More dainty than these is that of lace in a fichu or white mousseline, trimmed with mauve lace, the delicate pattern of which imitates the real Mechlin.

The fashion of wearing detached corsage garnitures is indeed a boon to the girl of limited wardrobe. I doubt if the wand of fairy tale could more completely transform a plain gown into the toilette du fete than does the adjustment of some fetching confection known under the common name of fancy neckwear. With the aid of a handful of lace and blouse veil the decollete gown of black satin is changed into a charming afternoon affair. Divested of these and supplied with ruffs in berthe of lace or chiffon, and a garland of flowers, it becomes again the ball dress. And so on through the list of functions that make up a winter's pleasure one may, with the kindly assistance of fancy neckwear, cheerfully masquerade as well-dressed in a most limited supply of gowns.

Tea gowns and house dresses of all sorts have most formidable rivals in the new Jackets especially designed for home wear. The fancy for contrast between skirt and waist finds its most picturesque and ceremonious attire, has also taken possession of these quite charming garments.

The most extreme fancy in this line is the Li Hung Chang tea Jacket, which was brought out in Paris in compliment to the Chinese viceroy, after whom it is named. The gay Jacket of state has for some copied by the fashion-makers and adapted to the requirements of the modern woman of luxury, and thus becomes an up-to-date tea Jacket of orange yellow silk, embroidered in the fashion of the peacock. The garment is loose and flowing, with the straight sleeves of the regulation Chinese garb. The above is of only neck trimming in the original, was too severe a style to prove becoming, and the copyist wisely adds a collar and big cravat bow of silk, which gives the needed feminine touch.

The pretty tea Jacket shown in the sketch is both novel and practical. The body of the Jacket is accordion-plaited and falls from a pointed yoke. The revers-like collar is finished at the edge with an applique of heavy lace. The ample sleeves are finished with lace frills. ARNET.

NOVELTIES IN NECKWEAR.

Neckwear up to date includes almost every imaginable style of belle furniture. There are collars fichus, fancy vests, bolero, shoulder frills, berthes and a multitude of dainty accessories and garnitures that can be included under any one of these heads.

Manufacturers of neckwear are to some extent following the fashion of millinery. They at least may be accused of encouraging the art of home dress-making by putting on the market all the dainty auxiliaries that give style and finish to a gown, and which are yet so difficult for an amateur to make, since they must be fashioned after the modes. Fichus are stock collars of silk and velvet, appliqued with lace, and having neat bands of linen or ruffs of chiffon and lace surmounting the collar band. As for the new bolero vests, their name is legion. Lovely ones of black white and colored mousseline de soie, mounted on silk, are trimmed with quillings of tulle, narrow velvet ribbons and lace appliqué. Elaborately frilled collars accompany all such vests. Practical and stylish blouses for everyday wear are of changeable taffeta, trimmed with velvet ribbon.

Holiday Rates to Canada.

The Michigan Central, "The Niagara Falls Route," will sell holiday excursion tickets at one fare for the round trip to principal points in Canada.

For particulars apply to City Ticket Office, 119 Adams street, or W. Hudson, General Passenger and Ticket Agent.

Official Vote of Washington.

OLYMPIA, Wash., Dec. 12.—The official canvass of the vote of the State of Washington at the November election has been completed by the secretary of state. The vote is as follows: Bryan, 30,41; McKinley, 1k,-554; Levering, 968; Palmer, 148.

"The Art Book of the Season."

MEISSONIER

His Life and His Art. By Valery C O Grevert. Translated from the French by Lady Mary Loyd and Miss Florence Simmonds.

Illustrated with 38 Full-Page Plates, printed in Paris, in Eau-forte gravure or in Color and over 200 Illustrations in the text printed in Black and Tint, reproducing all Meissonier's best known works. Imperial royal 8vo, Illuminated. Cloth uncut edges (in box, $12.00; ½ Crushed Levant, gilt top (in box), $18.00.

Wood engraving, half tones and photogravure, together with colored plates, are included in this handsome edition. The main book of the season. The galleries of the world have been ransacked for material for the purpose of giving a fair and full presentation of the range and variety of Meissonier's genius. The text, which is from the pen of Valery C. Grevert, and quality of its illustrations, and is a most valuable and interesting pages are those which include the personal letters of the master as these private traits work and the aspirations of his life. . . . Unless we are mistaken, this book will be hailed by artists and connoisseurs as the most valuable work of the year.—N. Y. Tribune.

Extracts from the press of new of popularity to any of these later years has better received generally than Meissonier. And rightly so, for in its typographical show, in fine sumptuous volume. Of the single plates, specially printed in color and photogravure, none are singularly beautiful. To M. Grevert's fundamentally interesting original praise must be given.—Chicago Tribune.

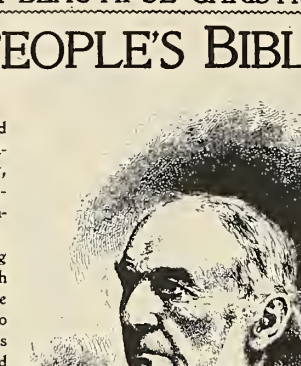
Illustrated Circular on Application.

For Sale by all Booksellers or Sent, Prepaid, by the Publishers

A. C. ARMSTRONG & SON,
61 East 10th Street, NEW YORK.

A BEAUTIFUL CHRISTMAS GIFT.

THE PEOPLE'S BIBLE HISTORY



A COMPLETE and consecutive narrative of Bible History, completed and sustained by the researches of modern science.

It is peculiarly fitting that a work of so much importance, so noble in its purpose, so comprehensive in its scope, so accurate and so thorough in its conclusions, should be introduced to the World by so discriminating a critic and a scholar of such profound knowledge, keen intellect and ripe judgment as

THE Bible and its.... History

are divided into seventeen sections, and each is prepared by a man of the greatest ability, believed to be best fitted of all men for that peculiar work.

Mankind has for the first time a Bible History. Not merely a commentary, but a critical and yet interesting study of the world's greatest book.

THE RT. HON. WILLIAM EWART GLADSTONE.

The introduction by the distinguished statesman does not in the least dwarf the magnificent contributions by the seventeen famous scholars who have each supplied a section that covers a period which he was specially fitted to write. Some of these contributors are Chicago scholars—and all are men of world-wide reputation. Following is a list of the distinguished contributors:



RT. HON. WM. EWART GLADSTONE, D.D.

Rt. Hon. Wm. Ewart Gladstone. Introduction.

Rev. Frank W. Gunsaulus, D.D. From the Birth of Moses to the Beginning of Freedom

Rev. A. H. Sayce, M. A., D. D., LL. D. Literature of the Old Testament.

Rev. Samuel Ives Curtiss, D.D. Manuscripts of the Old Testament.

Rev. Elmer H. Capen, D. D. From the Call of Abraham to the Bondage of Israel.

Rev. George F. Pentecost, D.D. From the Patriarchal Tent to the Priestly Tabernacle.

Rev. Frederic W. Farrar, D. D., F. R. S. From the Creation to the Dawn of Human History.

Rev. R. S. MacArthur, D. D. From the Invasion of Canaan to the Last of the Judges.

Rev. Martyn Summerbell, D. D. From the Rise of the Monarchy to the Decline.



REV. FREDERIC W. FARRAR, D. D., F. R. S.

Rev. Edward Everett Hale, D. D. From the Close of the Old Era to the Beginning of the New

Rev. W. T. Moore, LL. D. From the Captivity in Babylon to the Return of the Exiles.

Rev. Joseph Agar Beet, D. D. The Literature of the New Testament.

Rev. Caspar Rene Gregory Ph. D., D. Th., LL. D. The Manuscripts of the New Testament.

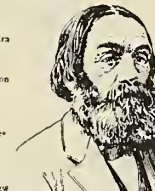
Rev. William Cleaver Wilkinson, D. D. From the Birth in Bethlehem to the Crucifixion on Calvary.

Rev. Frank M. Bristol, D. D. From the Division of the Empire to the Last of the Kings.

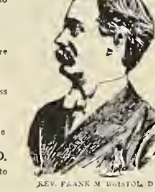
Rev. Samuel Hart, D. D. From the Descent from the Cross to the Ascent to the Throne

Rev. J. Monro Gibson, D. D. From the Outpouring of the Spirit to the Death of St. Paul.

Rev. George C. Lorimer, LL. D. From the Fall of Jerusalem to the Triumph of Christianity.



REV. EDWARD EVERETT HALE, D.D.



REV. FRANK M. BRISTOL, D.D.

THE PEOPLE'S BIBLE HISTORY has been called "A Revelation Revealed," a book that must inevitably become a part of every library. It will interest alike the learned and the student. "There is a fearless fairness about it," says one critic, "that commends it to every sincere searcher for truth." Some idea of the scope of the work may be gathered from the following

TABLE OF CONTENTS:

From the Creation to the Dawn of Human History.
From the Call of Abraham to the Bondage of Israel.
From the Birth of Moses to the Beginning of Freedom.
From the Patriarchal Tent to the Priestly Tabernacle.
From the Invasion of Canaan to the Last of the Judges.
From the Rise of the Monarchy to its Decline.
From the Division of the Empire to the Last of the Kings.
From the Captivity to the Return of the Exiles.
From the Close of the Old Era to the Beginning of the New.
From the Birth in Bethlehem to the Crucifixion on Calvary.
From the Descent From the Cross to the Ascent to the Throne.
From the Outpouring of the Spirit to the Death of St. Paul.
From the Fall of Jerusalem to the Triumph of Christianity.

The Work is Magnificently Illustrated. It has been many years in preparation. It is founded on the Very Latest Authentic Information. It is Beautiful in Appearance and Substantial in form. Literature of the Old Testament. Manuscript of the Old Testament. Literature of the New Testament. Manuscript of the New Testament. *The reader is led as by the hand from Creation's Dawn to Christianity's Triumph. No one volume, no one library, has ever contained such priceless information.*

UNQUALIFIED APPROVAL—HAS BEEN GIVEN THIS NOTABLE BOOK BY CLERGYMEN AND SCHOLARS.....

REV. SAMUEL IVES CURTISS, D.D., Professor Old Testament Literature and Interpretation, Chicago Theological Seminary, says:

"Professor Sayce's contribution to the 'The People's Bible History' will be read with interest. The critical and special students, as well as any greater part by all ministers and intelligent laymen, as containing a picture of ancient Palestine before the time of Moses, based on the latest researches and discoveries, such as is to be looked for in no other work with which I am acquainted."

BISHOP JOHN H. VINCENT, Chancellor of the Chautauqua Circle, says:

"What Gladstone and Sayce have written expressly for its pages, giving the latest results of their largest knowledge, is enough to justify even the most cultivated people among us in the purchase of this admirable book."

REV. WILLIAM M. LAWRENCE, O.D., Pastor Second Baptist Church, Chicago, says:

"The work has been most carefully executed in a manner well calculated to call forth the strongest expressions of satisfaction."

REV. J. L. WITHROW, O.D., Pastor Third Presbyterian Church, Chicago, says:

"The contributions of these eminent scholars are level to the understanding of Christians of ordinary intelligence, simple enough to interest a Sunday-school primary class. Read this history as the Scriptures are read, and the Word will glow with life."

REV. H. W. BOLTON, O.O., Pastor Soul Park Av. M. E. Church, Chicago, says:

"The introduction itself is worth the price of the book. The accuracy of statement and chronological arrangement render the work of inestimable value. It is a silent commentary of the growth of human appreciation and needs. It is the product of the best scholars."

HENRY WADE ROGERS, LL.O., President Northwestern University, says:

"I have no hesitancy in commending it most heartily. It is a valuable and interesting work, prepared by able and scholarly men. I am delighted with the manner in which the work has been written."

THE RELIGIOUS PRESS OF ALL DENOMINATIONS HAVE INDORSED IT UNRESERVEDLY....

The Standard, Chicago, says:

"It is to be observed that the work is not a history of the Bible, but a Bible history. Works of the former class abound, of the latter they can scarcely be said to exist at all, save in a few form which has quite as much the character of commentary as of history, or which are written in support of some favorite theory in Biblical criticism."

The Interior, Chicago, says:

"The leading Christian denominations are represented in its pages, and yet there is nothing sectarian or narrow in it from beginning to end. It is a book that will prove of inestimable value to all who desire to attain to a full and intelligent comprehension of the sacred Scriptures."

The Independent, New York, says:

"There is no touch or smell of the sensational element in the text, type, printing, binding or illustration. . . . All is done in a style of rich painstaking and expensive sobriety, and indicates that the publishers took a high view of the work they had in hand."

The Churchman, New York, says:

"The publishers assure us 'No Bible history on such an extensive scale as this has ever been undertaken before, nor have such historical results ever before been placed within the easy reach of everyone.' We can believe it. Certainly nothing so comprehensive has ever come to our table before, and, we may add, we see a goodly number of religious books in the course of a year. As an incentive to study afresh the most wonderful book in the world—a book lightened and illumined by the spirit of God breathing upon the genius of man—we can recommend this Bible history as comprehensive, scholarly and absorbingly interesting."

The Evangelist, New York says:

"Light is what is needed, and this book will give light. It was a great undertaking, and editor and publishers deserve congratulation."

The Advance, Chicago, says:

"We think that all who examine it will agree that no popular work on the Bible has ever more carefully or ably written."

THE POPULAR EDITION.
942 pages. 57 Full-page Illustrations.

Bound in Cloth	$4.50
Bound in Half Levant	5.00
Full Levant, Gilt Edge, Hand Made	6.00

QUARTO EDITION.
1,260 pages 200 Full-page Illustrations.

In One Volume, Full Levant, Gilt Edges	$15.00
In Two Volumes, Full Levant, Tufted, Gilded	20.00

This book is for sale through agents and by subscription. An illustrated prospectus of 48 pages will be sent free by addressing

THE HENRY O. SHEPARD COMPANY, 212 and 214 MONROE STREET, CHICAGO....

A limited number of intelligent, industrious men may obtain profitable positions by securing subscribers for this valuable work by applying at the above address.

Canadian Half-Fare Excursions Via the Wabash.

December 17 and 18 the Wabash Railroad will sell excursion tickets from Chicago to all Canadian points at one fare for round trip. Tickets good going on all trains of dates mentioned, and good to return until January 7, 1897. Ticket office, 97 Adams st.

FACSIMILE OF A PAGE FROM THE BOOK NUMBER OF THE "CHICAGO EVENING POST."

THE CHICAGO "EVENING POST."

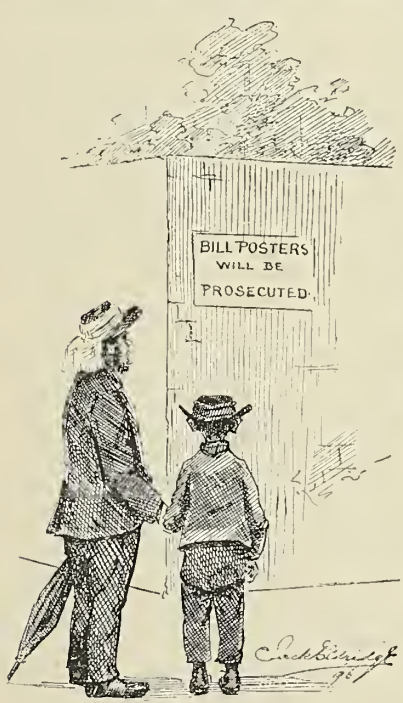
We refer under "Chicago Notes" to the general excellence of the second annual book number of the Chicago *Evening Post*, and suggest to our readers that they send and secure a copy of it. Opposite we have reproduced a page from the *Post*, in reduced form, showing an advertisement that is a model of typographical excellence, and a fair example of the average high standard which this paper maintains. The style of this advertisement is very much above that which generally comes from a newspaper, and has the appearance of having been set in a first-class job office. In this (and the same may be said of all the advertisements which appeared in the book number of the *Evening Post*), strength and beauty are secured not by the use of many styles of type but by confining the fonts used to one style and depending for the effect upon the various sizes of that style. The *Evening Post* has already established a reputation for clean, able and reliable journalism, and it is now making a reputation for itself for typographical excellence as well. Few dailies approach it in beauty of illustration or of typographical appearance. Mr. H. H. Kohlsaat showed great foresight when he decided not to reduce its price from 2 cents to 1 cent. The *Evening Post* now stands as the exponent of thoroughly strong, capable, dignified, independent journalism, and its success proves that a newspaper is not compelled to pander to the sensational or to appeal to the lowest instincts in human nature to achieve success. The columns of the *Evening Post* prove this and the stanch support of its readers and advertisers confirms it.

NOTES ON PUBLICITY.

BY F. PENN.

An attractive calendar for 1897 is the Penfield Poster Calendar, published by R. H. Russell & Son, of New York. It is from the press of Redfield Brothers, and speaks well for printer, publisher and artist.

A letter-head, in colors, of the Ontario (Cal.) *Observer* has been sent to me for review. I am informed that it was produced with limited facilities for this class of work, and in view of this fact it has been creditably done.



What, Indeed.

Young Cockatoo: "What's Bill been doing, father?"—*Bulletin, Sydney, Australia.*

The Nottingham Press, Buffalo, New York, sends specimens of blotters. One sentence thereon, addressed to prospective customers, is worth repeating: "Our prices are moderate; cheap printing will pay neither you nor us."

From Mr. Edwin L. Shuey, of the United Brethren Publishing House, Dayton, Ohio, I have received a neat brochure entitled "A Christmas Invitation," descriptive of the books for sale by the House and its facilities for doing fine printing, with the request to visit the salesrooms and examine the stock. The work is very well done.

Jay S. Williamson, business manager of the *Home Industry Advocate*, Everett, Washington, sends a number of specimens of advertising matter neatly printed in red and blue. Mr. Williamson has a taste for rhyme, and there is very little prose in the samples, and the value of the circulars and other matter is spoiled in consequence, in my judgment.

I have received samples, to the number of twenty or more, of advertising slips, 5 by 3½ inches in size, printed and sent out by the Stone Printing and Manufacturing Company, Roanoke, Virginia. The paper used is of different tints, the ink of various hues, and they are brightly written and well displayed. Advertising of this sort cannot help but pay well.

George H. Benedict & Co., engravers, etc., 175 Clark street, Chicago, have issued a neat circular "About Prices," with a card of specimens and a comprehensive table of prices for engravings by the half-tone and photo-zinc etching processes. The convenience of the circular and the precision of its information makes it acceptable to all who use engravings.

An illustrated price list of bookbinding has been received from the Pantagraph Printing and Stationery Company, of Bloomington, Illinois. It seems to be not only very serviceable on account of the convenient arrangement of prices, but has been prettily done, the plates being especially attractive. The only criticism I make is that the cover is of too light a tint for the inside pages.

A. L. Stoneycypher, 1009-11 Howard street, Omaha, Nebraska, sends a circular advertising his work of designing, embossing and printing, and also dealing with the Trans-Mississippi and International Exposition at Omaha in 1898, and also with the presidential election and Thanksgiving Day. The work is well done, but if advertising a business why not do so.

Mr. E. St. Elmo Lewis, general manager of the Advertisers' Agency—Business Builders, room 205, Penn Mutual Life building, Philadelphia, Pennsylvania, sends me two prettily printed booklets on the subject of advertising. They are specimens of the most desirable kind of printing—clean cut, attractive and direct. There is a little essay on "Booklets" which contains so many practical suggestions that I hope to get permission to give its substance in these columns ere long. It is a gratification to me to note the style and thoroughness of Mr. Lewis' work.

I am sometimes inclined to use superlatives in noting in this column the beautiful specimens of the engraver's art, but the inclination was never stronger than when examining "Illustrating-Up-to-Date," issued by the Electro-Tint Engraving Company, 1306-10 Filbert street, Philadelphia. As an advertising brochure it is excellent. The brilliancy of the half-tone engravings is remarkable. The line-drawings are beautifully soft, and good taste characterizes the entire work. Mr. William J. Dornan, the printer, has my congratulations. The stock furnished by Dill & Collins, Delaware Paper Mills, adds materially to the perfection of the printing.

To Prevent Rust.—A practical machinist says he has found the following mixture very effectual in preventing machinery from gathering rust: Melt together one pound of lard and one ounce of gum camphor. Skim the mixture carefully, and stir in it a sufficient quantity of fine black lead to give it a color like iron. After cleaning the machinery thoroughly smear it with this mixture, and allow it to remain thus for twenty-four hours. Then go over it with a soft cloth, rubbing it clean. Treated thus, machinery often retains its brightness for several months. Bicycle riders would find this preparation of value.—*Public Ledger, Philadelphia.*

NEWSPAPER GOSSIP.

THE *Daily Eye* is a new four-page weekly, published by Lynn & Sharp at Long Beach, California.

THE Upper Des Moines Editorial Association will meet at Algona, Iowa, on January 14 and 15.

THE *College City Chronicle*, Lamoni, Iowa, gave its readers a four-page illustrated Christmas and New Year supplement with the issue of December 17.

THE Fishkill *Daily Herald*, Matteawan, New York, emulating its contemporaries in nearby towns, has enlarged from six to eight columns to the page, which seems quite venturesome, but as it is bright and newsy may prove successful.



Photo by L. G. Biglow. ADORATION. Courtesy "Photo-Beacon."

THE *Australian Star*, of Melbourne, Australia, in a recent issue contained an interesting account of the lecture by Mr. Henry Franks, before the Engineering Association on the Mergenthaler linotype machine. The lecture was illustrated by means of lantern slides.

THE *Gibson Courier*, Gibson City, Illinois, issued a special Christmas edition of sixteen pages on December 11, the paper used being of a pink tint. The number was clearly printed, carefully made up, and contained some very tasty display in its advertising pages.

J. M. PAGE, secretary Illinois Press Association, has issued notice to members that the next meeting would probably be held in July, 1897, the exact date to be fixed later. Expressions from editors regarding this, and also respecting the programme, are asked for. His address is Jerseyville.

THE corpulent gentleman of the Boston *Globe* who advertises on his waistband that he has the largest circulation in New England, seems to be able to prove his assertions. The averages of the *Daily Globe* for November, 204,376, and of the *Sunday Globe*, 236,870, are testimony to the popularity of this great paper and its advantages as an advertising medium.

AT a recent meeting of the Republican Publishing Company, publisher of the *Republican*, Mount Vernon, Ohio, made necessary by the death of Col. Charles Baldwin, president of the company, A. C. Dickinson was elected president and general manager; no other changes in officials. The stock held by Colonel Baldwin remains in the family, no stock being held by outside parties.

THE Journal Publishing Company has been incorporated at Akron, Ohio, the company acquiring the *Evening Journal* and the *Sunday Journal*, with a very complete newspaper plant. The incorporators are C. H. Wright, William T. Clark, D. A. McKenzie, George W. Sieber and Charles A. Marvin. The officers are: C. H. Wright, president, treasurer and editor; D. A. McKenzie, vice-president and secretary; W. T. Clark, business manager.

MRS. EZRA WHITE, wife of ex-Mayor White, who has been connected with the *News-Press*, Poughkeepsie, New York, for over four years, where she has proven herself to be an energetic, brilliant and entertaining writer for the press, has surrendered her position, and after January 1 will reside at Albany, New York, with her niece, Mrs. Timothy L. Woodruff, wife of the newly elected Lieutenant-Governor, and will assist in entertaining the guests of her niece during the session of the State legislature.

IN the report of Mr. G. H. Henderson's feat in taking down Mr. W. J. Bryan's speech at Huntington, West Virginia, verbatim on a Remington typewriter, it was stated in these columns last month that Mr. Henderson's home was in

Columbus, Ohio, instead of Columbus, Georgia. We make this correction at Mr. Henderson's request. In this connection Mr. J. H. Long, of the Huntington *Daily Advertiser*, writes that the report for his paper was taken by Mr. F. M. Hartman and Mr. R. M. Baker in shorthand notes, and that the report contained every word uttered by Mr. Bryan. The *Advertiser*, according to Mr. Long, was on the street within an hour after Mr. Bryan had finished. The *Times* did not appear until about 8:30 P.M. Copies of both papers are submitted for examination, showing the marked superiority of the *Advertiser*. Notwithstanding, Mr. Henderson's feat of reporting is a remarkable one.

THE *Morning Telegraph*, New London, Connecticut, has made a practice for a number of years of issuing a handsome souvenir at New Year's time. These are looked for with great interest by readers of that paper, and serve to advertise the sheet as no other method could. For 1897 Mr. Walter Fitzmaurice, the manager, has arranged a New Year's greeting that surpasses any ever issued. It consists of twenty-four leaves, 6 by 9 inches in size, with front and back cover, all tied with fancy baby ribbon, each leaf containing attractive baby pictures or children in some childish pranks, the whole assortment comprising over eighty kinds. The front cover is of tasty design in four colors and embossed, the wording under the picture of the little miss in the center being, "Good morning; have you read the *Morning Telegraph?*" A copy of the souvenir has been received by THE INLAND PRINTER, and we take occasion to congratulate the *Telegraph* on its enterprise and taste in putting out so creditable an advertisement.

TRADE NOTES.

W. B. POWELL has purchased the Lacon (Ill.) *Home Journal*.

CHARLES B. PHELPS is now connected with the J. Harper Bonnell Company, of New York.

A. R. RAMSEY has moved his printers' roller factory from Filbert street to 201 Duponceau street, Philadelphia.

FIRE at 60 High street, Cleveland, Ohio, destroyed the building of Whitworth Brothers, printers, on December 17. Loss, $12,000 on building; $8,000 on stock and machinery.

A SPECIAL point-feed, double-sixteen folder for small Bible work is on exhibition at the New York office of the Dexter Folder Company, 97 Reade street. It takes sheets ranging from 9 by 15 to 16 by 20 inches.

Newspaper Ink, a publication pertaining to newspaper making and advertising, formerly published at Kansas City, has been removed to St. Louis and will be issued weekly, beginning January 1. The Frank Leake Company continues as publisher.

BERNITZ & SCHULTE is the name of a new supply house for printers, lithographers and bookbinders in St. Petersburg, Russia. Among other firms for which they have the exclusive agency in the Russian empire are Berger & Wirth, inkmakers, of Leipsic, Germany, and Frankenthal, Albert Company, machine manufacturers, of St. Petersburg.

THE Patteson Periodical Press, publisher of *Newspaperdom*, is now situated in larger and more improved quarters in the Lupton building, 25 City Hall place, New York. The specialty of this concern is advertisement composition and printing of the higher class only. Its list of patrons comprises the best-known advertisers in the United States.

GOLDING & CO. have issued a new and very complete catalogue of their manufactures and the materials in which they deal, the whole forming a complete magazine extremely useful to the purchasing printer. The figures 1869-1897 remind us that they have been in business some years, and the catalogue under consideration shows the great scope of their trade interests. In addition to the noted Golding jobber, an infinite variety of the latest stock cuts, type faces and ornaments are shown with prices. The catalogue will be sent to any address on request with postage.

THE consolidation of *Pointers*, published by the Great Western Type Foundry, of Kansas City, with *Newspaper West*, published by Ewing Herbert, Hiawatha, Kansas, was accomplished on January 1, and the two papers will hereafter be issued from Kansas City under the name of *Pointers and Newspaper West*. Mr. S. A. Pierce is the editor and publisher.

"THE RIGHT HAND OF THE PRESS" is the title of an interesting brochure on the subject of printers' rollers just issued by Mr. C. W. Crutsinger, manufacturer of printers' rollers, 18 North Second street, St. Louis, Missouri. A large number of well-known concerns give testimonials to the merits of the wares made by Mr. Crutsinger. The booklet is very neatly printed.

J. W. BUTLER PAPER COMPANY, Chicago, has issued an exceedingly tasty price list of correspondence stationery, printed on deckle-edge paper, with projecting covers, and tied with silk floss. The fancy stationery department of this firm, under the charge of Mr. S. H. Kimball, seems to be coming rapidly to the front, all the advertising issued by that department bearing the impress of his taste and good judgment.

THE Rock City Falls Paper Company, of Rock City Falls, Saratoga County, New York, made an assignment, December 1, to Walter P. Butler, of Saratoga Springs. The daily output was between twelve and thirteen tons, and fifty persons were employed. It is said creditors will be paid in full. Assignee Butler decided to continue the plant in operation under Manager C. E. Howland until the raw material was all worked up.

THE Albany (N. Y.) Art Union has been incorporated with a capital stock of $10,000 and three trustees: Edwin S. Sterry, Francis W. Stedman and Ralph W. Thacher. The Union is for the dissemination of art among professionals and amateurs. It will pay particular attention to photography and its development. The Union will conduct a photographic gallery and exhibition rooms, which will also be used for social and business purposes.

JOSEPH WETTER & CO. never used the same advertisement twice. The plate this month shows that the manager of their advertising department, Mr. William Wenz, is introducing more art into his advertisements as time goes by. It is one of the best the firm has ever shown. Some will no doubt agree with the gentleman who made the remark when he saw this ad., that the machine being reached for was "wetter than it used to be," but we will let this pass. The "Wetter" is all right, anyhow, in or out of the wet.

MR. D. B. UPDIKE, the Merrymount Press, Boston, announces that the English publishers of *The Quest* have decided to discontinue its issue, and that consequently the final number of Volume II, bearing the date of September, 1896 (but actually issued in October), concludes the English edition, and also the American edition, of which Mr. Updike is the publisher. For the annoying delay in the issue of recent numbers he has not been responsible. The excellent reception of the magazine in the United States has proved that the work of the "Birmingham School" of design is considered as among the freshest and sanest of the day; and Mr. Updyke will keep in touch with some of the designers represented in *The Quest* by employing them for decorative work in connection with the Merrymount Press.

ANNOUNCEMENT is made that the entire business of Howard Lockwood & Co., 143 Bleecker street, New York, has been purchased by Howard Lockwood & Co., incorporated, who will continue it as heretofore in all its

branches, including the publication of the *Paper Trade Journal*, *American Stationer*, *American Bookmaker*, *American Mail and Export Journal*, "Lockwood's Directory of the Paper Trade," etc. The officers of the corporation are: C. Alers-Hankey, president; L. Alers-Hankey, treasurer, and Colin K. Urquhart, secretary. Mrs. Alers-Hankey, the senior member of the old firm and the president of the present corporation, was the widow of the late Howard Lockwood, who founded the business. Mr. W. P. Hamilton, the junior member of the old firm, retires from the business, his interest having been acquired by the company.

Springfield Printers' Technical Club, No. 4, gave a poster show in the Y. M. C. A. rooms, Springfield, Ohio, November 25-27, 1896. It was a success in every way. The exhibit consisted of the collections of Miss Jessie E. Daggett, Indianapolis, Indiana; the National Cash Register Company, Dayton, Ohio; Marco Morrow, Henry S. Limbocker and Will Breyfogle, Springfield, Ohio, together with some Inland Printer posters and some from the press of The Winters Company, Springfield. The local press eulogized the exhibit in the warmest terms, some devoting as much as a column to it. One noticeable feature of the show was the class of people who viewed it. The very best and most highly educated were the most numerous in attendance. It was decided by all that it was a good educator. Several instances were noticed where people came in, sat down where they could get a good view and studied the posters for two and three hours at a time. This club expects to have a printers' fair in the near future, where specimens of letterpress and lithography will be exhibited from the leading houses in this country. Those who would like to have their productions exhibited can do so by communicating with Ed S. Ralph, Springfield, Ohio.

RECENT TYPE DESIGNS.

The American Type Founders' Company having made such a success of the Speaker, Baseball and Domestic series, have now brought out what they call Delmonicos.



DELMONICOS.

Doric Italic

Taylor Gothic Series 2

Bondage

FLORENTINE OLD STYLE, NO. 2.

The font consists of ten characters, five chefs and five waiters. Samples of each are here presented. They have just cut a new letter, called Doric Italic, made in ten sizes, 6-point to 60-point, and also the Taylor Gothic, six sizes of which are now ready, 10-point to 48-point. We show sample lines in this connection, and full pages of these elsewhere. We are advised that three new sizes of the Florentine Old Style, No. 2, are also ready for delivery—6-point, 60-point, and 72-point.

The Inland Type Foundry, St. Louis, has brought out the Skinner series in eight sizes, from 6-point to 30-point; and the Bruce series in ten sizes, from 6-point to 24-point, including three sizes on the 6-point body. Their Invitation

14-Point and 12-Point Sizes SAINT JOHN OUTLINE

Skinner Series 8

Invitation Script, Made in 3 Sizes

BRUCE LETTER $10



RUGBYS.



INDUSTRIALS.

Script, a page of which is shown in this issue, is another new one, made in three sizes, 12-point, 18-point and 24-point. They have also added two new sizes of the St. John Outline, 12-point and 14-point. Among their other novelties are the Rugbys and Industrials, samples of which are here shown.

Among the new type faces recently brought out is the handsome old style series cast by H. C. Hansen, Boston, Massachusetts, a page of which is shown elsewhere. It is made in ten sizes, from 8-point to 48-point, in upper and

Hansen Old Style Series

lower case, and resembles somewhat the Jenson and Mazarin faces. A line is shown herewith.

BUSINESS NOTICES.

This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

TYPEWRITER LETTER IMITATORS.

The majority of printers realize that it is useless to attempt reproducing imitations of typewriter letters unless the process used embraces the basic principle of the typewriter. The principle of the Hallett process is precisely the same as that of the typewriting machine, and accomplishes the true typewriter effect by doing with a whole form of type exactly what the typewriter does a letter at a time, namely, print through an inked ribbon. No special apparatus is required, and the work can be done on any ordinary job printing press, the make-ready being very

simple. The process is protected by patents, and includes those formerly owned by Charles E. Adamson, of Muncie, Indiana, and George W. Weaver, of Rochester, New York. Further information may be obtained of Albert Hallett, Boston, the owner of the patents.

THE CHEAPEST NOT ALWAYS BEST, BUT THE BEST ALWAYS CHEAPEST.

Until a printer has used a Gally Universal Platen Press, he cannot realize the difference between the best and the second-best in job presses. On no other type of job press can really first-class printing be done. Send for the Gally Universal catalogue de luxe to the nearest branch of the American Type Founders' Company.

BOOK-CASE MACHINES.

The statement made in the last number of THE INLAND PRINTER regarding book-case machines is misleading in some respects. We find that a machine was brought out some three years ago by T. W. & C. B. Sheridan, and that it has been running successfully ever since. One of these machines has been in the establishment of Donohue & Henneberry, Chicago, for two years, and has been turning out cases at a speed of from eight to ten thousand per day in the most satisfactory manner. The W. B. Conkey Company, Chicago, also have one in use which they have had for nearly a year. The machines are also used quite extensively in the eastern cities. A full description of this case-making machine of Sheridan was given in THE INLAND PRINTER for September, 1895. One advantage claimed for this machine over others of a similar nature is that the cloth comes in from the roll, being fed automatically and cut off at the proper place, thus giving the machine great advantage over those where separate pieces of cloth have to be fed by hand. Full particulars regarding the Sheridan machines can be obtained by referring to the article mentioned above, or by writing to the house for descriptive circular, at 2 Reade street, New York, or 413 Dearborn street, Chicago.

RELIANCE LEVER CUTTER.

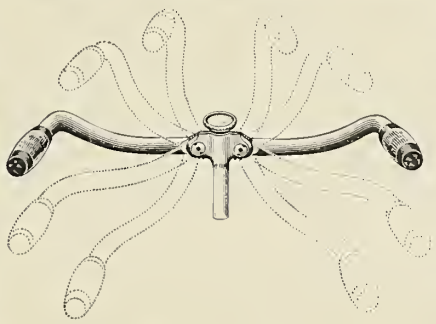
No more satisfactory and flattering testimony as to the merits of a paper cutter could be had than is contained in the fact that "since its introduction two and a half years ago there have been no complaints nor calls for repairs, either on account of weakness or defective materials or workmanship." Four hundred and fifty Reliance lever cutters have been sold with the above result, and the manufacturers further state, as indicative of its correct structure, accuracy and strict interchangeableness, that the first and last cutters built are exactly alike in every respect — that no changes have been found necessary or desirable. Among other points in the Reliance on which the manufacturers, Paul Shniedewend & Co., Chicago, lay stress are its few parts, the broadness and strength of the bearings and strain-bearing parts, the deep shear cut, and absence of adjustments, making a cutter well suited to its name, Reliance, defined by Webster's, thus: "Anything on which to rely; sure dependence; ground of trust."

THE WHITLOCK PRESSES.

The new crank movement of the Whitlock press has been demonstrated to be mechanically the most perfect of all new bed movements. Having an easier motion over the centers and being constantly in gear, requiring no exact timing for close connection of gearing, it can therefore be made more durable than any other new movement. The company has recently put it on the two smaller sizes of the two-roller two-revolution presses, as shown in their advertisement in this issue, and also put it on the 29 by 42 inch four-roller size. The next larger size press, 35 by 47 inches, will be ready within four or five weeks. Mr. Ahlstrom, the New York agent of the company, informs us that last month's business was singularly successful, and that numbers of Whitlock presses are being placed in offices in different parts of the country. We are informed that the company has recently received an order from the Government for seventeen of their machines, which certainly speaks well for the Whitlock.

A NEW BICYCLE HANDLE BAR.

The evolution of the bicycle is well worth considering; from the "dandy-horse" of half a century ago to the "safety" of the present day; from a curiosity or a fad to a practical machine adapted to business and pleasure. Inventors have been, and are still, taxing their ingenuity to further improve the wheel, adding to the comfort of the rider and durability to the machine. The illustration shows a new adjustable handle bar just patented by the Challenge Machinery Company, Chicago, which can be adjusted to any position without dismounting. It is raised or lowered by the simple turning of a small hand wheel in the center and the position changed to suit condition of road or rider.



BRAINS THROWN IN.

The taste of the printers has been hit by the new Satanick and Jenson Italic series, specimens — lovely specimens — of which have just been prepared by the American Type Founders' Company. While the old line type founders are still harping on that ancient tune about what *metals* they put in type, the American Type Founders' Company is putting *brains* into its type. Printers who buy type in which brains is a chief ingredient, are getting a value not to be estimated in mere dollars, and we say this without any disrespect to the useful dollar. Satanick is devilish good. Jenson Italic suggests Jenson Old Style, to which it is a companion series.— *The Ohio Newspaper Maker.*

THE HERCULES GAS ENGINE.

The Hercules Gas Engine Works, of San Francisco, have made a great success with the "Special Hercules" 2½ horse-power gas or gasoline engine which has lately been placed on the eastern market. The trade has wanted a light, simple, strong and absolutely reliable power at a reasonable price, and it is quite apparent the want has been filled, the builders reporting a great many sales.

THE "NIAGARA" AUTOMATIC PAPER-FEEDER.

One of the most serious difficulties which the originator of automatic paper-feeding machines had to meet was that of devising a feeder which would positively separate the sheets and feed but one at a time. This requirement has been effectually met in the construction of the "Niagara." It differs from other machines of the kind in respect to the fact that the work of feeding becomes easier as the supply of sheets is exhausted, the opposite effect being the case when the feeding is done from a pile. Strong points for the "Niagara" are its simplicity and its compactness. It rests upon the feed-board and therefore requires no additional

floor space. Its speed is limited only by that of the press it feeds. Its register is absolutely correct. A detailed description of the machine and its operation has been given in a previous number of this journal. Since then some important additions and improvements have been made which materially assist in establishing its claim to be one of the most wonderful inventions of the day. Some of the largest publishing houses of the country are using it on printing presses and folding machines, and its universal adoption seems to be only a question of time. An illustration appears on page 464.

A MANUAL OF PHOTO-ENGRAVING.

It seems certainly not more than ten or twelve years ago that wood engravers and steel engravers all over the world were thrown into an uproar by the new process of photo-engraving. It was a great secret then; few in this country knew anything about it; experimenting was the order of the day, and the few that succeeded in producing even ordinary plates were regarded as wonders. This marvelous process is no longer a secret, although success in photo-engraving means close study and application as much today as it ever did. The persons who can best appreciate "A Manual of Photo-Engraving," by H. Jenkins, are those who have worked and perspired over the many tantalizing problems that present themselves at nearly every turn in the photo-engraving shop. It is a little 16mo of 129 pages, and it covers the whole problem of photo-engraving, including line, half-tone and color work, and the printer will also find the hints on "overlaying" and "underlaying" of much value. The man who does the photographing will find his work just as concisely and explicitly described in this book as the man who blocks the plates. It is published by The Inland Printer Company of Chicago; price $2.—*Boston Globe.*

COLUMBIA CALENDAR FOR 1897.

The twelfth annual issue of the Columbia pad calendar has made its appearance in more pleasing form than ever before, having scattered through its daily leaves many charming illustrations, with an appropriate thought or verse for each day in the year. Among the topics are bicycling, outdoor life and good roads. The cycling fraternity, to say nothing of the general public, has acquired a decidedly friendly feeling for the Columbia calendar, and its annual advent is always looked forward to with interest and pleasure. The calendar can be obtained for five 2-cent stamps by addressing the calendar department of the Pope Manufacturing Company at Hartford, Connecticut.

A CENTURY AGO.

There is just one type foundry in America that is a century old—the celebrated MacKellar, Smiths & Jordan Foundry, the Philadelphia branch of the American Type Founders' Company. This company has just issued a two-color folder set entirely in type made from punches cut more than a century ago. This folder, which is intended to advertise the merits of the best and cheapest lever paper cutters, staple binders, and wire stitching machines, may be had on application to the nearest branch of the American Type Founders' Company. This antique, simple yet beautiful specimen of printing will be admired by all recipients.

A NEW PAPER WEIGHT AND CALENDAR.

The Paper Mills' Company, Marquette building, Chicago, has just manufactured one of the most useful and attractive souvenirs ever gotten out by a paper house. It is a daily calendar for 1897, there being a sheet for each day in the year, with a blank space for daily memoranda. The whole pad is inclosed in a bronzed box in the form of a bale of paper with the wording on top "The Paper Mills' Company, Chicago, U. S. A." It is a combination paper weight and calendar, and one that will always be kept in sight and prove a useful adjunct to the business desk. The souvenirs are too expensive for general distribution, but they will be pleased to send them to large consumers of paper upon receipt of 30 cents.

PRINTING FOR PROFIT.

Printers of half-tone cuts and fine colorwork can find in the Golding Art Jobber a press that for quantity of product, quality, and convenience in handling, is ahead of all competition. It is not enough, now, to do work well; it must be done quickly, else there can be no profit. The Art Jobber has four form rollers, a full length automatic brayer fountain, a duplex distributor (found only on the Golding presses), and possesses strength far in excess of any strain that is likely to be put upon it in letterpress printing or embossing. Made by Golding & Co., Boston, New York, Philadelphia and Chicago.

LAURELS FOR PRINTERS.

All printers cannot be "printer laureates," but all may obtain Laurel Borders. These borders, issued last summer, have hit the market hard. They are inexpensive, wonderfully *flexible*, consist of seven characters each, can be worked in one or two colors, and are very low-priced. The *Century* magazine uses them with good effect. Specimens free on application to nearest branch of American Type Founders' Company.

ORCHARD GAS STOVES FOR BOOKBINDERS.

Attention is directed to the advertisement of the Orchard gas stoves on another page of this issue. They are for printers, bookbinders, electrotypers, and in fact any lines where heat is required for melting metal, heating glue pots, fine tempering of dies, etc. For purposes of this kind the stove cannot be surpassed and the price is moderate. The multitubular atmospheric burner with which the stoves are fitted gives the greatest heating power with the least consumption of gas, the latter being at least twenty-five per cent less than in any other burner made. It is more durable, being made in one casting, and is practically indestructible.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 25 cents per line for the "Situations Wanted" department or 40 cents per line under any of the other headings. Ten words counted to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 1st of each month, and no want advertisements for any issue can be received later than the 23d of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge. No advertisement of less than two lines accepted.

BOOKS.



ALL LIVE PRINTERS should have H. G. Bishop's "Practical Printer," 200 pages, price $1. Also his "Job Printers' List of Prices and Estimate Guide," price $1; the "Specimens of Job Work," price $2; the "Printers' Book," price $3; the "Printers' Order Reckoner" and "Ready Reckoner" and "Diagrams of Imposition," price 50 cents each. Sold by H. G. Bishop, 165 Pearl street, Boston, Mass., and all type founders. Handiest and most useful works published for printers. All who are starting in business need these books.

AGENTS WANTED FOR THE OFFICIAL MEMORIAL of the World's Columbian Exposition, by the Joint Committee on Ceremonies, a handsome, gilt-edged book of 320 pages, 8 by 11 inches in size, printed on the best of enameled paper in the highest style of the art, and containing the full reports of the dedicatory and opening ceremonies, and other matter of equal interest concerning the grandest fair ever held. It is copiously illustrated with fine full-page half-tone engravings of all the World's Fair buildings, views on "Midway," and with portraits of the officials and others connected with the Fair. It is not merely a picture book, but contains facts and figures which will prove more valuable and interesting as time goes on. Agents can make large profits in handling this book. Write us for prices and information. THE HENRY O. SHEPARD COMPANY, Publishers, 212-214 Monroe street, Chicago.

BOOKS.

AGENTS WANTED—For "The People's Bible History," the latest and most popular work on Biblical topics. Prepared in the light of most recent investigations by some of the foremost thinkers in Europe and America. Copiously illustrated. Edited by Rev. George C. Lorimer, LL.D., with an introduction by Right Honorable William Ewart Gladstone, M. P. The best selling book extant. Write for circular and information to THE HENRY O. SHEPARD COMPANY, Publishers, 212-214 Monroe street, Chicago.

COMPLETE SET of "The American Art Printer," 6 vols., $3; original price, $13.50. J. D. WHITE, 40 W. Twelfth street, N. Y.

OLD CATO—The best written and most interesting book ever issued relating to that noble animal, the dog. Anyone having the care of or any affection for canines will find it of absorbing interest. The autobiography of a Newfoundland dog, designed to show a dog's view of dogs' life, and with it many views of human life. 664 pages. Handsomely illustrated. Elegantly bound. A book of value to young or old readers, and one an agent can do well with, as it appeals to all classes. Solicitor's outfit free. Sample copy $1. Exclusive territory given. Write for particulars. THE HENRY O. SHEPARD COMPANY, Publishers, 212-214 Monroe street, Chicago.

PATTERSON'S Portfolio of Practical Printing—the best collection of Practical Ideas for Progressive Printers ever issued; an idea-giving publication; grand in conception and thorough in execution; a high degree of skill exhibited in the arrangement and display of type lines, rule and borders; the presswork is a feature; combined, it is a rare work of artistic originality. These specimens, each and every one, are practical. Not gilded, gaudy colored plates, but something that will prove of benefit to the foreman as well as apprentice; with this book, any printer can do high-grade work. This work, neatly bound in art cover, may be obtained from the publisher. The price will be $1, and the specimens are worth any printer's $1. "PATTERSON," *Progressive Printer*, Benton Harbor, Mich.

PRINTERS—Mail $5 money order and receive book "How to Manufacture all kinds of Printing and Lithographic Inks and their Varnishes." You need it in your business. GEORGE W. SMALL & CO., 1921 Kinney avenue, Cincinnati, Ohio.

PUBLISHING FOR PROFIT has illustrated plans and diagrams, and full practical working instructions for arranging every department of a newspaper composing room. Worth $50 to any publisher; costs 50 cents. DEARING, American Type Founders' Co., Portland, Ore.

SOLD EVERYWHERE—"Some Advertising that Advertises." Few to close, 60 cents. WRIGHT, ELECTRIC PRINTER, Buffalo, N. Y.

FOR SALE.

FOR SALE—Johnston Steel Die Power Stamper, with wipers, chest and two fountains, for less than half cost. "N 12," INLAND PRINTER.

FOR SALE—One Emmerich & Vonderlehr Bronzing Machine for cards and photo-mounts; one-third original price. B. W. FAY, 27 South Clinton street, Chicago.

FOR SALE—Seventeen tons of body type (various sizes), secondhand; in good condition. Will be sold in large or small lots, cheap for cash. Also news stands and cases. "N 16," INLAND PRINTER.

FOR SALE—Several Thorne typesetting machines (brevier), complete and in good running order. One of them has been overhauled and refitted at company's factory, Hartford. They are money-savers and a great bargain for a progressive printer. "N 15," INLAND PRINTER.

FOR SALE—98 electrotypes and copyright for manufacturing "Turner's Imposition Sheets" (20 forms). Sample sheet, circular and price mailed for 2-cent stamp. G. F. TURNER, 208 Twenty-fourth place, Chicago.

NEW and secondhand news and job presses, type, cases, belting, hangers, shafting, etc. Write for catalogue and large discounts. Give list of supplies wanted. ALEX. McKILLIPS, 421 South street, Harrisburg, Pa.

FOR SALE—One Washington hand press and two photogravure presses, in first-class order. For particulars, address A. MUGFORD, engraver and electrotyper, Hartford, Conn.

HELP WANTED.

PROOFREADER—A competent person, for a good office, producing best class of book and job work, may procure a permanent position. Must be a practical printer. State terms and references. JOS. EICHBAUM & CO., Pittsburg, Pa.

WANTED—An experienced envelope-maker; one who understands envelope machinery, all kinds of special handwork, the printing, the making of gum, the most economical cutting of stock, and can give estimates. Good proposition to man that can manage factory. "N 20," INLAND PRINTER.

WANTED, non-union foreman on Pacific Coast, who is willing to work and knows how. Must be competent to take charge of job office. Permanent. References. "N 24," INLAND PRINTER.

SITUATIONS WANTED.

A SOBER, INDUSTRIOUS and up-to-date job printer, 12 years' experience, desires situation as foreman, but will accept position at the case; can furnish first-class references as to ability and character; work has been highly complimented in this journal. "N 31," INLAND PRINTER.

ARTIST—Pen and brush, wants situation. B. A. HAINES, 67 Driving Park avenue, Rochester, N. Y.

COMPETENT PROOFREADER and typographic designer desires position with first-class book printing house east of Chicago. "N 11," INLAND PRINTER.

COMPOSITOR—First-class German-American jobber; expert ad. man and all-round printer; has up-to-date and original ideas, and is capable of taking charge; desires a situation where good workmanship, competence and faithful service are appreciated. A1 references. "N 28," New York office INLAND PRINTER.

FIRST-CLASS PROOFREADER wishes situation with publishing house in Chicago. Practical printer; edit copy; O. K. forms for press; A1 references. Address W. J. BYRNES, Secretary, Chicago Society of Proofreaders, 56 North State street, Chicago.

FOREMAN (JOB)—Open for engagement. First-class and up-to-date. Can estimate, etc. "M," 11 Beaver street, Albany, N. Y.

FOREMANSHIP of a *large country office*, by a first-class all-round printer. J, 2234 Fifth avenue, Troy, N. Y.

LINOTYPE MACHINIST—Skillful, sober and reliable. Expert on Mergenthaler. References from present and previous employers. "N 27," INLAND PRINTER.

NOT "carrying the banner," but anxious to make a change—two job comps. One first-class platen pressman. South preferred. "N 23," INLAND PRINTER.

PHOTOGRAPHER in line, half-tone and three-color work, desires position with reliable house. "N 19," INLAND PRINTER.

POSITION—By an all-round pressman; cylinder and platen. Will go anywhere. "N 26," INLAND PRINTER.

PROOFREADER WANTS SITUATION—Rapid on newspaper; close on book, job, etc.; experience on wide range of reading; edit copy; thorough practical printer; general newspaper experience. "N 29," INLAND PRINTER.

SITUATION WANTED—By an electrotype foreman, desirous of making a change. Ten years connected with first-class establishment. Thoroughly practical in every detail, from molding to finishing. Can furnish some capital with a view to partnership. "N 25," INLAND PRINTER.

SITUATION WANTED—By practical job printer as foreman of country office. Learned trade in country. Best city references. "N 21," INLAND PRINTER.

UP TO DATE; competent; good judge of stock; at present foreman of large office in Eastern city. Having resigned, will be disengaged January 1; desire position in Southern or Western city. Practical printer. "N 14," INLAND PRINTER.

WANTED—Position by linotype machinist capable of handling book or newspaper plant. Reference furnished. "N 17," INLAND PRINTER.

WANTED—Situation by reliable, all-round jobber, capable of taking charge. Best reference. "P. W. J.," 20 Grant place, Washington, D. C.

WANTED—Steady "sit." by an all-round job and ad. man, of ten years' experience, in first-class office; not union man, but eligible; understand bookwork; always work to interest of my employer; sober and industrious; married. Don't think because I advertise from a country town that I am not a good printer; my work and references will convince you different; state wages; some city preferred. B. S. McKIDDY, Princeton, Mo.

WANTED—To take charge of some bindery, by a man who, by close application to his own business, has been enabled to become familiar with the best methods of the day. Has an experience of fifteen years at the bench with small as well as large concerns. Anyone in need of an energetic, conscientious man, please address "N 18," INLAND PRINTER.

BUSINESS OPPORTUNITIES.

A RARE OPPORTUNITY.—Old-established printing business. Third largest in Connecticut. Four cylinder presses—1 two-revolution, 4-roller, for half-tone work; 4 Gordons; 1 cutter; 25 horse-power boiler and engine; large assortment of type, cabinets, stones, tables chases, etc. Cost not less than $25,000. For sale at less than half its value, to close up an estate. City of 65,000 people. TOOMEY & LYNCH, Bridgeport, Conn.

A SEMI-MONTHLY JOURNAL in its tenth year for sale cheap. Circulation, national; subscription list, 8,000. Have other interests and must dispose of one. "N 22," INLAND PRINTER.

FOR SALE—A good weekly newspaper, with complete job printing and bookbinding departments in a live Michigan city; proprietor unable to attend to the business. "N 15," INLAND PRINTER.

FOR SALE—BOOKBINDERY—A first-class bindery in town of 20,000; county seat; will sell whole or half interest at a bargain. GERRIE WILSTACH, 300 Wabash avenue, Chicago.

JOB OFFICE AT COST—Good location; low rent; established 1890; good trade; cause, sickness; population, 65,000. A. J. BOWSER, Newtonville, Mass.

PHOTO-ENGRAVING—Wanted, a partner with small working capital, as business manager; I to furnish complete plant and practical experience; can locate where desired. "N 30," INLAND PRINTER.

BUSINESS OPPORTUNITIES.

PRACTICAL WOOD ENGRAVER OR ARTIST can buy paying interest in incorporated company doing engraving by all methods, in prosperous Ohio city. Will give position as superintendent of plant. Unusual opportunity. For full particulars address immediately "N 13," INLAND PRINTER.

WANTED TO PURCHASE.

PRESS WANTED — Within thirty days we shall buy a six-column quarto cylinder country press. Send us your prices and description of presses at once. THE WESTERN GUARD, Madison, Minn.

MISCELLANEOUS.

A GOOD THING! Push it along! Bishop's Perforating Attachment for job presses. The best thing ever sold for perforating while printing. Is easily attached to grippers on any press without making changes. Perforates or scores either way. Send for circular. H. G. BISHOP, 165 Pearl street, Boston, Mass.

ALBERT HALLETT PROCESS for perfectly imitating typewriter letters — embraces the basic principle of the typewriter, therefore all other methods are spurious. Exclusive perpetual rights granted. Fully protected by valid U. S. patents. ALBERT HALLETT, Boston, Mass.

ALL-COPIED EFFECT assimilated typewriter letters are produced by the Adamson process. Exclusive city rights backed by all the patents. On the lease or royalty plan. Send for circulars and samples of the work. ADAMSON TYPEWRITER PRESS CO., Muncie, Ind.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process. Nice cuts, from prints, drawings or photos, are easily and quickly made by the unskillful, on common sheet zinc. Cost very trifling. Price of process $1. Nothing held back to pull more money from you. All material costs, at any drug store, about 75 cents. It is no fake. I have a barrel of unsolicited testimonial letters; intelligent boys make good cuts right in the beginning. Circulars for stamps. Simple and costless embossing process included free. THOS. M. DAY & SON, Hagerstown, Ind.

CHALK PLATES RECOATED, ½ cent an inch. Write for circular. BYRON POPE & CO., Cleveland, Ohio.

CHICAGO AND SUBURBS — The best list of the printers (including private printers), lithographers, bookbinders, publishers, paper-box and rubber-stamp makers of Chicago and suburbs is the Chicago Mailing-List. It is kept corrected to date. Circulars, giving rates and terms, for the asking. BEN FRANKLIN CO., 232 Irving avenue, Chicago.

HIRD MANUFACTURING COMPANY, Cleveland, Ohio: It afforded us pleasure to recommend your chalk plates, which we have used daily for over six months' time. We find the work produced equal, if not superior, to the general run of newspaper work of similar character. Your method of rechalking plates renders them practically as good as new and at a very nominal cost.—TIMES PUBLISHING CO., C. O. Black, Treasurer, Pawtucket, R. I., December 1, 1896.

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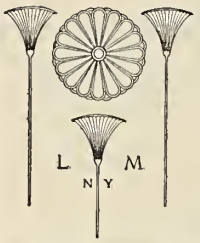
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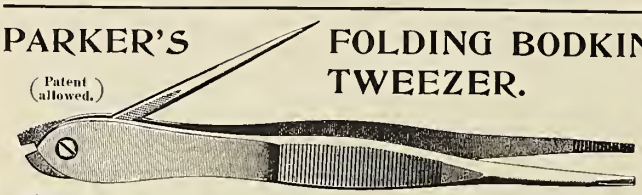
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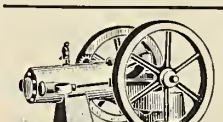
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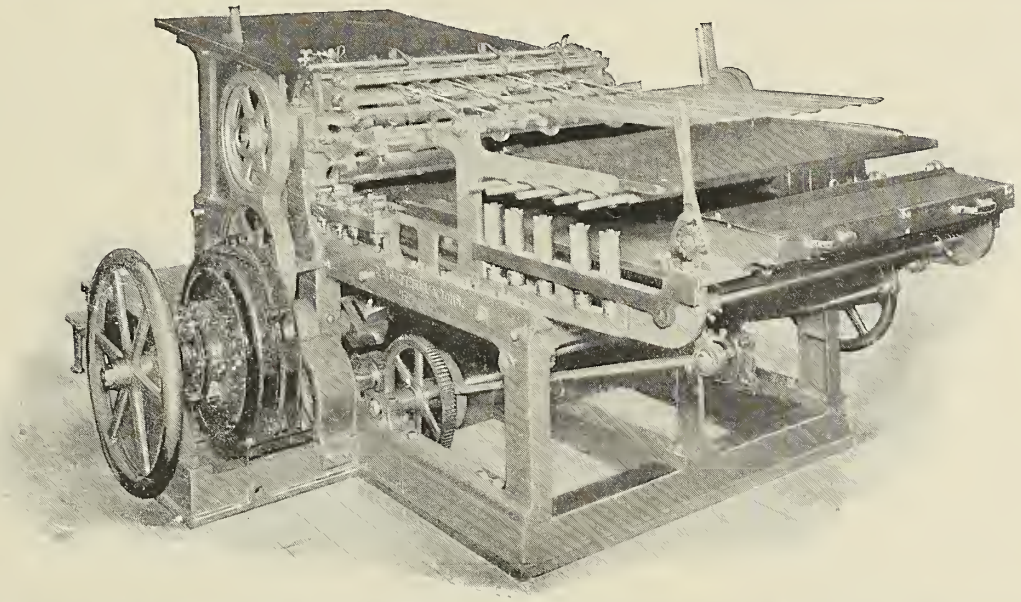
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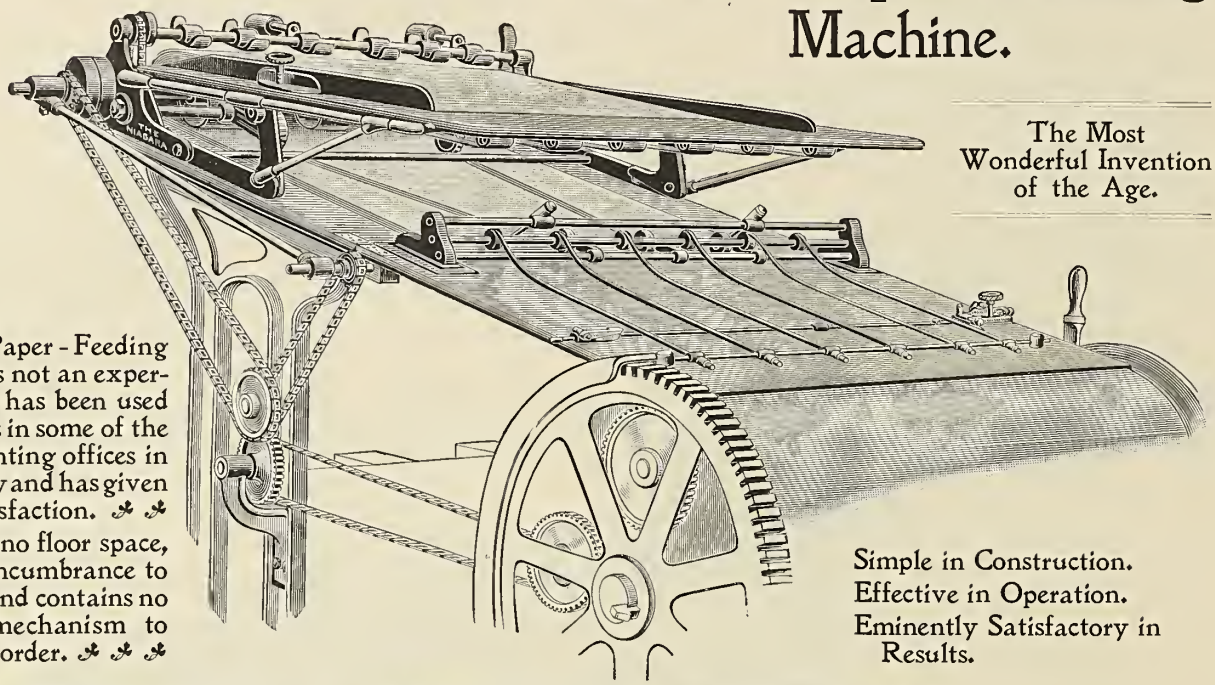
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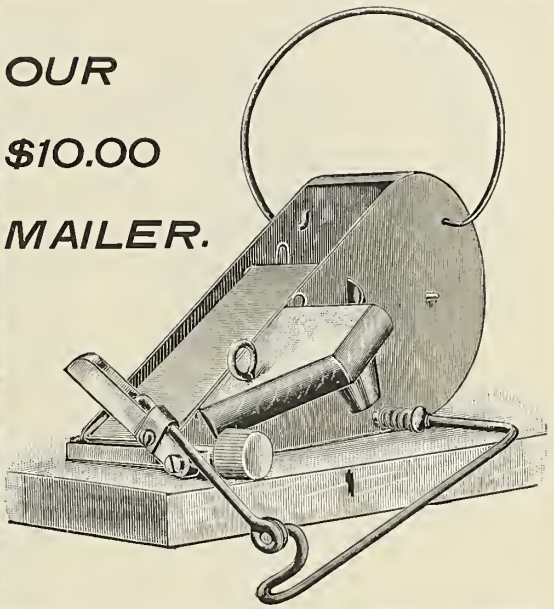
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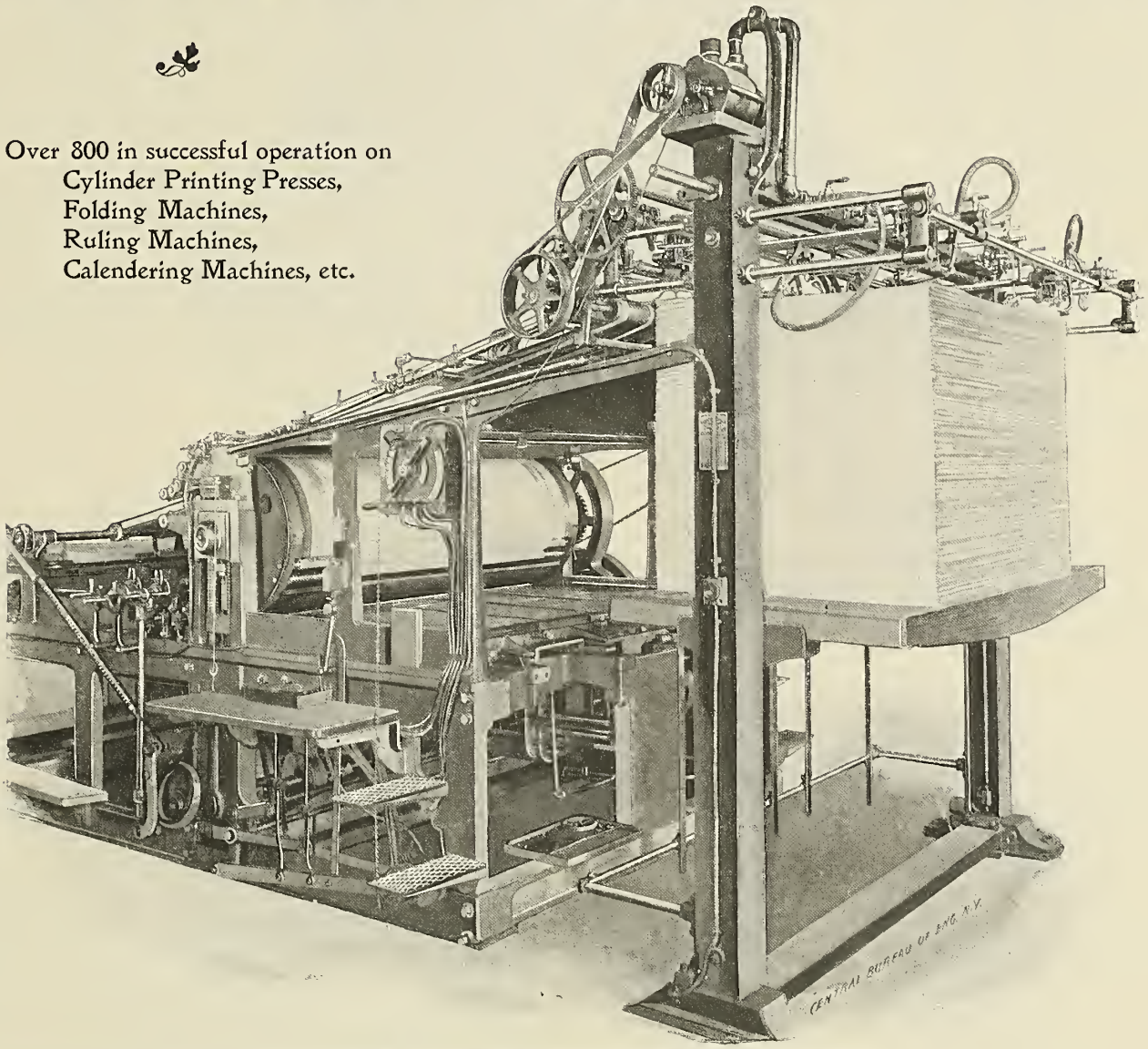
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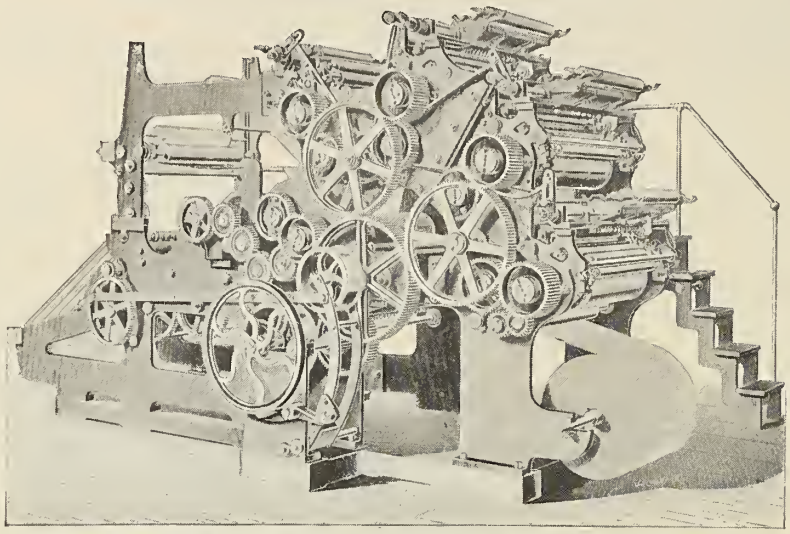
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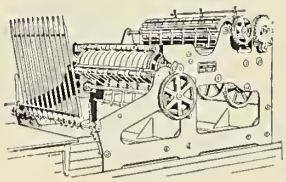
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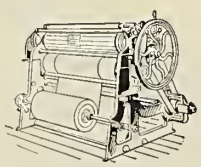


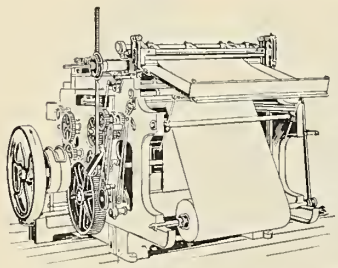
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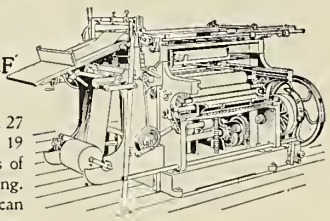


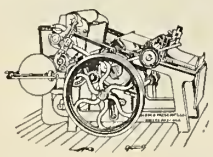
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Prints any size form up to 26 x 36 inches; receives paper any width up to 40 inches, and is adjustable to cut sheets by eighths of inches up to 36 inches long; can be built to order to print two colors any size of form up to 12 1-2 x 36 inches.

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Prints a form any size up to 13 x 27 inches; takes paper any width up to 19 inches, and is adjustable by eighths of inches to cut sheets up to 30 inches long. By dividing fountain several colors can be printed at a time.



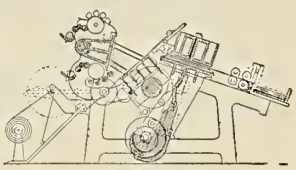


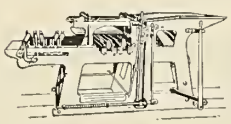
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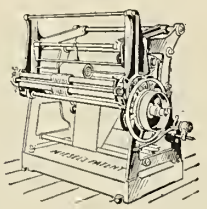


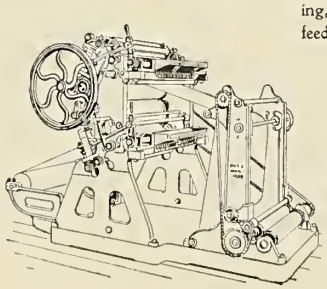
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For slitting and rewinding all grades of paper material, into rolls of varying width and diameter, from the thinnest tissue to box board. Different kinds of machines to suit material and class of work.



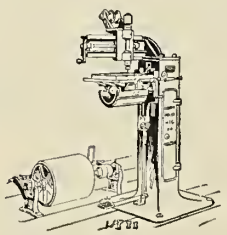


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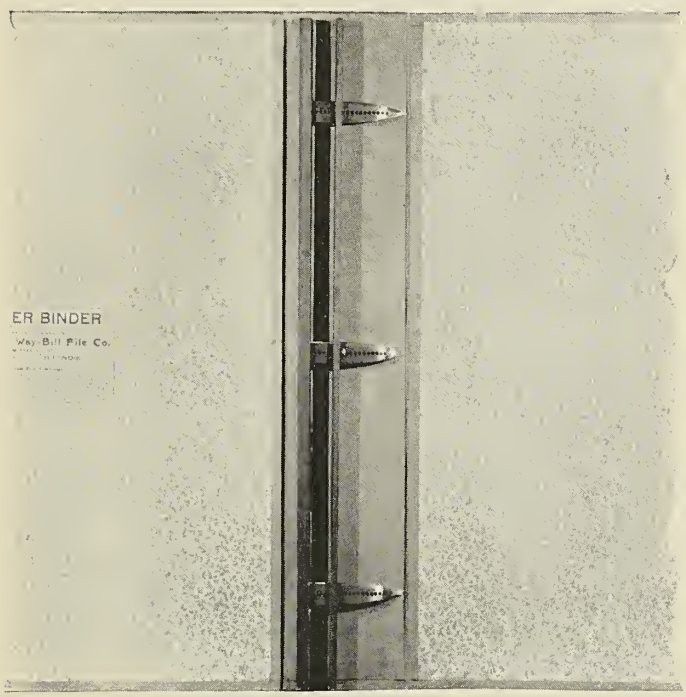
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Yours truly, J. B. TARTT, *Auditor*.

WESTERN DEPARTMENT,
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CHICAGO, May 23, 1895.

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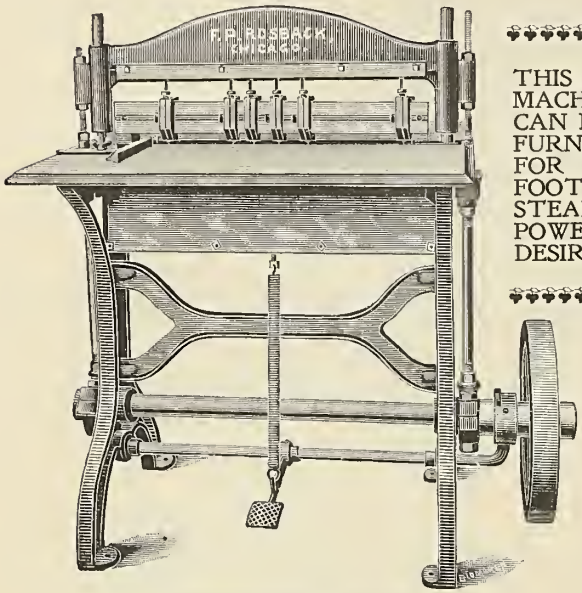
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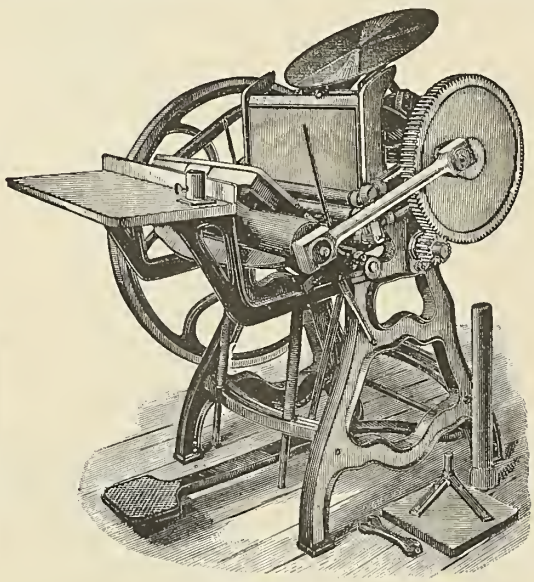
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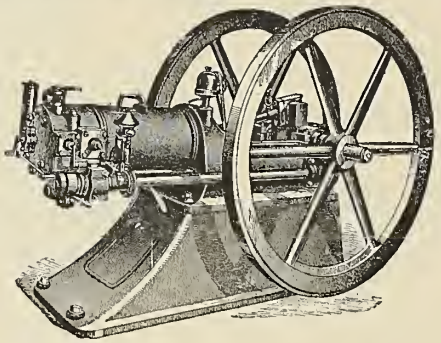
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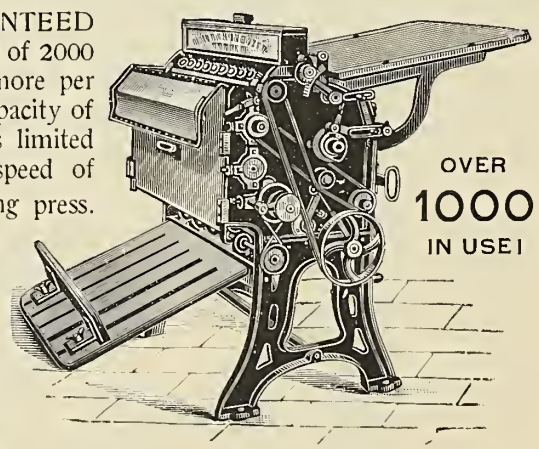
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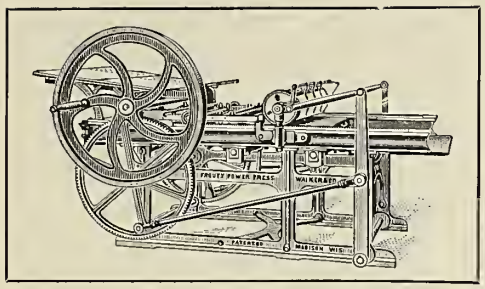


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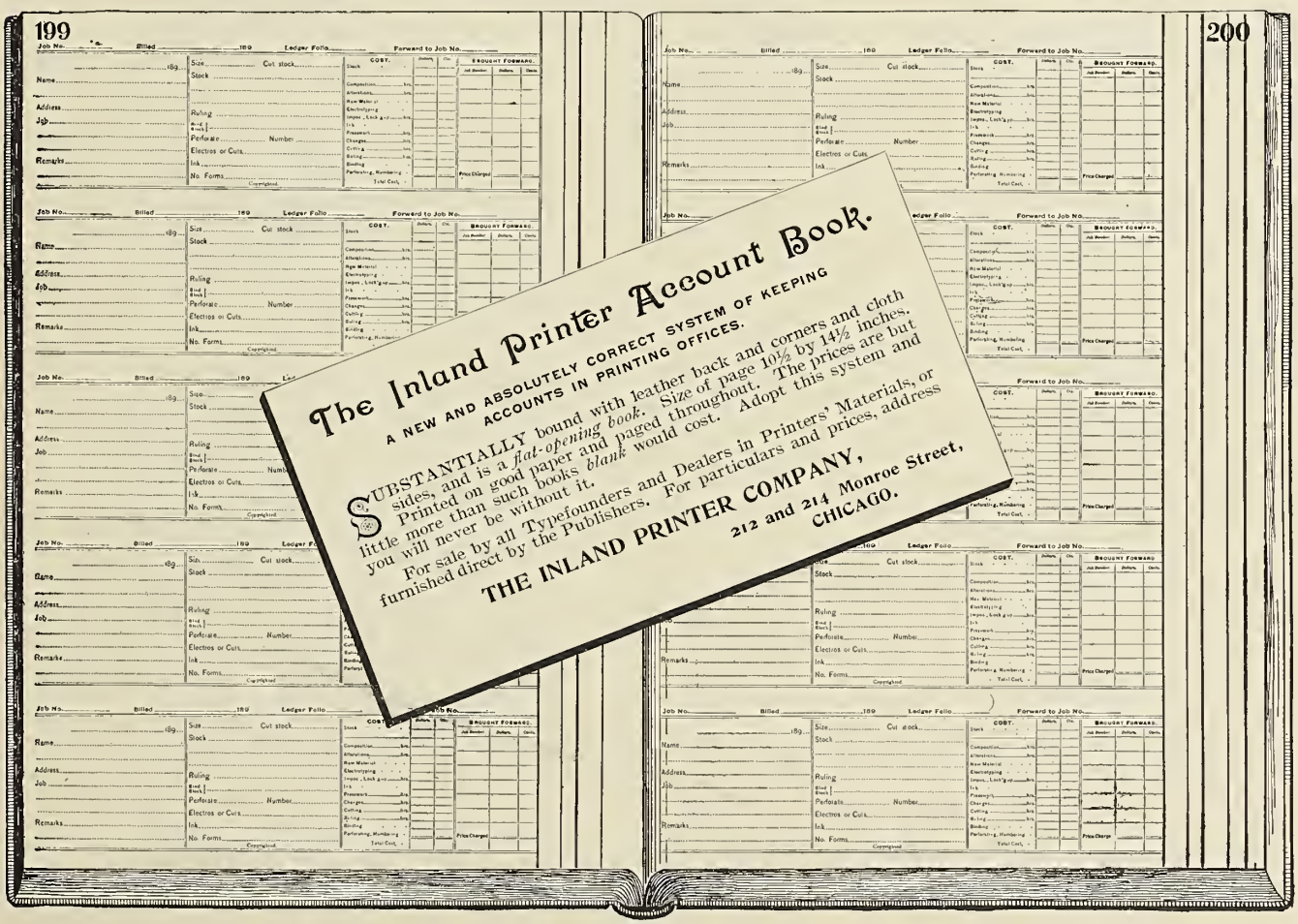
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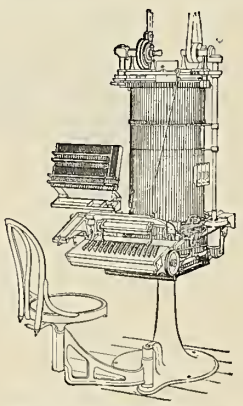
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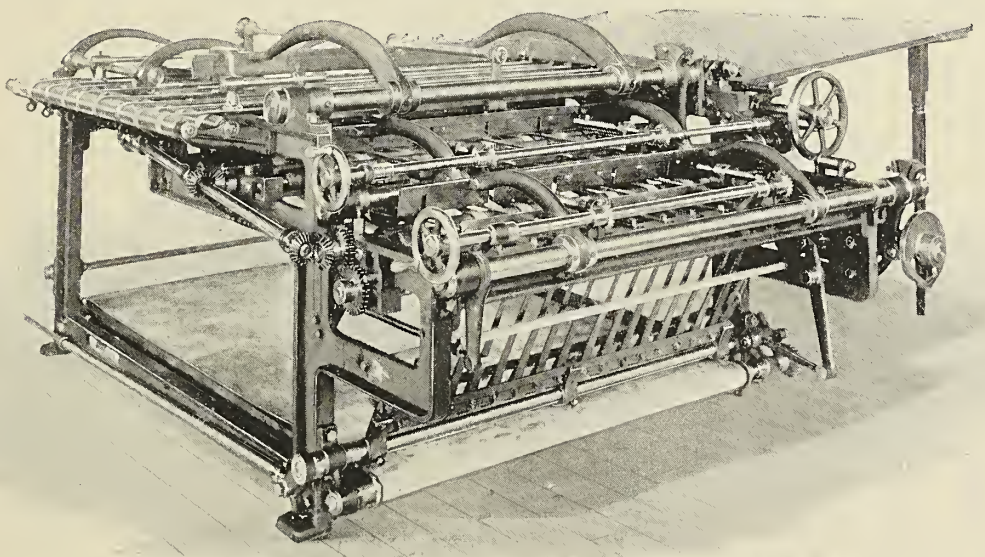
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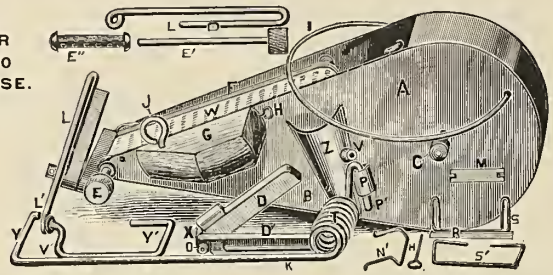
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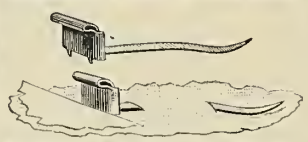
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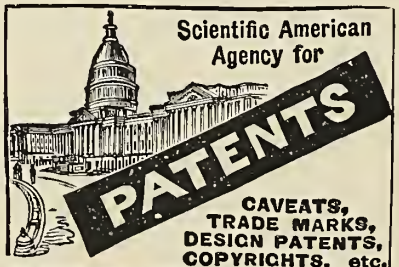


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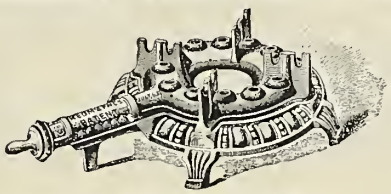


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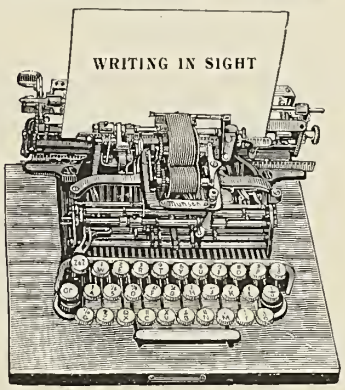
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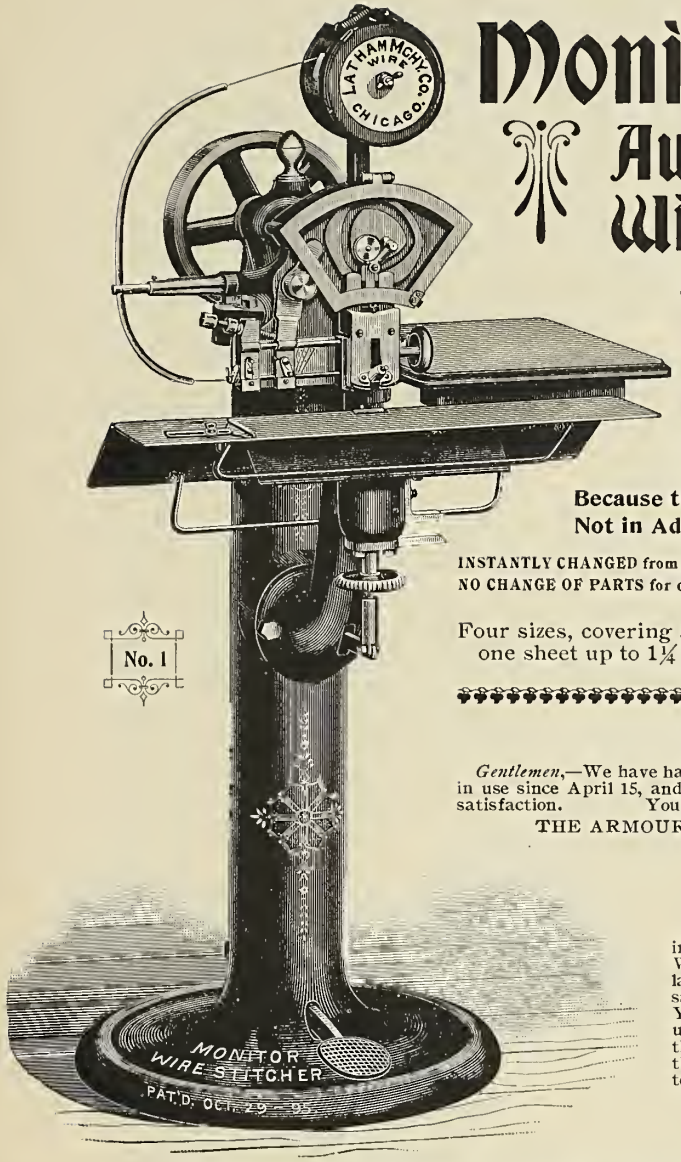
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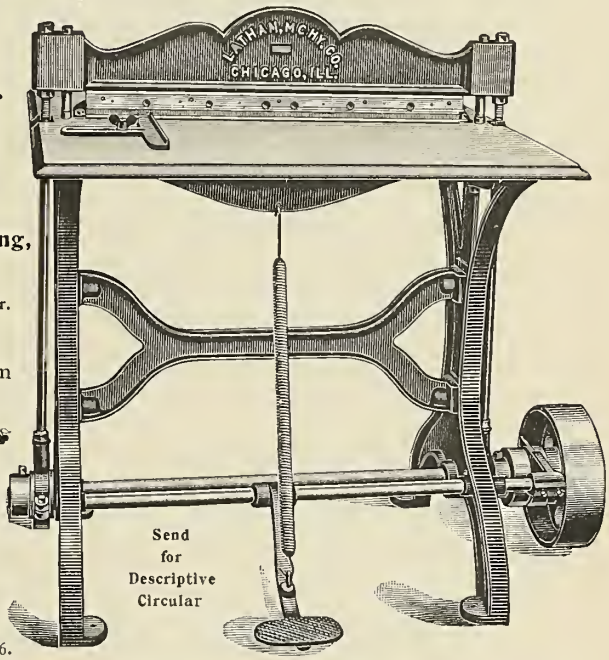
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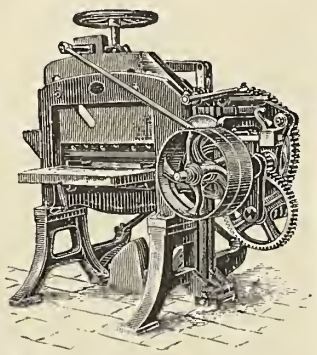
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AD	71	28	740	176.20	865	206.20	200	47.60	120	28.60	90	21.45
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AE	83	32½	950	226.20	1075	256.20	240	57.15	125	29.80	95	22.55
AEa	91	35¾	1050	250.00	1175	280.00	250	59.50	130	31.00	95	22.55
AF	95	37½	1150	273.80	1275	303.80	260	61.90	135	32.20	100	23.80
AFa	100	39¼	1250	297.60	1375	327.60	280	66.65	140	33.35	100	23.80
AG	108	42	1400	333.35	1525	363.35	315	75.00	145	34.50	105	25.00
AGa	113	44½	1500	357.15	1625	387.15	325	77.50	150	35.70	105	25.00
AH	120	47¼	1600	381.00	1725	411.00	340	81.00	155	37.00	110	26.20
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PHOTO-ENGRAVERS' AND ELECTROTYPERS' MACHINERY.

Royle, John, & Sons, Essex and Straight streets, Paterson, N. J. Routing machines, routing cutters, saw tables, shoot planes, etc.

PRINTERS' MATERIALS.

American Type Founders' Co., "everything for the printer."

Bronson Printers' Machinery and Warehouse Co., new and secondhand machinery and supplies, 48 and 50 N. Clinton street, Chicago.

PRINTERS' MATERIALS.

Gehlert, Louis, printers' and stereotypers' blankets, 204 E. Eighteenth street, New York.

Hamilton Mfg. Co., Two Rivers, Wis. Mfrs. of cases, stands, cabinets and all printers' wood goods.

Morgans & Wilcox Mfg. Co., Middletown, N. Y. Printers' woodwork of all kinds—cabinets, cases, wood type, patent steel furniture, etc. Dealers in metal type and machinery.

Rowell, Robert, Third avenue and Market st., Louisville, Ky. Outfits furnished complete.

Simons, S., & Co., 13-27 N. Elizabeth st., Chicago. Make cabinets, cases, galleys, and everything of wood used in a printing office. Make bookbinders' boards and engravers' wood. Send for our illustrated catalogue.

Washington Type Foundry, N. Bunch, proprietor, 314-316 8th st., N. W., Washington, D. C.

Wells, Heber, 157 William street, New York. "Strong slat" cases, cabinets and stands.

Wesel, F., Mfg. Co., 82 Fulton street, New York. Manufacturers of patent stereotype blocks, patent composing sticks, brass and steel rule, galleys, etc.

PRINTERS' ROLLERS AND ROLLER COMPOSITION.

Andrew van Bibber & Co., Sixth and Vine sts., Cincinnati, Ohio.

Bendernagel & Co., 521 Minor st., Philadelphia. Gelatin and lithographers' rollers.

Bingham Brothers Company, 49-51 Rose street, New York. Also padding glues.

Godfrey & Co., printers' rollers and roller composition, Philadelphia, Pa. Established 1865.

Hart & Zugelder, 117 N. Water street, Rochester, N. Y. Padding glue.

Norman, J. E., & Co., 421 Exchange Place, Baltimore, Md. Established 1840. Samples forwarded free of charge.

Stahlbrodt, Edw. A., 18 Mill street, Rochester, N. Y. Roller composition and flour paste.

PRINTERS' ROLLERS AND ROLLER COMPOSITION.

Wild & Stevens, 148 Congress street, Boston, Mass. Improved Standard and Anglo-American compositions.

TYPE FOUNDERS.

American Type Founders' Co., sole makers in United States of copper alloy type, self-spacing type, music type, Greek type. Greatest output, completest selection, most original designs. For sale at following branches:
Boston, 150 Congress st.
New York, Rose and Duane sts.
Philadelphia, 606-614 Sansom st.
Baltimore, Frederick and Water sts.
Buffalo, 83 Ellicott st.
Pittsburgh, 323 Third ave.
Cleveland, 239 St. Clair st.
Cincinnati, 7 Longworth st.
Chicago, 139-141 Monroe st.
Milwaukee, 89 Huron st.
St. Louis, Fourth and Elm sts.
Minneapolis, 24-26 First st., South.
Kansas City, 533 Delaware st.
Omaha, 1118 Howard st.
Denver, 1616 Blake st.
Portland, Second and Stark sts.
San Francisco, 405 Sansome st.

Bruce's, Geo., Son & Co., 13 Chambers street, New York.

Dominion Type Founding Co., 780 Craig street, Montreal, Canada. Manufacturers of the celebrated Excelsior Hard Metal Type, and dealers in presses, supplies, and everything for the printer.

Farmer, A. D., & Son Type Founding Co., 63 and 65 Beekman street, New York; 111-113 Quincy street, Chicago.

Graham, John, type founder, 451 Belden avenue, Chicago. Send for specimen sheet.

Hansen, H. C., type founder and printers' supplies, 24-26 Hawley street, Boston, Mass.

Inland Type Foundry, 217-219 Olive st., St. Louis, Mo. Inventors of standard line type.

Newton Copper-faced Type Co., 14 Frankfort st., New York. Estimating cost deduct quads.

Pacific States Type Foundry, San Francisco, Cal. All printers' supplies.

WOOD TYPE.

American Type Founders' Co. carry in stock most complete stock of wood type in the world.

American Wood Type Co., South Windham Conn. Send for catalogue.

Hamilton Mfg. Co., Two Rivers, Wis. Manufacturers of wood type, borders, ornaments, wood rule, etc.

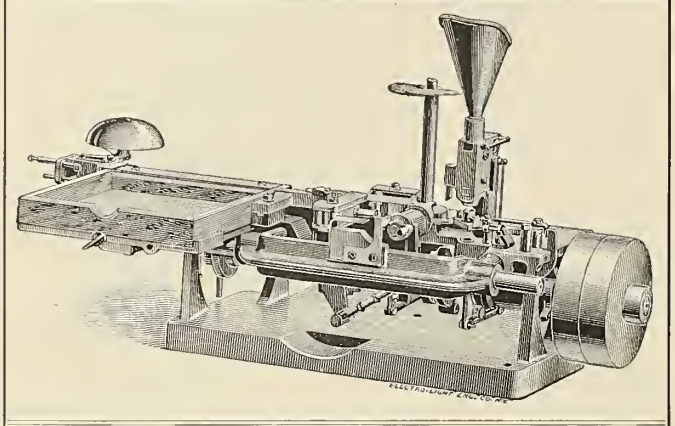
Morgans & Wilcox Mfg. Co., Middletown, N. Y. Wood type unexcelled for finish. Wood rule, borders, reglet, furniture and all wood goods.

Wells, Heber, 157 William street, New York. New specimen book of beautiful faces.



The Chadwick Typesetter

SIMPLE DURABLE INEXPENSIVE



Price, $300

USES ORDINARY TYPE.
NO SPECIAL NICKS.

Sets any length of line, and is operated successfully by any compositor.

Sole Manufacturers and Dealers: MAGUIRE & BAUCUS, Limited,
44 Pine Street, New York.

PHOTO ENGRAVING
H. JENKINS

THE LATEST AND BEST WORK!

A book of practical instructions for producing photo-engraved plates in relief-line and half-tone; with chapters on dry plate development and half-tone color work.

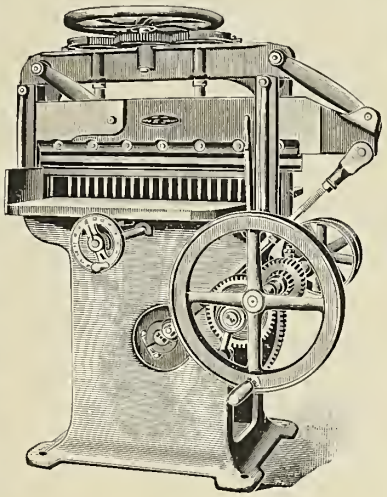
MR. JENKINS gives in this treatise the latest practical developments in the art of making photo-engravings. No pains have been spared to make the work of utility, and all generalizing has been avoided. No theories are advanced. The instructions have all been demonstrated by practical work in regular engraving establishments, and it is no exaggeration to say that the Manual is the first publication giving practical information on American Process Engraving. Profuse examples show the varied forms of engraving, the three-color process being very beautifully illustrated, with progressive proofs.

The illustrations are from photographs and drawings in line and wash by the well-known American artists —

FRANK HOLME,	JULES M. GASPARD,	W. L. WELLS,
C. W. TRAVER,	J. C. LEYENDECKER,	FRED RICHARDSON,
A. B. SHULTS,	FARNY,	T. B. METEYARD,
A. CAMBENSY,	JOHN SLOAN,	LOUIS BRAUNHOLD.

Mechanically the book is very attractive, being printed from new plates on highly enameled, heavy paper, with binding in light brown buckram, gold embossed. Price, $2.00 net, postpaid.

THE INLAND PRINTER COMPANY, Publishers,
150 Nassau Street, NEW YORK. 212 Monroe Street, CHICAGO.



Two-Speed Hand and Power Cutter.
ACCURACY GUARANTEED.

"Rome was not built in a day"
—Nor a Successful Machine.

CONSTANT ENDEAVOR TO
IMPROVE HAS MADE THE

Brown & Carver

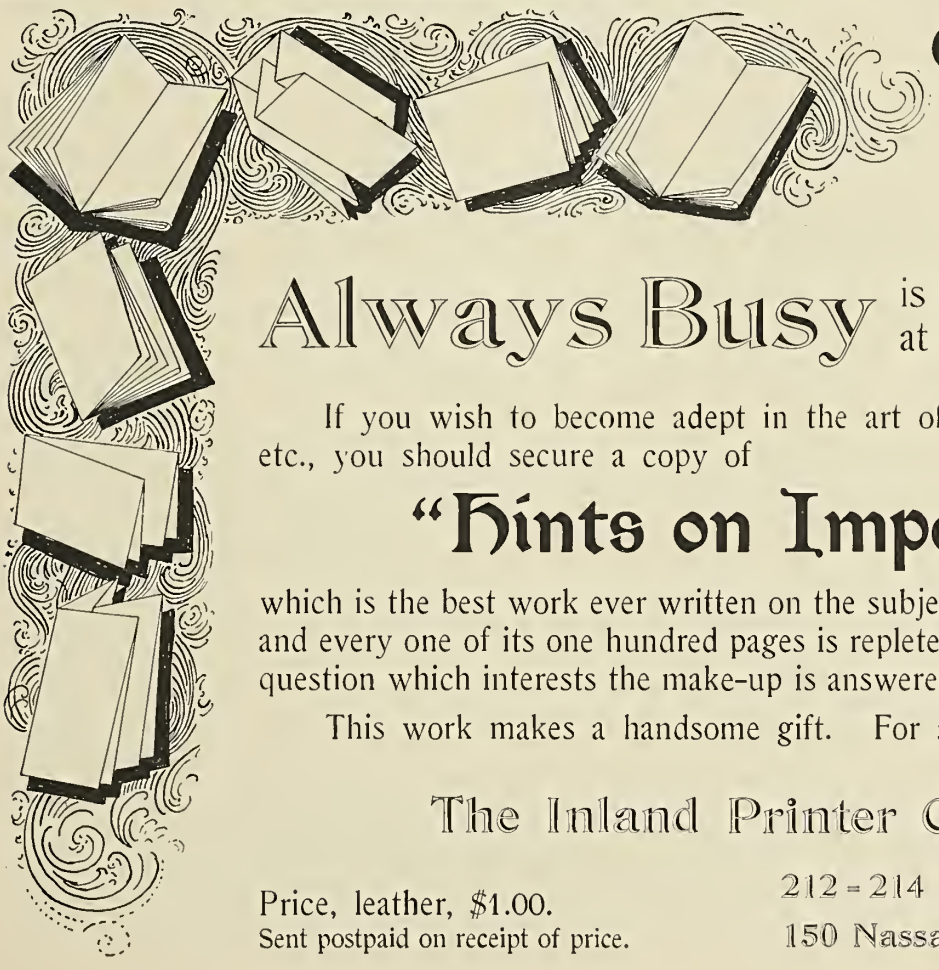
THE BEST!

We could not build a better

Paper Cutter

Oswego Machine Works,

OSWEGO, N. Y.



Can You Impose Forms?

Always Busy is the man who is adept at his calling.

If you wish to become adept in the art of imposition of book forms, etc., you should secure a copy of

"Hints on Imposition"

which is the best work ever written on the subject. It is profusely illustrated and every one of its one hundred pages is replete with information, and every question which interests the make-up is answered.

This work makes a handsome gift. For sale by . . .

The Inland Printer Company,

212-214 Monroe Street, Chicago.
150 Nassau Street, New York.

Price, leather, $1.00.
Sent postpaid on receipt of price.

Byron Weston Co's

Linen Ledger and Record Paper

Has no superior.
Why not use it?

Our Selling Agents in Chicago are

Bradner Smith & Co.

Mills at Dalton, Mass.

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Zeese, A., & Sons	380

TASTY selections of type faces, catchy conceits in composition and painstaking presswork, while most essential, cannot in themselves insure good printing.

Good Paper is the foundation of Good Printing

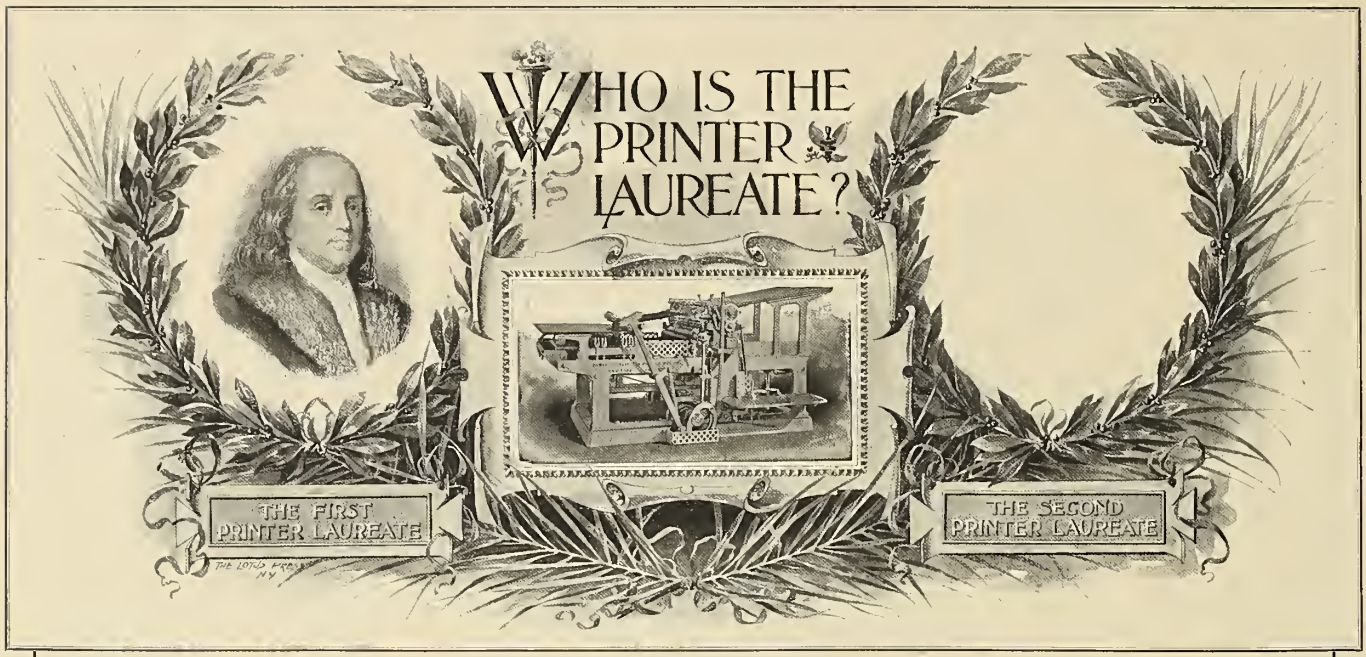
"Nothing useless is, or low;
Each thing in its place is best;
And what seems but idle show
Strengthens and supports the rest."

—LONGFELLOW.

Therefore, in the selection of Paper, any point that can in any way affect the appearance of the work should be considered—Texture, Tint, Fibre, Surface, Strength, Size, Weight, Transparency, Opaqueness, Folding and Embossing Qualities—everything.

We are Paper Specialists, manufacturing and handling everything good in Papers, from the lowest grades to the highest, and are constantly adding all the newest effects demanded by the exactions of "fin de siecle" typography.

J. W. BUTLER PAPER COMPANY,
212-218 MONROE STREET,
CHICAGO, ILL., U. S. A.



Last Announcement before the polls closed.

Over 4,000 votes registered since our announcement of votes registered to December 20th.

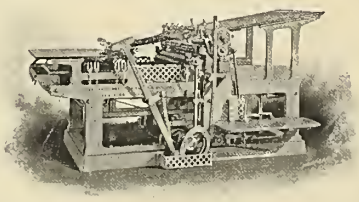
The friends of Messrs. Orr, Shepard and Herbert have been waging a battle royal in their behalf. Mr. Herbert, who remained in the lead for so long, lost it soon after the first of January to Mr. Orr, whose jump from rather a poor third to a good second early in December so greatly encouraged his friends. He now leads in the race, though Mr. Shepard, whose friends have not been idle, is pressing him closely, a small margin of only eighty-six votes now separating them.

Mr. Pasko, Chairman, reports votes registered to January 20, 1897:

	No. of Votes.
LOUIS H. ORR (Bartlett & Co.), New York,	4,834
HENRY O. SHEPARD, Chicago,	4,748
B. B. HERBERT (National Journalist), Chicago,	3,219
WM. JOHNSTON (Printers' Ink Press), New York,	921
PAUL NATHAN (Lotus Press), New York,	487
THEO. L. De VINNE (De Vinne Press), New York,	276

	No. of Votes.
Votes received for GEORGE H. CARLEY, Farmers' Publishing Co., Cooperstown, N.Y.,	44
Votes received for GILBERT F. NEWTON, Erie, Pa.,	7
Scattering Votes,	546
Total Votes registered,	15,082

When this announcement reaches you the polls will have closed, and the votes received between the date of this announcement and February 1 will decide who has been elected Printer Laureate.



Our Gift to the Printer Laureate.

CAMPBELL PRINTING PRESS & MFG. CO.

5 Madison Avenue, NEW YORK.

334 Dearborn Street, CHICAGO.

"Century" *vs.* Miehle.

The Miehle Company CHALLENGED THE WORLD on behalf of their press; we accepted the challenge on behalf of the "Century."

TO SETTLE THE MATTER WE *REPEAT* THE FOLLOWING PROPOSITIONS:

1st.—That at a point midway between New York and Chicago, a "Miehle" and a "Century" press be erected side by side.

2d.—That these machines be run upon duplicate forms of various kinds for a given period of time.

3d.—That a Committee be selected to take charge of the contest.

4th.—That the Committee consist of three practical printers, an expert mechanic and the representative of a trade journal.

5th.—That the machines be placed in the hands of the Committee before the contest begins and continue in its charge throughout.

6th.—That the Committee, at the end of the contest, report upon the relative values of the contesting machines, with respect particularly to the quality and quantity of work produced, economy (as to time, labor and waste) of operation, and points of mechanical construction.

7th.—That the report of the Committee be accepted by both contestants and by them be considered final.

8th.—That upon the announcement of the findings of the Committee the defeated machine, together with its appurtenances, be delivered over to the Committee for sale.

9th.—That the defeated machine be sold by the Committee for the largest sum obtainable, which sum it is to donate to a printers' charity of its own selection.

10th.—That the Committee keep a full and exact account of all expenses incurred by it, said expenses to be borne by the defeated party.

11th.—That the builders of the defeated machine publicly acquiesce in the decision of the Committee.

It is of vital importance to every printer that the relative values of all machines offered him be clearly determined.

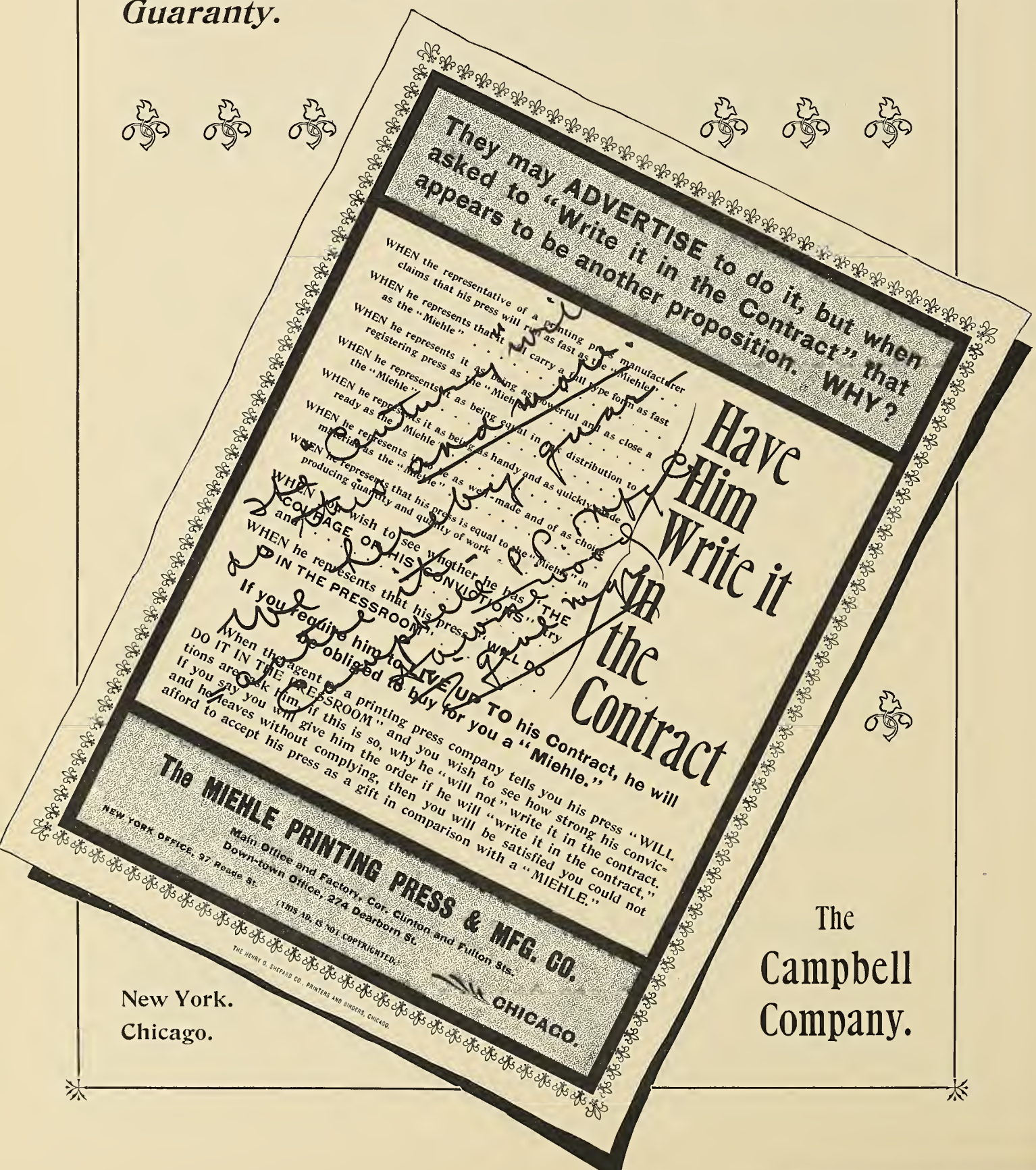
Campbell Printing Press & Mfg. Co.

5 Madison Avenue, New York.

334 Dearborn Street, Chicago.

When Ordering a "Century"

Please insist that our Salesman attach this page to the Contract as part of our Guaranty.



New York.
Chicago.

The Campbell Company.

The "New Model"

Stereotyping Web Perfecting Press has now been upon the

The "Multipress"

is now ready for the market. It is a Flat Bed Web Perfect-
market for nearly four years and in that entire period each
ing Press printing from flat forms of type, four, six or eight
and every claim made for it, whether as to speed, simplic-
page papers, and delivers same folded at the rate of 5,000
ity, convenience or construction, has been more than
complete papers per hour. It is designed and built under
fulfilled in practical daily use throughout the country.
patents No. 291,521 and No. 376,053 (does not expire until
There are innumerable points of superiority about the
1905). These patents cover the Duplex Press, and in our
"New Model" which our competitors wish their machines
suit for infringement every decision has been rendered
possessed. Our speed guarantee is 15,000 four or eight
in our favor, viz: December 11, 1894; July 2, 1895;
page papers per hour. A user goes this one better, and
October 26, 1895, and FINAL DECREE December 14,
prints a special edition of 106,000 at the rate of over
1895; from this the defendants appealed, and on November
16,000 per hour. We claim superior simplicity and con-
10, 1896, the appeal was dismissed. We have the sole
venience. A user substantiates these claims by running
legal right to build presses of this nature.
his press successfully with two boys. Investigate!

Campbell Printing Press & Mfg. Co.

334 Dearborn Street,
CHICAGO.

5 Madison Avenue,
NEW YORK.

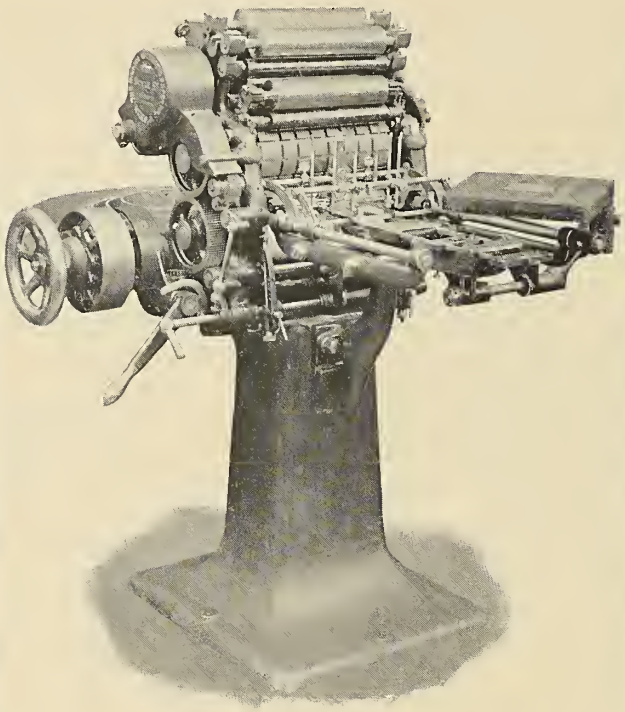
"High Speed; Automatic Feed; Perfect Register; Revolving Delivery Table; Automatic Throw-off of Impression and Stopping of the Press in case of Failure to Feed."—*From Report of the Judges (see below).*

The Harris Automatic Card and Envelope Press.

Waste of stock reduced 90 per cent.

No offset from tympan sheet.

Envelopes printed on front or back.



The most profitable press on the market.

Prints up to

14,000 Impressions per Hour!

5,000 per hour guaranteed.

In daily use on runs of from 1,000 up.

Prints Blotters.

Built on Honor.

Ground Cylinders.

JUDGES' REPORT.

SIXTY-FIFTH NATIONAL INDUSTRIAL EXHIBITION,
AMERICAN INSTITUTE, 1896.

To the Board of Managers:

Gentlemen,—After a full and impartial examination of the articles above described, the undersigned judges make a report that:

Although the press was originally entered as a job press, without other designation, it is, in fact, an Envelope and Card Press only, and we have therefore considered it, as what it actually is, i. e.: A Job Press especially designed for two classes of jobwork.

The award of the Medal of Superiority is made on account of high speed, automatic feed, perfect register, revolving delivery table, reciprocating motion and automatic trip, or as stated in the language of the inventor, viz: "Automatic Throw-off of Impression and Stopping of the Press in case of Failure to Feed."

All these features combined stamp it as a machine of great merit.

JOSEPH J. LITTLE,
M. S. BULKLEY,
L. B. GARFIELD, } *Judges.*

We recommend the award of the Medal of Superiority.

Don't let all your competitors get ahead of you, but write at once for full particulars to the manufacturers,

THE HARRIS AUTOMATIC PRESS CO.
NILES, OHIO.

THE JAENECKE-ULLMAN CO'S
Monthly Communicator

VOL. 1. NEW YORK, FEBRUARY, 1897. No. 5

1897

WHEN two manufacturers of jewelry met on Maiden Lane the other day, one asked the other, "How many of us do you think are left?" referring to the large number of failures and retirements from business in the jewelry line during 1896. Almost the same might be said of the printing ink line. Darwin's theory of the "Survival of the Fittest" works in no different manner in printing-ink making than it does in everything else; we have survived because we belong to the fittest.

We have always met the demand for the best ink, and we shall continue to do so. We have always met the demand for low priced, whenever an ink could be made and a price met without hurting our reputation. Competition has been great in the printing business, and a cheapening process was bound to attack printing inks as well as it has every other material used by the printer.

We think there will be more printing done in 1897 than there was ever done in any previous year, and this printing will be done better, and it can and will be done with the necessary profit by those printers who have the courage to ask the price it is worth to do good printing. We shall, as heretofore, constantly aim to make satisfactory inks, and we mean by satisfactory, that the ink is fit for the purpose for which it is to be used. We think there are very few printers who have not already discovered the advantages which dealing with a reliable firm have for them. Ever attentive to our business, we are always at our post, and are ready to execute the orders of the thousands of customers with equal precision and promptness, whether that order be for a pound or a ton of ink, well knowing the importance to the printer to have his orders executed promptly and correctly.

We need hardly reiterate it here, for it is well known, that we are fully equipped to meet any demand which can possibly be made on an inkmaker. To those who have been dealing with us, we express our thanks, requesting a continuance of their orders—to those who never have, we tender an invitation to try us and our inks.

Jaenecke-Ullman Company.

WHEN our competitors begin to write their claims in contracts of purchase, they will have all the contests they will care to take care of.

They may ADVERTISE to do it, but when asked to "Write it in the Contract" that appears to be another proposition. WHY?

WHEN the representative of a printing press manufacturer claims that his press will run as fast as the "Miehle" . .

WHEN he represents that it will carry a full type form as fast as the "Miehle"

WHEN he represents it as being as powerful and as close a registering press as the "Miehle"

WHEN he represents it as being equal in ink distribution to the "Miehle"

WHEN he represents it as being as handy and as quickly made ready as the "Miehle"

WHEN he represents it to be as well-made and of as choice material as the "Miehle"

WHEN he represents that his press is equal to the "Miehle" in producing quantity and quality of work

WHEN he represents it as having as wide a range of work as the "Miehle"

WHEN he represents it as giving as close register at as high a rate of speed

WHEN you wish to see whether he has "THE COURAGE OF HIS CONVICTIONS" . .

WHEN he represents that his press "WILL DO IT IN THE PRESSROOM"

Have Him Write it in the Contract!

If you require him to LIVE UP TO his Contract, he will be obliged to buy for you a "Miehle."

See Reading Notice, page 578, for full explanation of this suggestion.

THE MIEHLE PRINTING PRESS & MFG. CO.

CHICAGO. NEW YORK.

The world is challenged to any competition in quality and quantity of products.

The Miehle Company — Revised Catalogue, 1895.
The Miehle Company — TODAY.

The Machine is not built which can compete with THE MIEHLE.

Any new press can show "a wonderful record" for a time, but such a record signifies nothing. The history of pressroom use—year in and year out—is the only true basis for claims for a printing machine. Any suggestion to the contrary is an affront to intelligence.

What have years of pressroom use shown for the Miehle?

THE PROPOSITION IS SIMPLE.

It has a wider range of work.
It will run faster than any machine of its class.
It will carry a full type form faster.
It is more powerful.
It is superior in ink distribution.
It will give better register at a higher rate of speed.
It is more handy and more quickly made ready.
It is better made and will produce more and better work than any other machine of its class.

The Miehle has proved all this for MORE THAN TEN YEARS, and it is the only press of its class ever constructed that has not shown a DESCENDING SCALE OF EFFICIENCY from the day it was erected and in running order.

This test is not the test of one machine for a month, or a year, or two years. It is the test of scores of machines in pressroom use under all kinds of exacting conditions, in the face of all kinds of competition, during a period of more than ten years; and this test is

THE ONLY TRUE TEST OF ABILITY OF A PRINTING MACHINE.

When any other machine can show a record approaching this, we may have competition, but not before.

The Miehle Company CHALLENGES THE WORLD to show a like record.

THE MIEHLE PRINTING PRESS & MFG. CO.

CHICAGO. NEW YORK.

Gladiator Bicycles.



Gladiator, $85
Spartacus, $65
Commodore, $40
(Youth's)

The highest achievement of the Cycle Builders' Art.

They need no better recommendation than the satisfaction they give.

All strictly High-Grade and fully guaranteed.



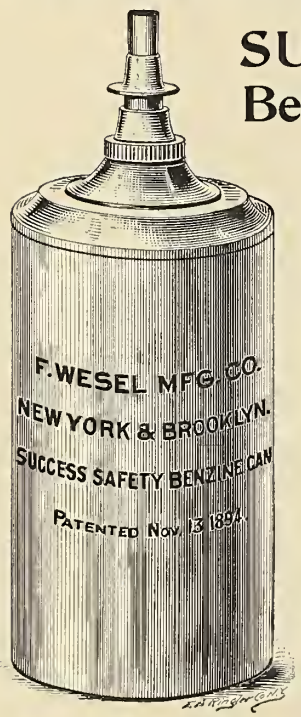
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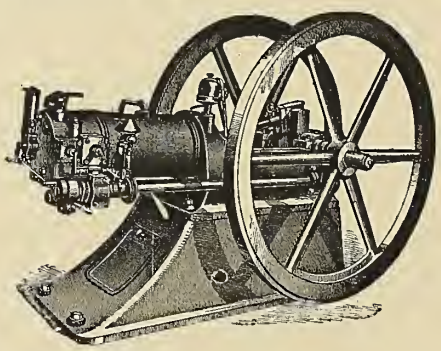
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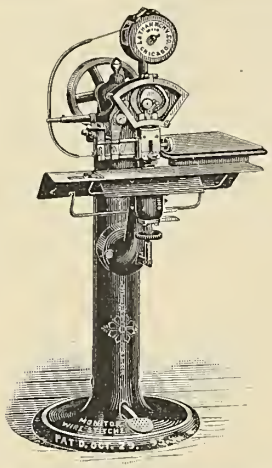
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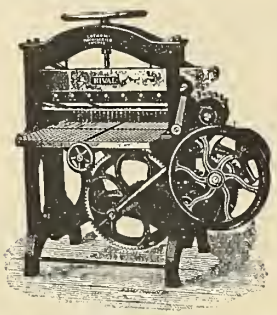
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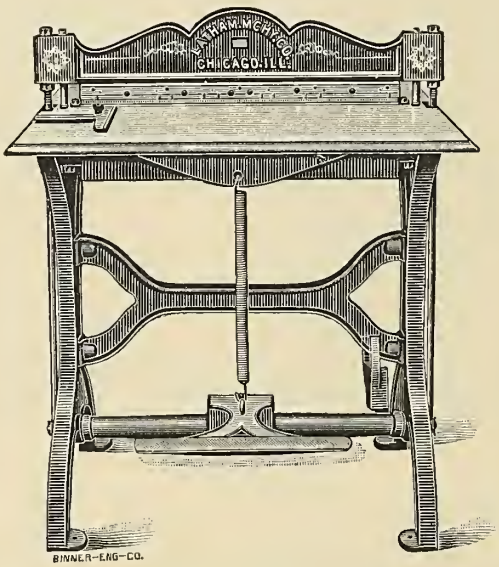
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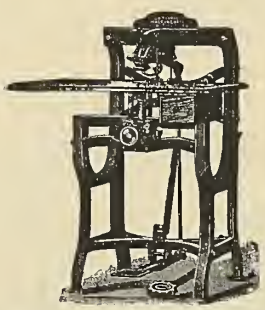
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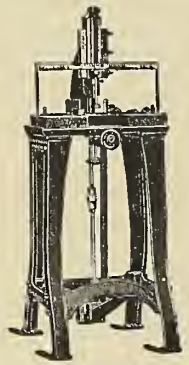
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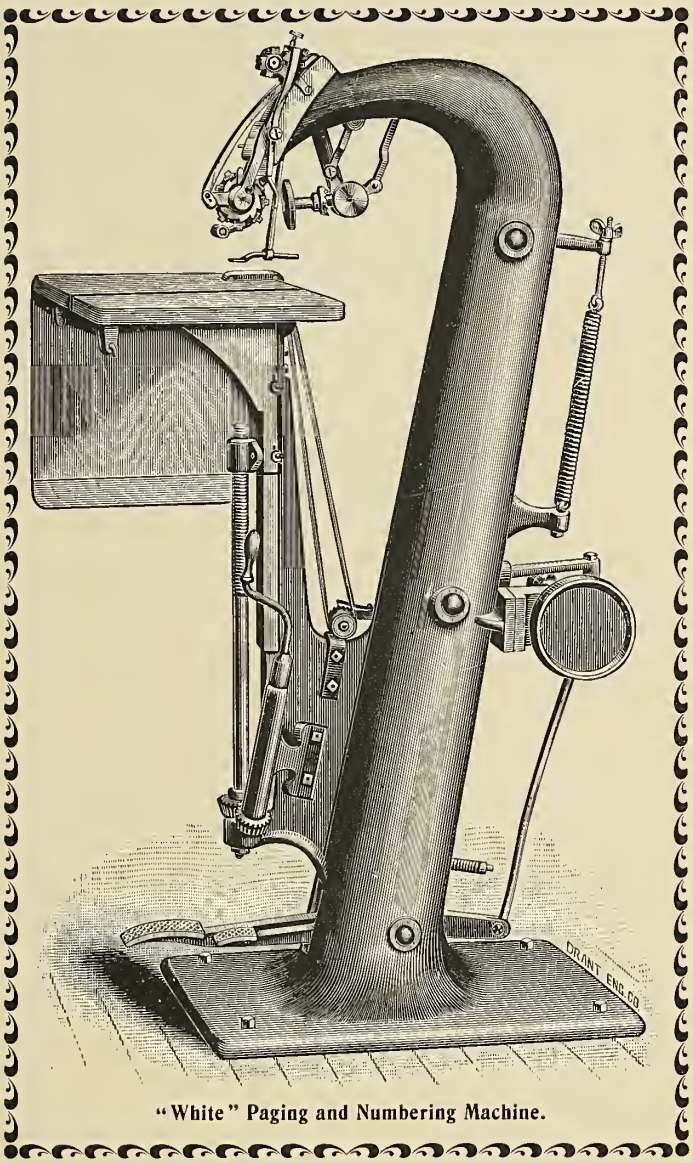
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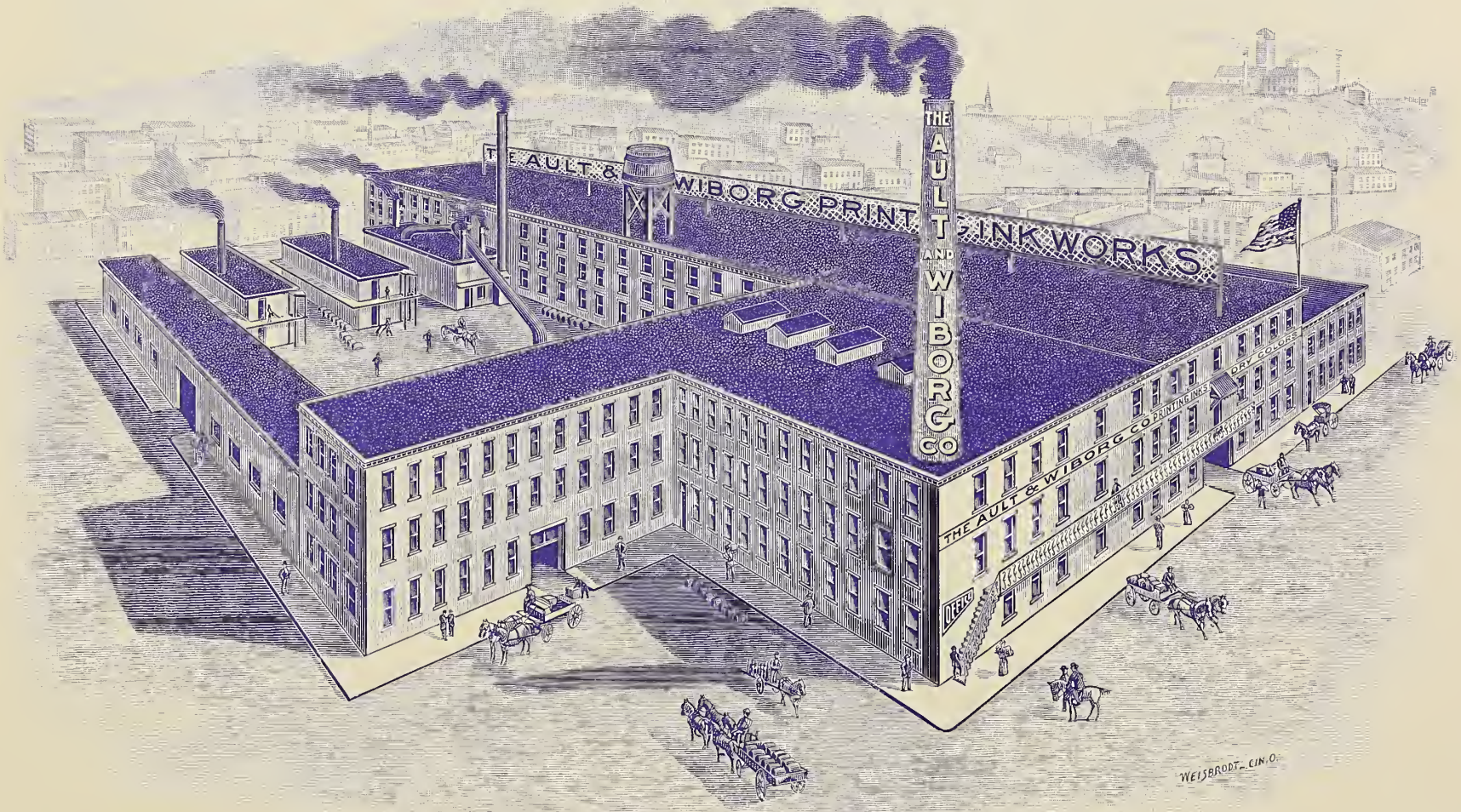
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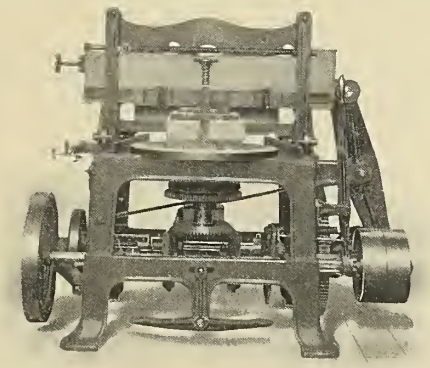
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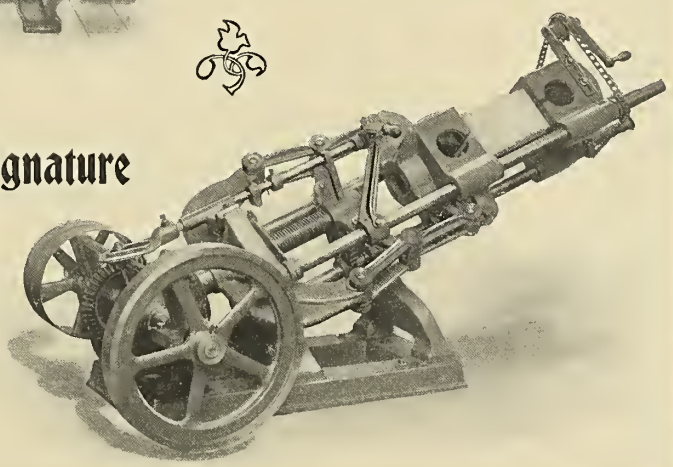
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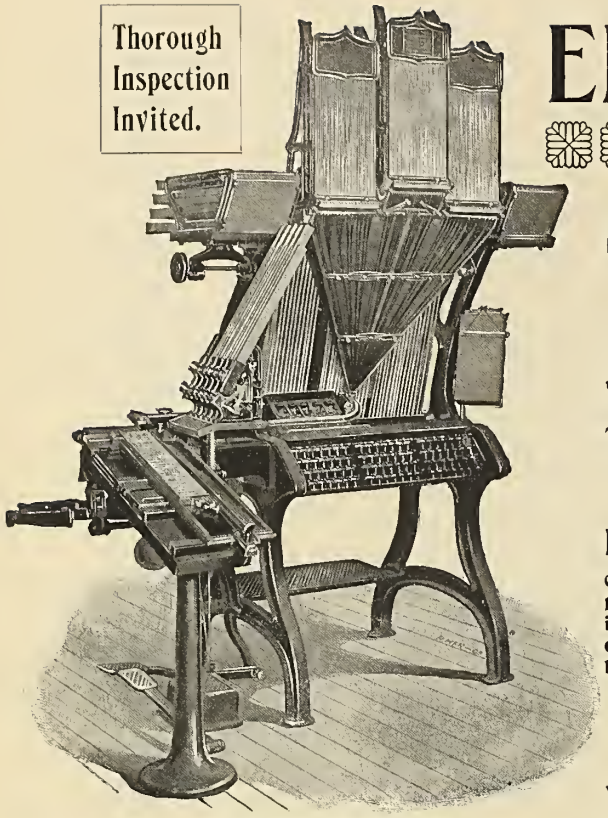
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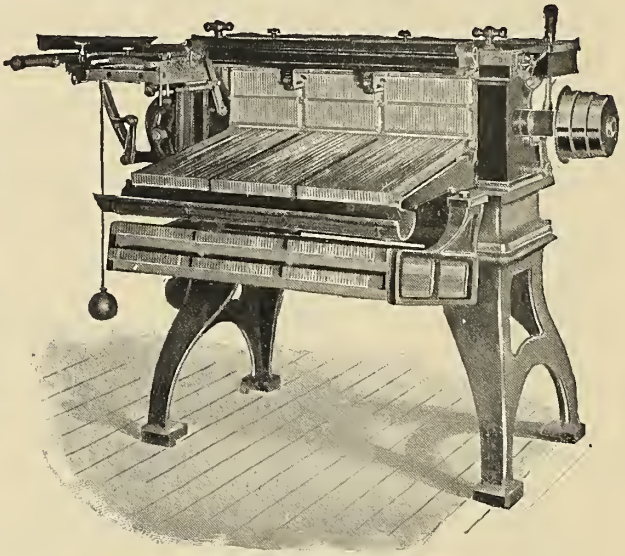
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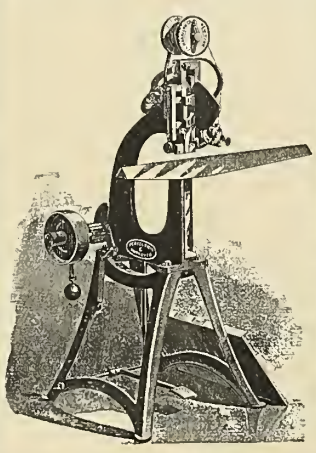
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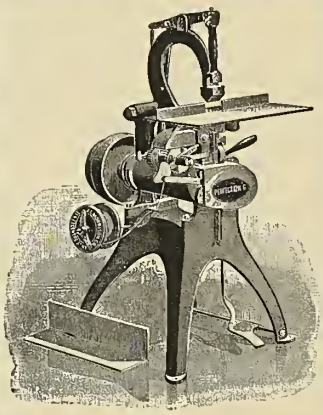


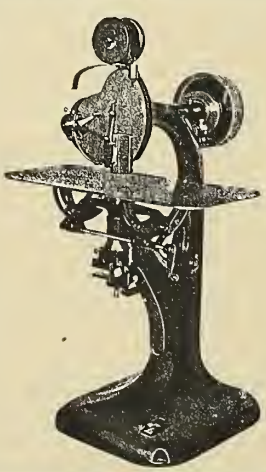


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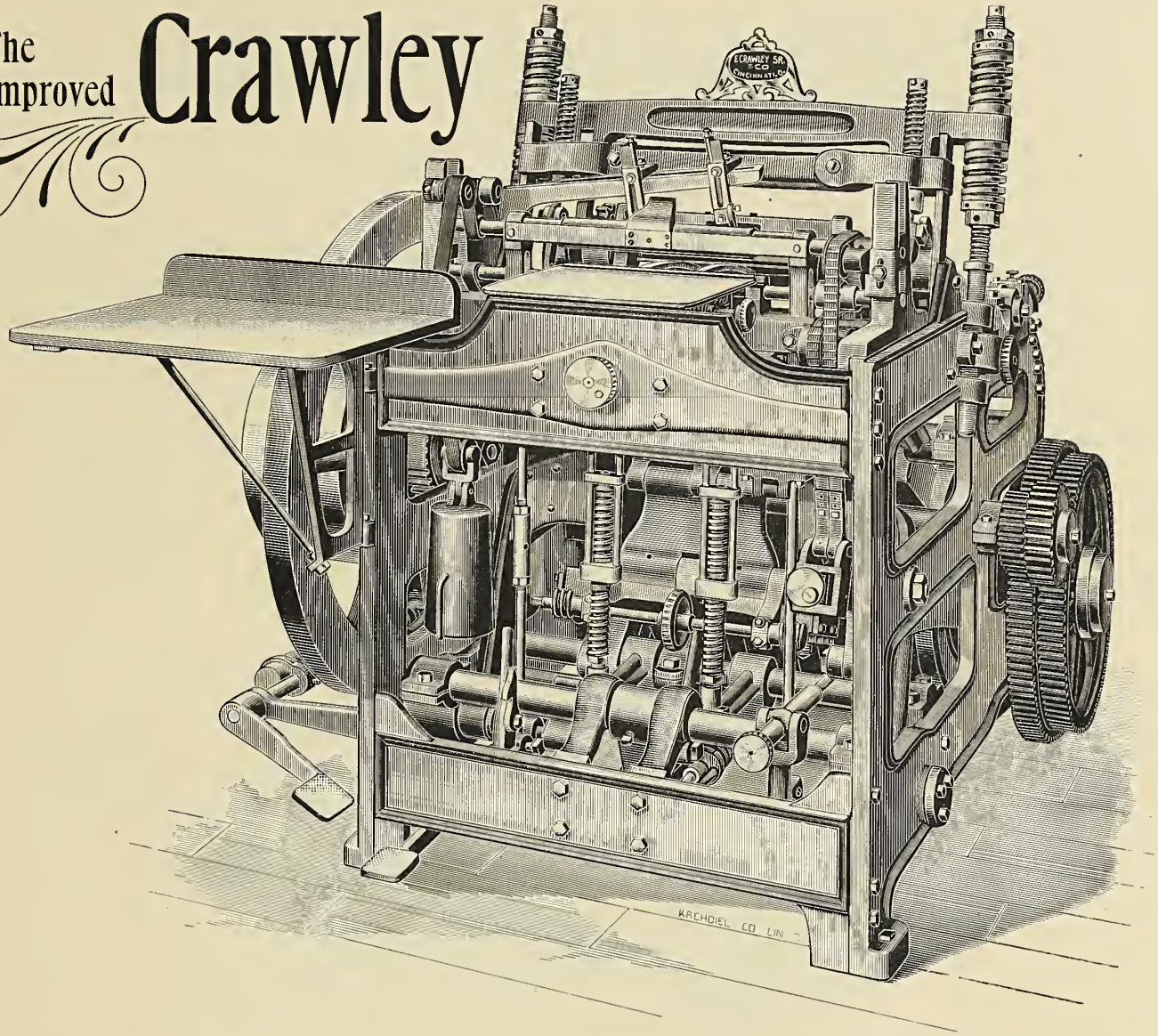
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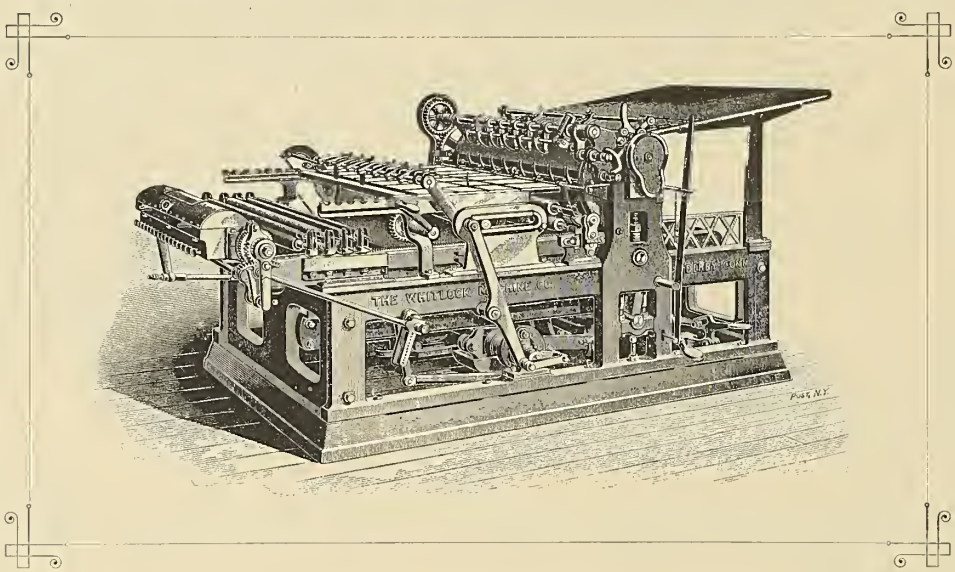
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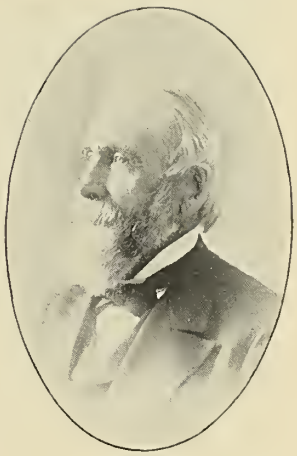
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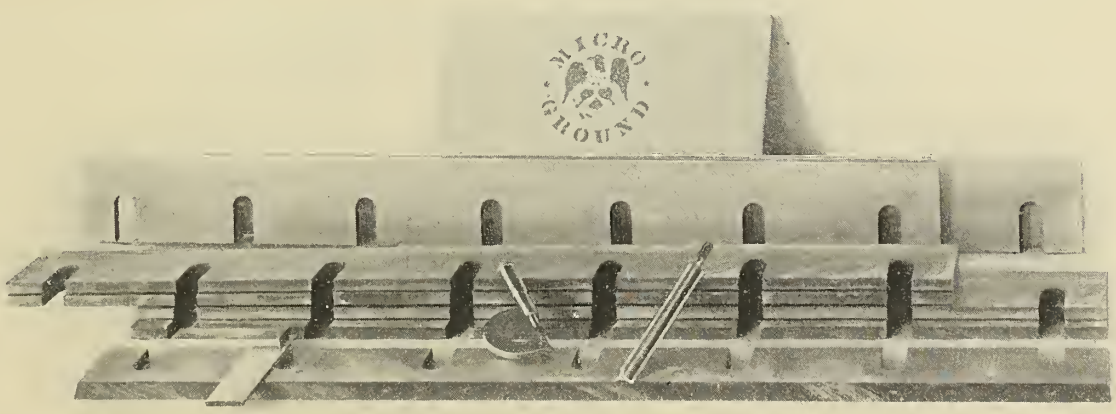
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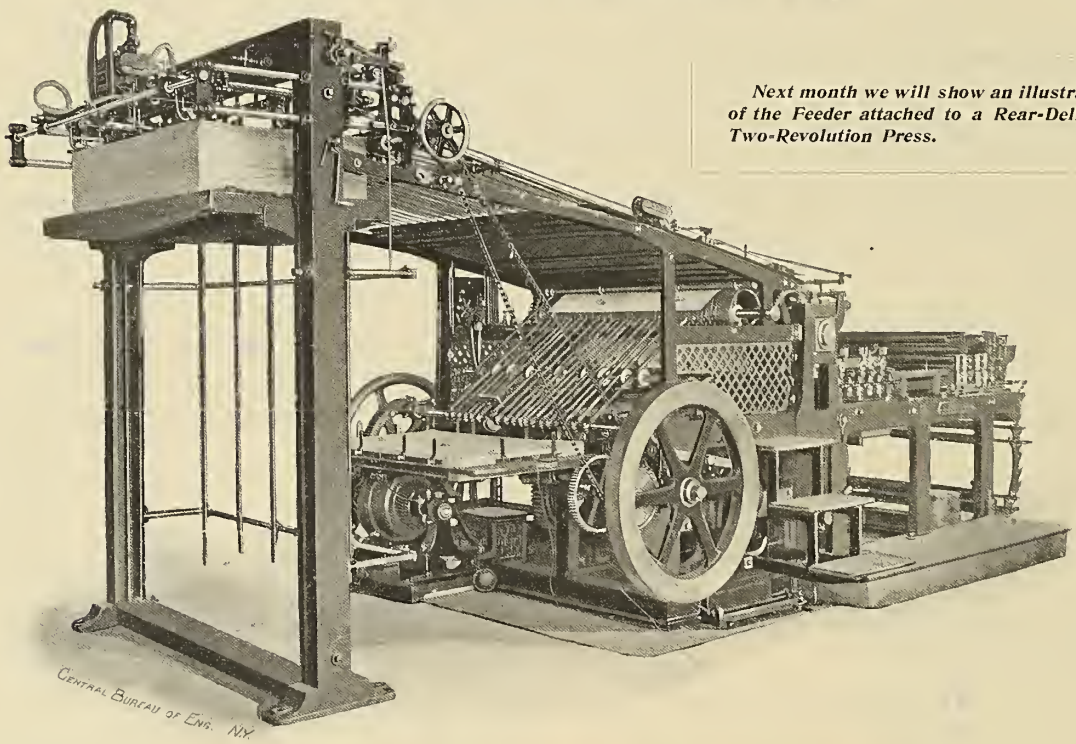
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The work being mainly printed on a press, it costs no more than an attractive circular and is more effective.

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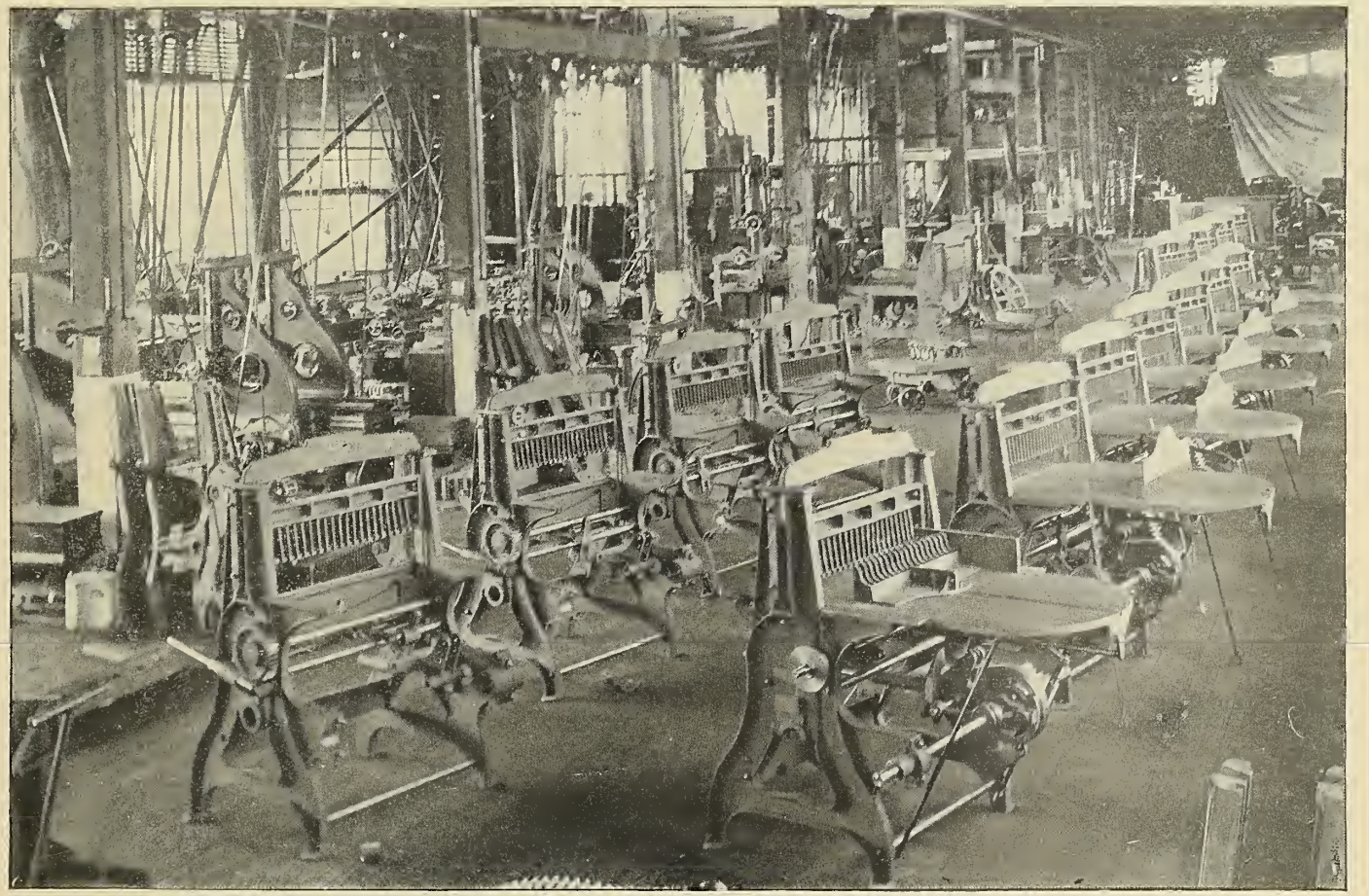
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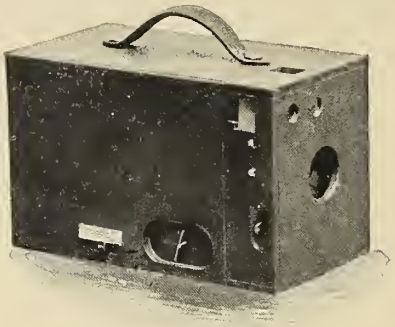


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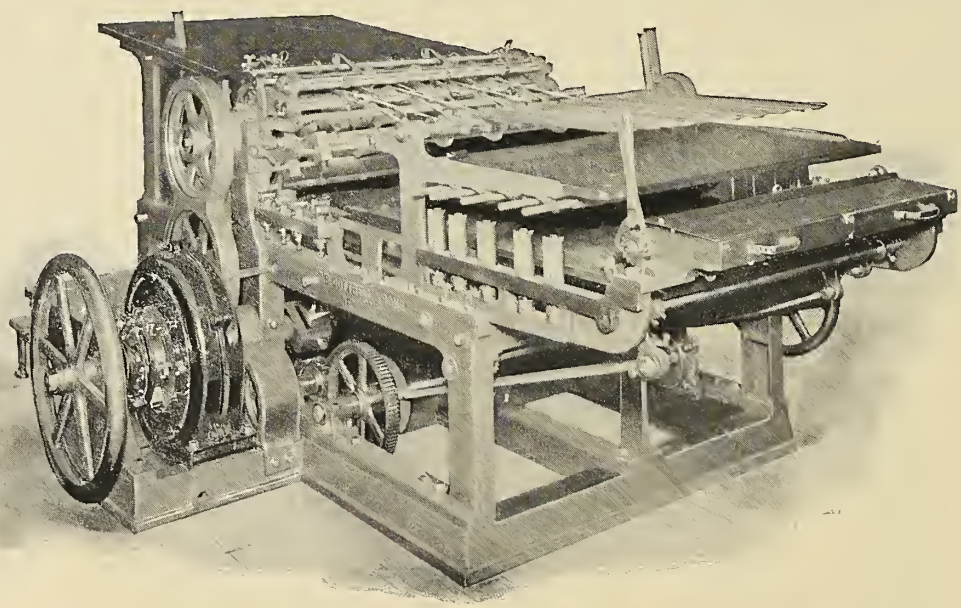
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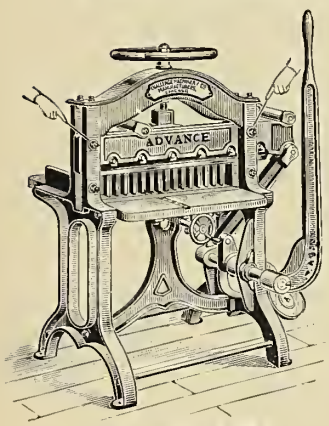
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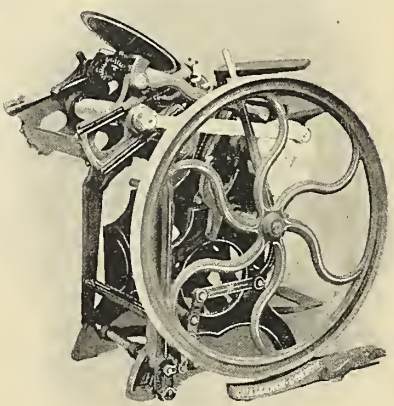
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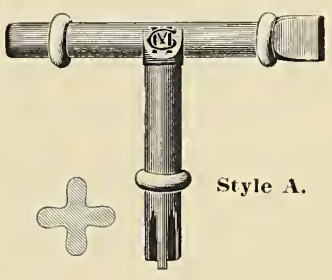
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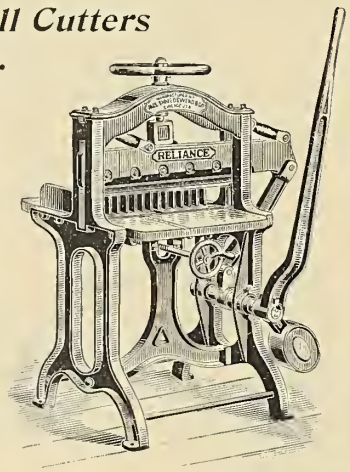
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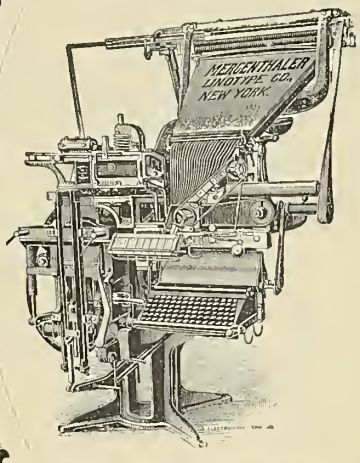
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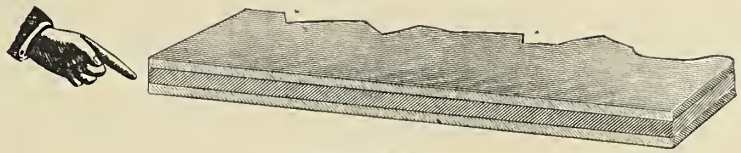
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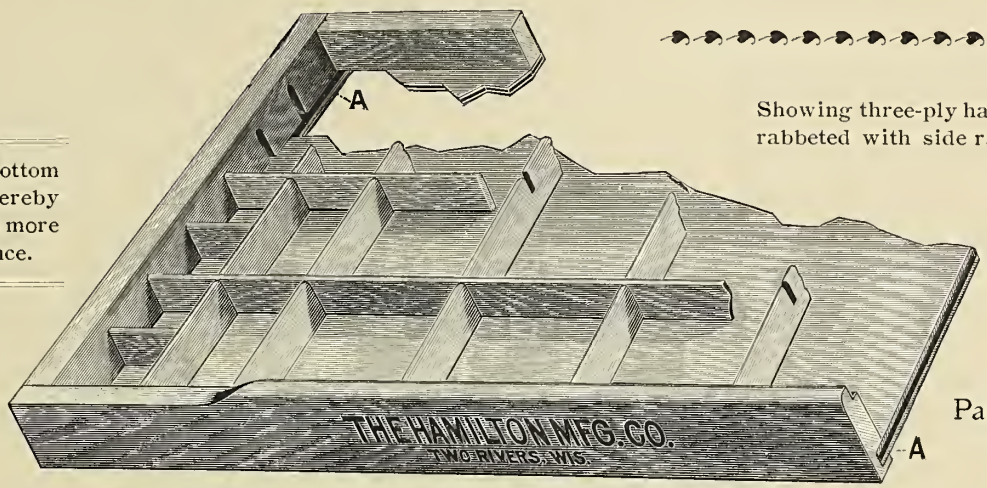
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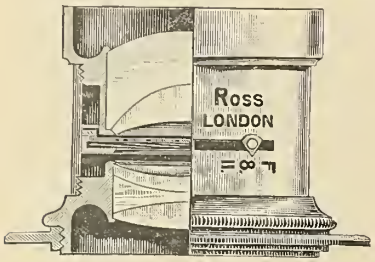
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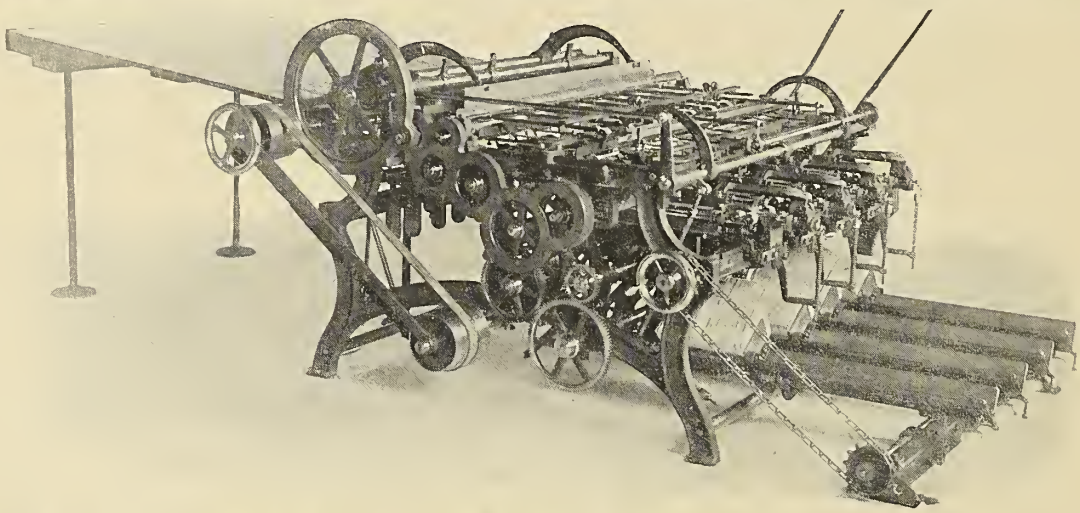
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"EVER OF THEE I'M FONDLY DREAMING."



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A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

VOL. XVIII—No. 5. CHICAGO, FEBRUARY, 1897. TERMS { $2 per year, in advance. Single copies, 20 cents.

LAST BIRTHDAY CELEBRATION OF COMPOSITOR RIGGS.

BY J. CLYDE OSWALD.



THERE were very few days in the year on which Compositor Riggs was not mildly intoxicated. There were, in fact, much as I regret to say it, a large proportion on which he was very much intoxicated; but the one day of all days on which he had not drawn a sober breath for so many years he could not remember himself in any other condition, the day on which he was usually sure to be in a state of abusive familiarity by 11 o'clock, fighting mad by 1, and hopelessly inebriate by 3—that day was the anniversary of his birth, the eighteenth day of the month of October.

These statements may be written with truth now, however, only in the past tense. A good many eighteenths of October have come and gone in late years, and each have found the Compositor Riggs of the present anything but the Compositor Riggs of other and more hilarious days. And it is of the last day of these other days that I propose to tell.

Compositor Riggs had certainly struck a run of hard luck. He had "showed up" at every newspaper office in the city for a week, and not a man could he find willing to give him a "lift." He had had little to eat, had slept most of the nights in hallways or store boxes, and, what seemed infinitely worse, could not get even "a single, solitary drink." The eighteenth of October was near at hand. He could not bear to think of breaking a custom established by so many years of strict observance, and remembrances of glorious states of inebriety into which he had been able to get himself on certain memorable recurrences of his natal day, coming to him now in his hour of need, fairly made him weep.

A canvass of possible opportunities of "raising the wind" offered but little hope. There was one large book and job office in which he knew most of the employes, but he owed nearly all of them something now, and would not dare present himself in quest of more. He bitterly said to himself that in his case knowing and owing were synonymous terms. There was Billy O'Brien, his best friend, an ex-printer who had inherited a few hundred and had bought a saloon on Park Row. Billy had enough good liquor on hand to fill a bath tub or a row boat, or a whole ship, for that matter, and the day before he had refused to give him even a drink! Billy had about lost respect for him, anyhow, but he knew that if affairs came to a crisis Billy could be depended upon for aid. He therefore resolved to bring about a crisis.

Procuring a postal card, he wrote a touching epistle to himself, purporting to come from a friend who had just arrived from Albany, in which he said Compositor Riggs' father was lying at death's door in that city, and had sent for his only son. He addressed it to himself in care of Billy O'Brien's saloon.

The next day he went briskly in. "Well, Billy," he said, "this is my birthday, you know, and I guess you won't refuse me a drink today, will you?"

"Yes, I will refuse you," said Billy, with a sober face. "Read that."

Compositor Riggs took the card, and his face grew sad as he read it. When he had finished he

laid his head down on the bar, shed a tear on a dry spot where it would show to good advantage, and turned without a word to walk out the door.

"Here! come back here," shouted Billy. "Where are you going?"

"Going?" replied Riggs, in a half-dazed way. "Going? I can't go any place. I haven't got a cent."

"Yes, you can," said Billy. "Here's $10. You take the first train to Albany."

Compositor Riggs came back to the bar, placed his elbow on the edge and his foot on the railing beneath, and looked firmly at his friend. "No, Billy," he said. "No. It cuts me to the heart to refuse you, but I cannot take your money. I owe you too much already. I will go to Albany, but I will walk."

Then Billy O'Brien got mad. He danced around and swore and called Compositor Riggs all sorts of names, and finally, to appease the wrath of his friend, that worthy gentleman reluctantly accepted the $10 and withdrew.

Two hours later an amiable gentleman of uncertain gait wandered around among his friends in the book and job office before mentioned. He told them it was his birthday and he was having a good time and hoped they could say the same. The foreman hailed him soon and said, "See here, Riggs, if you want to stay in this office you will have to work." He said all right, he'd work, and was given a stick and case. He set up a line and pied it, and set it up and pied it again. The foreman came around half an hour afterward and saw that he had just six lines in his stick. "Is that all you've set?" he asked. "Thass all," said Riggs, "thass all, but its d—— clean." He was told he could be excused for the rest of the day, and he went out.

He came back late in the afternoon with his pockets empty but otherwise filled to the limit. He hadn't had a drink for an hour, he said, and he wanted one bad. Somebody brought him a tin dipper filled with water, but he resented it as an insult and roundly swore at the joker. One of the office boys put some glue into a half-filled can of old printing ink and attached it to his coat tail. A live coal dropped into the can brought forth a frightful odor and he was induced to go with it out into the open air. He was willing to go, for he looked around as he went out and remarked that they "must have something dead in here." As a parting token of regard a large placard intended for railway freight cars was fastened to his back, bearing the words "BAD ORDER."

Compositor Riggs' nerves were certainly unstrung. He meandered down William street and up Frankfort, and as he looked across City Hall Park at a building being brilliantly lighted up as the day grew dusk, it came across him that the building was on fire and he felt impelled to rush across and sound the alarm. A street car clattered past and he was sure the horses were running away. A gang of street urchins hooting and howling behind him aggravated his distraught condition and he turned every few steps and shook his fist at them. At the curbstone in front of the



CLASS IN ILLUSTRATION, CHICAGO ART INSTITUTE.
Subject: "Twilight."—Althea Chase.

Times building, an indulgent policeman relieved him of his decorations and advised him to go home. He said he would go where he pleased, and ambled on down Park Row. Men and women seemed to be wrangling and fighting on every hand, horses were running away, buildings were falling down, and the marvel of it all was that he escaped unhurt. He came presently to Ann street and Broadway and had a great deal of difficulty in getting across. A sympathetic bystander, after observing his efforts for some minutes, finally gave him a hand.

Finding himself soon on Fulton street, alongside the fence surrounding St. Paul's churchyard, it possessed him to know the time of day. The only clock in sight was that on the steeple above him and he nearly toppled over in an effort to get a look at it. He went to the fence, got a good grip on it with both hands, and then bent away back and looked up. "A quarter to six—well, that ain't so bad." As he straightened up his eye ran down the steeple to the church building and then to the churchyard itself, where the solemn face of a weather-beaten tombstone immediately confronted him. His eye rested idly, stupidly upon it. "Caroline Simpson"—suddenly he straightened up, his grip on the fence tightened—"what—*what was that*—'*Died October 18th, 1854*'—that's my birthday—it's today." He loosened his grip on the fence and staggered across the street to the building opposite. He hurried around the corner onto Broadway and down toward the Battery like a man pursued and did not stop until he found himself, some minutes later, in Battery Park.

He was almost sober now, but trembling all over. The breeze coming up the bay revived him somewhat and he sat down on a park bench. He knew it was a foolish fancy, but it brought with it a dread of which he could not rid himself. He was weak, nervous, frightened, and when he went up town again, as he did after a time, he made a wide detour to avoid St. Paul's churchyard.

When Compositor Riggs got back to Printing House Square there remained about four hours of October 18. He was given a chance to go to work, but was in too shaky a condition to set type and had to give up the attempt. Then he paced up and down Broadway until midnight, and when that hour came, with a great feeling of relief he curled up on a bench in Union Square and slept fitfully until morning.

Such is the history of the last birthday celebration of Compositor Riggs.

Written for THE INLAND PRINTER.

DRESSING THE BACKS OF ELECTROTYPES.

BY F. J. HENRY.

AN electrotype plate may be perfect when it leaves the foundry black room—as our English cousins call it—and yet be spoiled in the finishing room, by being battered, by having some of the letters or edges of cuts trimmed away, or by being improperly dressed on the back. It is almost essential that the back of a plate shall be smooth and free from irregularities; any bits of metal or roughness of the back will make its presence known on the printed page. The majority of finishers do not seem to have a due appreciation of the importance of this fact and permit plates to leave their hands without even looking to see whether the backs are clean. The defects first named can readily be detected by the workman who inspects the plate, but the last defect is one that is very likely to pass unobserved. It is not infrequent that a plate is a thickness of paper, say three-thousandths of an inch, thinner on one side or end than on the other side or end and the fact not be ascertained until it is put to press. Half that variation in thickness will, on fine work, cause a printer to spend much time in making a form ready, increasing the cost of printing to the amount of the value of the workman's time and diminishing the earnings of the press. If there is one thing about which a printer is more sensitive than any other, it is that presses shall be kept moving. A press does not, while standing, add anything to the printer's



CLASS IN ILLUSTRATION, CHICAGO ART INSTITUTE.
Subject: "Twilight."—Clara L. Powers.



CLASS IN ILLUSTRATION, CHICAGO ART INSTITUTE.

SUBJECT: "TWILIGHT."—C. M. TUTTLE.

bank account, so naturally they have a preference for work from foundries which produce plates of reasonably even surface and uniform thickness.

In Europe, until quite recently, the universal practice in dressing the back of a plate was to fasten it, by clamps, to the face plate of a lathe, and shave it by means of a turning tool, secured in a suitable holder which by means of a screw can be moved parallel to the face plate, from which it is adjustable as to distance. By revolving the face plate, adjusting the tool and feeding it to or from the center, the superfluous metal will be removed, leaving the plate true on the back. The principal objection to this way of doing the work is that, unless the face of the plate shall have been made perfectly true before putting it on the lathe — almost an impossibility — the finished plate will be uneven. In this country, plates are planed on the back to reduce them to nearly a finished thickness, leaving about six-thousandths more of metal to be removed, which is done on a machine furnished with a straight knife which is secured in position with the edge parallel with the iron bed or table on which the plates are laid, generally one, but sometimes more, at a time, and at a distance from the table equal to the thickness of the finished plate plus the thickness of whatever may be used — pressboard or paper — to protect the face of plates from injury by contact with the iron table. By suitable means the knife is passed over the plate and the necessary amount of metal shaved away. Formerly, the machines for planing plates were so inaccurate that it was necessary to take off several shavings with the straight knife in order to make a plate true. It was then necessary to put a number of papers under the plate while being shaved; after being in use for a short time the papers would become worn and uneven, and plates shaved on such papers would be uneven. Uneven plates will, of course, be produced if the shaving machine is not true. On machines of the style generally used, the bearing surfaces are too small for the service required and the construction is such that after a short time, by wear of the parts, plates will be shaved thicker at the end next the headblock, where the knife leaves the plate, than at the part where the knife starts on. I have known instances of there being as much as five-thousandths of an inch variation in thickness between the head and foot of a plate. On some machines there is not sufficient care in construction to have the knife flat and true on the front and back and the two surfaces parallel. Also, to have the surface of the head — against which the knife is bolted — straight. A knife may be ground straight and be true before being made fast to the machine, but it will not be possible to adjust it to an untrue head without causing the knife to be sprung and consequently not shave true. The most successful effort to secure the even shaving of plates is in the construction of a machine with a stationary part to which the knife is secured, and a moving table on which the plate to be shaved is laid; the headblock, against which the plate is placed, is located at about one-third the length of the table from one end. Almost the entire under side of the table — except space for a rack for actuating it — is utilized for bearing surface, assuring long and accurate service. Another cause of



Class in Illustration, Chicago Art Institute.
Portrait Arrangement.— Alice L. Johnson.

unevenness of plates is the wear of the knife. Workmen are very much inclined to use the center of the knife, which in a short time becomes worn away to quite an appreciable extent, and, of course, the result is that plates are shaved a corresponding amount thicker than intended. Shaving machines should be examined every week and any defects in working corrected at once. Every establishment should possess a micrometer by which to test the thickness and evenness of plates, and the instrument should be frequently used. A knife that is properly made can be sharpened very easily, and it being a matter of so great importance that it be kept in proper condition, nothing should be permitted to interfere with the performance of that duty. Where this is the practice, printers have no occasion to complain that some sheets of plates are thicker than others. It is conducive to accuracy to make up book plates into sheets and shave that

number at a time; not a few plates each day—there may be some change in the condition of the machine or texture of the metal from day to day that will cause plates to vary in thickness. Further, take only light cuts. A heavy cut will distort a plate, draw it out of shape and may cause it to be broken in the operation. In preparing plates for shaving, the ordinary book thickness, the workman should be careful to have them lay nearly flat, just a little concave, so when laid on the machine they will bear at each corner and clear the table about the thickness of a card in the center. As stated, heavy cuts should not be taken; the knife is liable to "dig" into the plate; whereas with a light cut the knife, in passing over, will force the plate down to the table and oftentimes take out small irregularities of surface. In many instances the operation of straightening could be performed to advantage by merely taking several light cuts on the shaving machine. Type high or other thick plates are too rigid to be straightened in this way.

Written for THE INLAND PRINTER.

FASTENING ORIGINALS IN ELECTROPLATES.

BY WILLIAM J. KELLY.

RECENTLY an interesting correspondent sent me a carefully marked copy of a well-known educational monthly magazine. The marks had special reference to the make-ready of the literary, pictorial and advertising portions of the work, regarding which he writes: "Note if all the work on these pages seems to be up to the standard, considering stock, ink, etc., used." To which I must add that the work does the gentleman much credit. But my attention has also been called to a very important matter, by reason of several marked parts of this magazine, and the interlineations attached to them, such as: "Original cuts soldered in where marked, but they nearly all break loose from the electrotype plates, whether the originals are half an inch in size or larger"; and, again, "This is from an electro; note how dark the vignetting is to the subject; it is not clear." Regarding these defects he has sent the following communication, and as it may prove interesting, and the reply to the same instructive, it is subjoined.

1. Is it possible, in your opinion, to print half-tone illustrations which are simply "tacked" with solder at the top, bottom and sides (as you may see on pages sent) on the size of plates shown, when you have to underlay sufficiently to level all up distinctly for overlays?

2. Electrotyper claims we don't know how to work cuts as a reason for the originals breaking out while working on the press, when soldered in as I have described. Do you observe anything wrong with the overlaying and make-ready in general, as all these details are done by modern methods of tracing and carefully cut three-ply overlays, some requiring four-ply, as per conditions, etc., with grade of paper adapted to solids, shades, etc.? All underlays are carefully made so as not to overstrain plates, and particularly the parts patched inside of lines, and thereby distribute the pressure equally and level; but with all of this precaution cuts so soldered into the electrotype plates break out by reason of the imperfect manner of soldering-in, as shown.

3. I make the claim that all cuts of originals should be soldered all around, from back of plate, to prevent springing or loosening when printing; because all plates have to be sprung sufficiently, whether fastened or mounted on wooden or metal bases, to be leveled up properly, and thus touch ink rollers in concert, before overlays are put on the cylinder. Again, I believe that all cuts should be fastened solidly and strongly in place to stand the strain of pressure necessary to do good work where careful and skillful overlaying has been done; and this applies to all work of any magnitude.

4. What is the weight or strain, per square inch, on cut forms—say, a sixteen-page form like sample, with eighteen such cuts as appears in these pages, when made ready with overlays for running?

5. Does a majority of the magazines today, such as ours, electrotype type and cuts for fine work; and is *Harper's Weekly* electrotyped and printed from originals (I mean the engravings) on solid metal bases or wooden blocks? What is the best method, in your opinion, of making electrotype half-tones so as not to blacken or "black-line" vignettes on bust photos? I am told that the reason why originals are soldered into plates is to overcome the black skies and "outlined" vignettes which are as a result of the electrotype process.—J. H. L., Meadville, Pennsylvania.

To the first question propounded, the answer is this: That it is possible to do many problematical things on a printing press, but it is not advisable nor expedient that partly soldered-in originals should be employed to do fine work with, nor is it safe to go to press with plates so made up. To begin with, the electrotyper who would turn in a lot of magazine plates with originals of half-tone engravings—whether made on zinc or copper—only barely soldered in, should be considered an incompetent and dangerous workman. I am aware of the fact that for short editions this kind of soldering-in "goes" with some people; but, at best, it must be considered unsafe, more especially if inequalities exist in the thickness of the metal of the originals and the electrotypes. As the correspondent says, there is considerable spring to the inserted plates, and this spring manifests itself on the sides, top, bottom and corners of the half-tone plates which are not held down by solder.

In regard to the second question, let me say that the electrotyper's claim that pressmen don't know how to print cuts, when they find fault with imperfect plates, is an old subterfuge for bad work; and it is probable that we shall have the same old chestnut fired at us until the electrotyper begins to exert as much skill in his line of work as do the large majority of intelligent pressmen. The fact that the work done on the magazine was above the average, and that the soldered-in plates broke away from the several fastened points should be sufficient reason for the originals being thoroughly and skillfully soldered all around. As

already stated, there is considerable spring to plates which have feebly inserted originals, and wherever this spring is allowed to predominate after the form has been leveled up for the make-ready, there will the finer portions of the page wear thick in impression and damage the plate. Too many beautiful half-tone plates are ruined by such careless methods of workmanship.

The claim made in the third query is correct. If it were not so, then the skill, training and production of the pressman would be valueless; and instead of the wonderfully beautiful creations — the work of his hands and intellect — which adorn the libraries and high places in art, we should simply be plodding on in the old, old ways. It is really necessary that all piecing-in on electrotype plates be done strongly, solidly and evenly in order to safely stand the extra pressure of the cut-out overlays as the bed and cylinder meet these. Besides, if we have a springy soldered-in original we must necessarily expect a slurred and dulled print and a short-lived engraved plate. These imperfections of print and plate begin slowly but continue surely as the edition progresses, and by the time the end is reached the face of both original and electro will appear as if it had been made to do double duty.

Regarding the fourth and fifth interrogatories, I am at a loss now to give the actual weight or pressure to the square inch on cut forms such as the correspondent alludes to; nor do I know that such information would be of any practical assistance to him or others. So small a part of the cylinder of a press bears on the form at any point of impression that it is not a question of weight but one of equal and sufficient pressure to get the best results from the make-ready. As the peripheries of press cylinders differ, so also does the amount of impression. A rigid cylinder will immediately respond to the slightest increase placed on the make-ready, while a weaker one will need stronger addition.

The majority of monthly magazines are printed from electrotype plates, the publishers of most of these having experts to pass upon the merit of the electrotype plates sent them for printing. Only the best work is accepted; and as many as ten and twelve sets of electros are taken from each page. The uniformity of make-ready and results obtained, for many of the large monthlies have dozens of presses running on duplicate forms, is proof of the possibility that good electrotypes can be obtained where the demand is made and constant scrutiny is also exercised.

The "black-line" which appears in the vignetting around portraits, etc., in half-tone plates occurs by reason of the plate being too thick or the originals standing too high in the type form. Sometimes the half-tone is not set solidly on the blocking; and at times, when the original is soldered into the electrotyped plate, the edges have not been pressed down sufficiently on the finishing table while being soldered. Where practicable, electros with half-tone cuts should be shaved a trifle thinner than usual, to admit of some underlay to the strong portions of the engraving, and thereby permit of a much weaker impression on the very fine tonings — inside and outside — in this way enabling the pressman to do justice to the entire form.



Class in Illustration, Chicago Art Institute.
Subject: "A Sketch in the Post Office."— Gus Hubbell.

Experience has convinced many that it is more profitable to be an employe of a good employer than a poor employer of good employes.—*S. O. E. R.*



IN GOLD VIEW VALLEY, BUNCOMBE COUNTY, NORTH CAROLINA.

Photo by John H. Tarbell, Asheville, N. C.



[Entered at the Chicago Post Office as second-class matter.]

A. H. McQUILKIN, EDITOR.

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THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

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THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers and type founders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCOY, 54 Farringdon Road, London, England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Grimmaischer Steinweg 3, Leipsic, Germany. An denselben sind auch alle Anfragen und Aufträge Insertion betreffend zu richten.

"FORCE, AND NOT RIGHT."

THE INLAND PRINTER has invariably urged rational measures in the event of labor disputes, and so far as known the trend of popular feeling is in favor of plans to avert all kinds of industrial disturbance. For some time past the Chicago Typographical Union has been involved in trouble with a firm of printers and publishers, and many conflicting stories are told. As a result of the dispute many cases of personal assault have occurred on the part of irresponsible persons, according to the claims of the typographical union officials. The charge of connivance is made against the union, and while the interests of trades unionism demand that the culpability of those responsible for the outrages should be rightly placed, the strikers claim they cannot be expected to show any very great amount of sympathy for the men who have taken their positions with a full knowledge of the circumstances and likelihood of earning the resentment of over-ardent unionists. After all is said and done, it seems that some trade unionists believe that the attitude of employer and employe is either that of an armed truce or an active war, and speaking of war, at Belfast, last October, Lord Dufferin, in a speech, said: "In spite of Christianity, civilization; in spite of humanitarian philosophers, the triumphs of scientific knowledge; in spite of the lessons of history and the bitter experiences of the more recent past, force, and not right, is still the dominant factor in human affairs, and no nation's independence or possessions are safe for a moment unless she can guard them with her own right hand."

While the trade unionist declares in Scripture phrase that the laborer is worthy of his hire — the so-called "free worker" claims permission to work how, where and when he chooses, without let or hindrance so long as he keeps the law of the land. The employer claims that he has a right to conduct his own business in his own way, and the offer of a certain wage is made to be accepted or declined by workmen at their discretion, but that those who refuse must not be permitted to interfere with those who accept.

Again, in their turn the unionists claim that in industrial matters as well as in the body politic the liberty of the individual must be surrendered to the general welfare. That the "free worker" is not so from principle, but takes advantage of labor disputes to get better wages, and not infrequently belongs to the union when it suits him temporarily to do so. That the employer has no check placed upon him outside of the union regulations and may take advantage of the necessitous to an extent limited only by his conscience and the necessities of workmen. They therefore feel that the sentiments expressed by Lord Dufferin on the affairs of nations, hold good in the relations of the employer and the employe. On the interference of the law in regulating industrial disputes, Professor Adams, of the Michigan University, last December, delivered an address before the Economic Association, at the Johns Hopkins University. He said in part: "Employers still assert their purpose to bargain with individual employes,

and the employes still show a timidity amounting at times even to cowardice in the presence of definitely expressed responsibilities. Neither party appears to recognize that the sociology of the industrial process has rendered collective bargaining imperative, in order that due regard may be paid to the instinct of individualism by which both are impelled.

"The one thing needed is a true analysis of the situation and a satisfactory expression of the advantages that would accrue from the labor contract. Of the labor contract itself little can be said with confidence. It is likely that it will provide for determining pay for the work after the work is done; that it will secure to each worker an industrial home; that it will provide for a board of arbitration in each industry. It is likely that the by-laws of this court of arbitration and the decisions which it renders will eventually come to be a common law of labor rights.

"The theory of property adjusted to the needs of our time is of a dual character. It must first express the rights of individuals associated together in an industrial unit; it must next express the duties of these industrial units to the public at large. The former constitutes the labor problem, and the test of its solution should be freedom for the individual to realize himself. The latter constitutes the monopoly problem and should aim at a just price and the preservation of industrial mobility. Provided these rights can be discovered and expressed in such a manner that they may be corporated into contract on the one hand and in legislative enactments on the other, there is no reason in the nature of the case why harmony cannot be restored to the industrial world."

The Inland Printer believes that benefit will result from an exposition of views on these important points and invites the correspondence of employes—"free-laborers" and unionists—to express their opinions fairly and candidly, void of personalities and imputations. The letters must be brief and to the point.

BLACK INK.

DURING the holidays the patrons of various publications have been deluged with souvenir numbers, filled with stories and half-tone illustrations of more or less excellence. Almost without exception these souvenir numbers are printed in a variety of colors, and the question is an open one if the publishers of these papers have a just conception of the taste of the public in their efforts to please the eye with tawdry colors. With good paper, fine cuts and good presswork tints and colors may be combined with advantage on certain classes of printing, but in newspaper work colored inks are as much out of place as they are in book-work. Here is a weekly paper which has issued an attractive cover design for its Christmas number, printed on coated paper. The reading pages are of rough newspaper stock and in colors variegated like a harlequin's coat. The effect is desperately cheap and tasteless. A good cover design, if possible to be had, is an attractive feature of a holiday edition of a newspaper, but better yet is careful and tasteful type display and make-up, good paper and good presswork, and good black ink. If we cannot wear broadcloth let us wear homespun. Let us avoid shoddy in any event. Taste and art is founded on honesty—and it is false enterprise that hopes to cover the defects of taste by splashes of color. Emulating a barber's pole is trivial and undignified in newspaper making.

THE YOUNG MAN IN THE PRINTING BUSINESS.

UNDER the title of "Effort and Opportunity," Mr. R. R. Donnelley, of Chicago, contributes to a recent issue of the Chicago *Record* an encouraging article on the opportunities for young men in the printing business, which we reprint on another page of this issue. The difference in the methods of work today and thirty years ago are pointed out, and the need of superior training and education of printers to meet the demands of the trade today are strongly emphasized. "The young man who seeks to enter the printing business with the determination to achieve success must start with a liberal education," wrote Mr. Donnelley. "If he is a college man he is so much the better prepared. He must be industrious, and not only absolutely honest with the public, but with himself." The tone of Mr. Donnelley's interesting article indicates that it is more particularly addressed to the young man with some capital to invest. There are a number of printers, however, who are not so hopeful of the trade of printing as Mr. Donnelley, and contend that the profits of printing are irretrievably broken. The book printer and publisher may continue to make fortunes when certain books that they may publish become the vogue, but the job printing trade has little to promise to the aspirant for business success. To the young man who has to learn a trade to support himself, the suggestion has been made that if his inclinations tend to learning the art of printing, that he obtain some information from those who are working at either case or press. It will be found that almost invariably advice will be given to avoid the printing trade. From the point of view of these men they are right. The young man who accepts the present-day apprenticeship and expects to be taught his trade is usually badly disappointed. A reasonable time in the printing office should be supplemented by instruction in an art school and in a business college, and the history and text-books of the printing arts should be closely studied also. The accepted routine of apprenticeship is destructive of all ambition in

young men, and only by the realization that proficiency means close study and hard work will the young printer be raised from the dull monotony that makes the older men warn newcomers against the printing trade.

AID TO OUT-OF-WORK PRINTERS.

VARIOUS plans have been suggested to absorb the unemployed labor in the printing trade, or to aid those out of work by subscriptions among the employed. The plan of procuring situations outside of the printing trade is looked on with the most favor, but competition does not recognize printers to be a favored class, and without the aid of influence in their favor printers are, by reason of nonacquaintance, practically handicapped in the search for work with the great mass of the unemployed. The out-of-work fund, while praiseworthy, and commendable in the contributors, cannot be said to be satisfactory to the recipients. It is a temporary plan, at best, and merely intended to tide over periods of actual distress. Suggestion has been made that the publishers of newspapers might be approached to grant advertising space for out-of-work printers to apply for situations outside the trade, and while this proposition has been considered as unbusinesslike, yet sentiment commends it, and the elements of a good advertising scheme in the idea should be apparent to the newspaper publishers. A noteworthy instance of a newspaper devoting its advertising space to relieve the distress of unemployed printers is furnished in the New Year's issue of the Minneapolis *Journal*. The management of that paper handed over its advertising pages to a committee of the typographical union, and the result has been satisfactory to the publishers as well as to the union. The paper has been introduced in quarters where it would have taken years to gain a foothold, and its name and reputation have been substantially advanced. Now that "Women's editions" have become obsolete, it may be that the example of the Minneapolis *Journal* will be followed by other newspapers. This is believed to be the first instance of a newspaper giving its space in this manner, and it is to be hoped it will not be the last.

Editorially the *Journal* says: "Newspapers have loaned their business facilities to all kinds of worthy objects. There have been woman's editions and benefit issues and charity numbers of all sorts for the good of worthy causes of almost every name and description. This is well enough. A helping hand is not too often extended. But, as far as the *Journal* knows, this issue of this paper is the first edition of any daily newspaper ever given wholly to the benefit of the printer's trade — that trade which has so much to do with the making of newspapers. Newspapers have in this way loaned themselves to the promotion of many good causes, and it occurred to the *Journal* management that the time had come when a charitable agency having to do especially with the printing trade should have its turn with a special edition. The day selected was the first day of the new year, and the best advertising day of the week. The columns of the *Journal* today demonstrate how heartily and handsomely the business men of this city have responded to this proposition. While the money paid for advertising today goes entirely to the printers' relief fund, the business men will recognize the fact that they are receiving full value and more in low rates and in increased circulation.

"The printers are at no expense for the publication of the paper, while the entire proceeds will be turned over to the treasury of their relief fund for the benefit of such laudable charitable work as that fund is designed to do. The *Journal* is pleased to be able to loan its facilities for this purpose, and has no doubt that the merchants and business men generally, who have taken so liberally of its advertising space today, will find their generous patronage heartily appreciated by the working people of this city. It is a case of reciprocity which reciprocates."

MACHINE OPERATORS AND NEWSPAPER PRINTERS.

A LINOTYPE operator writing to THE INLAND PRINTER gives some hints on the changed conditions in newspaper composing rooms and the character of the work required. Formerly the compositor of intelligence, who could interpret the almost illegible writing of the leader writers and others, and could wring sense out of apparent nonsense and withal have clean proofs, was prized in the newspaper office and was the most independent workman known. Now the machine operator who from consideration of pride or other cause strives to obtain clean proofs finds at the end of the week that he has lost money by the attempt. The average is set high and speed is the criterion of excellence. The man with the single-barreled brain who follows his typewritten copy implicitly may obtain results that a better informed man might not obtain. The machine operator has become more of a mechanic than the newspaper printer. It is not necessary that he should be informed on the affairs or the politics of the day — or be conversant with the names of prominent men and women. He has to follow copy — and that copy is typewritten and everything in it "goes." Printers of a few years ago were proud of the fact that the newspaper writers and editors and many literary men of note graduated from the case. The stick and rule preceded the pen in the hands of many famous correspondents and newspaper editors. The training was the best and the associations were invaluable. The advance of the

machine has made this prestige of the composing room only a memory. While it must be admitted that the intelligence of the men operating machines is perhaps fully as high if not higher than that of the newspaper men of a few years ago, the opportunities for making evidence of such intelligence, ability or information has been taken away, and as years go on and the class of men who have exchanged the case for the keyboard becomes less and finally dies out, nimble fingers, not quick brains, will be the *desiderata* in the composing room. Coming from an operator, these reflections are melancholy enough.

THE DESIGNER AND THE PRINTER.

SOME criticisms have been received regarding the cover designs of THE INLAND PRINTER, the character of which show that the critics do not fully comprehend the intention of this magazine in showing a different cover each month. The misinterpretation of the plan of THE INLAND PRINTER in varying its cover designs is perhaps excusable from the fact that from a mistaken idea many of the literary periodicals have adopted the idea of changing their cover designs each issue. THE INLAND PRINTER aims to express in its literature and in its mechanical and art productions the trend of taste and choice in the printing arts. Commenting on the cover design of the Christmas issue, Miss Isabel McDougall, art editor of the Chicago *Evening Post*, whose just criticisms and appreciative notes on art and artists are a marked feature of that enterprising newspaper, says that "a good judge" declares that "when an artist did have a good idea the publishers always ruined it by changing the color, the materials or the lettering he had planned, and straightway the whole thing was naught." Miss McDougall thinks there is some truth in this. The experience of the paper is that a good artist will almost invariably refuse to collaborate with any publisher on the production of a poster or cover design. The publisher may express the limitations of the work and the artist will plan to meet those limitations, or the publisher may give the artist the fullest liberty to express himself. Either way is satisfactory to the artist, but any dictation after the design is made is met with the request that another design be substituted to meet the views of the customer. Of the Christmas cover by Leyendecker Miss McDougall says: "It is pictorial rather than decorative, and one wishes the pretty picture had not been ruthlessly cut in twain by a band bearing the title. I wonder did Leyendecker arrange it so, or is this an instance of publishers insisting on their own lettering, according to my critical friend's complaint?"

In its contracts for cover designs THE INLAND PRINTER gives the widest latitude to the artist. The design is to be the artist's and his only, and its publication is meant to express a certain phase of the art of printing and not to cater to a fad. That covers of periodicals should be of permanent design is the opinion of many whose judgment is entitled to respect. This may be true of magazines of general circulation, but it is certainly not true of a magazine designed to exploit the inventions and arts of printing and the allied industries. Mr. Bradley, Mr. Leyendecker, and many others have made covers for THE INLAND PRINTER, and they have had latitude to arrange the lettering as they saw fit. Their views on color of paper, color of ink, etc., have been strictly observed, and in this treatment of artists and the opportunity given to express their ideas THE INLAND PRINTER stands alone among any of the publications.

The artists have had many critics among printers, but it must be admitted that the criticisms have not been out of a fullness of knowledge. The character of the lettering has been decried on the score of obscurity. The lettering is no more obscure than much of that shown in the type founders' specimen books. A quaint design necessarily requires quaint lettering, and the lettering in THE INLAND PRINTER is always from classic sources. The sort of criticism that suggests that the Laocoön is an outcome of delirium tremens is easily made, but is of no utility. To the unimaginative there are limitations. They have no sympathy with the artist. They have lost a sense, and are impatient of the appreciation of those who find excellence in the designs they decry, and impute the affectation of a fad to all who may not fall in with their opinions. THE INLAND PRINTER gladly welcomes intelligent criticism. Its cover designs each month are from the best sources — from men who are recognized as artists of ability, and following out its plan of educational value this publication invites intelligent criticisms and suggestions on these covers, subject to the views of a committee of artists, to be selected at discretion. To the printer whose criticisms are in any way substantiated by the committee a year's subscription will be credited.

AUTOMATIC NEWSBOYS.

THE genius of invention which it is claimed has bettered the condition of the skilled or unskilled toiler at all periods of its history, nowadays shows a tendency to help the toilers so much that they will have nothing to do very soon. The latest aid to the advancement and civilization of the age is a device for the automatic sale of newspapers, a most philanthropic idea, as the general adoption of the "patent newsboy" will take an occupation away from hundreds — nay, thousands — of boys who have no other means of making a living. There will be much distress, of course, on this account, but the manufacture of the machines will give

occupation elsewhere, and in the end the result will be practically the same. Besides, it will be better for the boys: they can go to school and learn to be wise and great. If they are cold and hungry, they can take the suggestion of "the little weaver of Duleek Gate," and "go and play marbles." Some of the newspapers speak against the adoption of the "iron newsboy," and eloquently plead the cause of the little merchants whose business is menaced. This is well, and as it should be, but what of those who have toiled for years at a handicraft, and in a few months almost find that occupation gone. The newsboy is beginning his career. No important part of his life has been as yet pledged to fortunes, and the deprivation of his means of breadwinning, while serious enough, is not to be compared to the anguish and destitution of the mechanic whose trade has failed him, whose craft pride and manly independence is crushed, and who finds himself a pauper from the "progressive and inventive genius of the age."

In the printing trade the invention of labor-saving machinery has produced such dismay among workmen that several have taken their lives in fear of becoming paupers, but Optimism says that the effect will ultimately be for the good of all. With regard to the newsboys, their business has already suffered from the introduction of one-cent papers, and notwithstanding the expressed sympathy for these "human sparrows," the "automatic newsboy" or any other labor-saving — or labor destroying — device will no doubt be accepted by the public, which, like the bear with the hot kettle, embraces that which injures it with a fervency in proportion to the evil it receives.

Written for THE INLAND PRINTER.

THE BOOK MAKE-UP.

BY F. HORACE TEALL.

PRACTICAL knowledge and ability in making up book-work are acquirable only through experience. The process might be clearly described in all its details, covering the entire range from the simplest page, of a certain number of lines all of the same type, to the most complicated congeries of different-sized type and small cuts, tables, or anything else, and yet the closest student of the description would never know how to do the work properly until he had done some of it. What is meant by this may be elucidated by means of a story of personal happening, though not dealing with any attempt at written instructions, but rather with assumption from observation, and possibly some little previous experience, on the part of a compositor.

Some time ago I was foreman and proofreader of the bookroom of a large jobbing establishment in New York. Having a large pamphlet in hand, with three sizes of type, including a number of tables, and to be printed from the type, the make-up was left till the last, as a separate and special piece of work. Among the compositors were two with whom I had been associated more or less for years, so that I knew their capabilities. One of these two was first out of copy at the end of the job, so that, all things being equal, the make-up should have gone to him. All things not being considered equal, the make-up was reserved for the other of the two mentioned, who was not ready for it until most of the men had been told there was no more work for them just then. My old acquaintance who had been passed by said nothing at the time, but went out and fortified himself with fire-water and came back, accompanied by one of the prominent union politicians, to "make a kick." His argument was that, as he was out of copy first, he was entitled to the making-up work, which was admitted, with the qualification that the office was entitled to my best effort to have the work done right, and so the man thought best able to do it was the only one to whom it could be given conscientiously, notwithstanding our recognition of the union, with all that that implied. This was met with a contemptuous sneer at the idea that anything so simple as the make-up should be kept for a certain man at the expense of another. "What one man can do another can," said the slighted one; and thereby he exposed the weakness of his position, for many men can do even the simplest work much better than many other men. "Making up!" he exclaimed; "putting in a lead, and taking out a lead, and tying a string around the page! Making up!"

Well, is making up anything more than this man said it was? Possibly not, except that there is a right way to do these things, and there are many wrong ways. Besides, the greatest objection in the case given was the man's known inexperience of imposition. That objection would apply comparatively seldom now, as letterpress printing is done much less than it was. Still, practical knowledge of imposition is really as necessary now to the fully competent compositor as it ever was, for with it he is enabled to undertake work that otherwise he cannot do.

Before the making up is begun the size of the page must be determined. There is not and cannot be any strict rule for proportions, since commonly many circumstances must be considered of which the maker-up knows nothing, and frequently he must simply follow the directions of the foreman. One thing, however, the wise maker-up can always regulate. He should see that his page is exactly gauged to a certain number of lines of the largest type used in the text, since that is the only sure guide to uniformity of length in the pages. It is not likely that any foreman will ever object to a slight change in the gauge for this

purpose, if it happens that he has made or ordered one that does not conform to it.

Positive directions for determining the size of a page have been published, but I know of none that will properly apply in all cases, notwithstanding their positiveness of expression. Following is what Marshall T. Bigelow says in his "Handbook of Punctuation": "In determining the form of a page of an oblong shape, whatever its size, a certain proportion should always be maintained. The diagonal measure of a page from the folio in the upper corner to the opposite lower corner should be just twice the width of the page. This is no arbitrary technical rule, but is in conformity to the law of proportion establishing the line of beauty; it applies equally to all objects of similar shape, and satisfies the eye completely. A long brick-shaped page or book will not look well, however nicely it may be printed. When we come to a quarto or square page, the true proportion of the diagonal to the width will be found to be as 10½ : 6¼ — the size of a good-shaped quarto — instead of 2 : 1, as in the oblong, or octavo. And this shape also proves as satisfactory to the eye as the former one. However large or small the page may be, these proportions should be maintained for a handsome book." These proportions are maintained in the book from which we quote, but its pages would have been much better in shape a little narrower and a little shorter. Many handsomer books have pages that do not conform to Mr. Bigelow's rule, though the proportions given by him are good as a general guide. A "Printers' Grammar" published in 1808 has "a long brick-shaped page," and is a good-looking book. It says: "Should the length of the page be left to the discretion of the compositor, he sets so many lines as he conceives a fair proportion, which is generally considered as double its width." The page in which this is printed is not quite twice as long as its width, yet it is exceptionally long for its width, judged either by other books of its own time or by later books.

If the size of the page is not dictated by the customer — very often he will indicate it by means of some book whose size suits him — the foreman or employer will be guided by the size of the sheet and the amount of matter. Of course everybody knows this, but it is a part of the proceeding that it may be well to mention, and that may be dismissed after remarking that the length of the page should usually be such as to leave the margins nearly equal.



Class in Illustration, Chicago Art Institute.
Subject: "Faggot Gatherers." — F. Wagner.

Practice varies somewhat as to the length of title-pages, some being sunk a little from the top, some a little shorter and some a little longer than the other pages. Ordinarily they should be exactly the same as other pages in length. The usual title-page gains nothing by either shortening or lengthening. There being differences of opinion in this respect, however, compositor and proof-reader should learn what is wanted in the office where they are employed and act accordingly.

When very little matter is to occupy a page by itself, as bastard titles, copyrights, dedications, etc., the matter should stand a little above the middle of the page. Here again practice differs, some books having such pages exactly centered, and some having them placed almost two-thirds of the way up. One of the best of the old-time New York offices had a rule that a copyright, bastard title, or anything of that kind should have just twice as much blank below as there was above.

All such pages in their books looked inartistic, because of such misplacing of the matter, though otherwise the taste shown was excellent. The effect generally desired is that such matter should appear at a glance to be in the center of the page, and this effect is better produced by placing the matter actually a little higher up, but only a little.

The sinkage of chapter-heading and similar pages is a matter not often treated in books, and for which there is no fixed rule. Here, again, Mr. Bigelow comes near to stating the best practice, though circumstances often necessitate differences, and tastes differ, so that it may easily happen that a customer will order a sinkage not in keeping with Mr. Bigelow's rule, which is: "The first page of the text of a book should have about two-thirds of the matter of a full page. Where chapters or other divisions occur, a uniform sinkage of the same division should be kept up through the book. In poetry this should be done as nearly as possible; but allowance may be made for the different stanzas which occur, so that they may be divided properly. A useless repetition of a half-title over the first page following should be avoided." There are things in this that I cannot understand, and would be glad to have elucidated in letters from those who do understand them or choose to make a guess; for instance, what does the last sentence mean? What is the exact intention of the sentence about poetry? But the prescription of uniform sinkage is good, and for the commonest sizes of pages the proportion given for the first page is about right. For a chapter-heading elsewhere in the book the same sinkage as the actual blank at the top of the first page should be used.

There are other points about the make-up of books that every compositor and proofreader should know, but they hardly come into question, being always treated alike by all people concerned, and will be learned in the right way only through actual experience.

Written for THE INLAND PRINTER.

DRAWING FOR COMPOSITORS.

BY WALTER EMMERSON.

TIME was when almost any kind of printing passed unchallenged. This is no longer the case; today it is demanded of the printer that he be abreast of the improvements that are taking place in all the other industrial arts. Never in the history of printing did such means exist for accomplishing good work as at this time. The most beautiful type designs, borders, ornaments and initials are to be had — type preserving all that was best in the designs of the ancient masters, but surpassing them in finish, and ornaments that are a delight to look up. What study shall a compositor pursue that may use these with intelligence and obtain the best results from them? Surely the study of the type itself; to know the meaning of its lines and the effect which results when type of different designs are placed in contact. Some skill in drawing is most useful in enabling one to acquire such knowledge, but great ability is not necessary. *Type is the medium with which we work, and not the pencil.* Drawing should be looked upon as an accessory and not the main end.

To acquire the desired skill in handling the pencil we need not commence in the kindergarten and draw prisms, cubes and circles. Commence by taking every opportunity to copy faithfully the outline of the different letters in daily use, beginning with those of simple design and progressing to the more intricate. By this means a thorough knowledge of type design is acquired, and we learn to compare, analyze and classify the type-faces, which should be the foundation of all education in job-work. While drawing the letters control over the pencil is attained, and we are able to undertake the drawing of ornament. The chief difficulty which confronts a beginner working alone is how to get on the right path at the start and not waste the little spare time he may have. There is a series of studies, arranged by the French artist Armand Cassagne, which will serve our purpose. They are examples of ornament characteristic of the art of each century from the twelfth to the present,



CLASS IN ILLUSTRATION, CHICAGO ART INSTITUTE.
Subject: "Cover Design."— F. Higginson.

accompanied by brief instructions. The faithful copying of such models quickens our appreciation of symmetry and proportion, helps us to recognize the beautiful and reject the bad, and forms our taste in a proper mold. The artists in designing most of the best type ornaments offered today have been influenced by the art of some one period, and if we are but slightly acquainted with the history of ornament we shall be able to use type ornaments more intelligently than if entirely ignorant in such matters.

Now, the object is not to make poor artists but good compositors, and drawing is but one of the aids to that end. Success in drawing depends upon accurate observation and careful examination, qualities most useful to a printer. Sometimes an effect which may be worked out in type may be seen in an engraving or painting. It is well to carry a notebook and make a sketch of such work. Study the work of others, not that you may bend the wording of the next job you may handle to produce the same effect as someone else has secured, but strive to understand the principles that have guided the workman and make them your own, apply them where suitable, and give them expression along the line of your own individuality.

Written for THE INLAND PRINTER.

PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.

AN unusual activity has been manifested among inventors since the election was settled, and during the month more patents relating to printing have been taken out than can well be described within the space allotted to this letter. A part of them will therefore be considered in our next. A very large proportion of the patents granted relate to minor details in printing machines, or to accessories of the composing room.

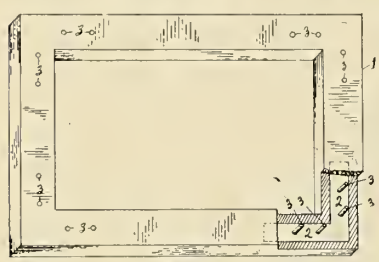


FIG. 1.

The first figure illustrates the manner employed by Edwin B. Dewey, of Jamestown, New York, for making chases which are very strong. Chases usually break at the corners as the strain here is in two directions. Mr. Dewey proposes to strengthen the corners by placing in the molds angular pieces of wrought iron or steel, and then permitting the molten metal to flow and set around the same. The pins are simply to hold the angle pieces in the proper positions within the mold before and during the casting.

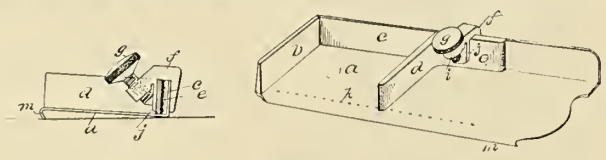


FIG. 2.

William H. Golding, of Boston, Massachusetts, received two patents, one covering a rule cutter and the other the composing stick which is shown in Fig. 2. The outer end of the adjustable sliding bar has a pin adapted to engage any of the perforations in the outer edge of the bottom of the stick, the holes being just an em apart. The base of the bar is clamped against the rear wall by an inclined thumbscrew which will not raise the clamp or twist it out of proper position in the act of "setting" the stick.

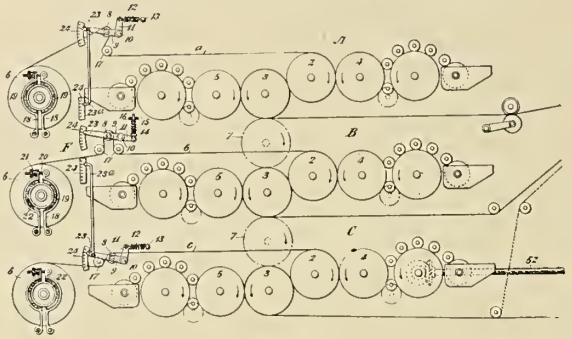


FIG. 3.

Edward L. Megill, of Brooklyn, received a patent covering a feed-gauge for printing presses. It has the usual pin and stop, and in addition to these a pivoted dog which swings laterally over the pin at the rear of the gauge and presses the overlying platen paper tightly thereon to prevent slipping.

A patent covering the general arrangement of a high-speed perfecting press was granted to Walter Scott, of

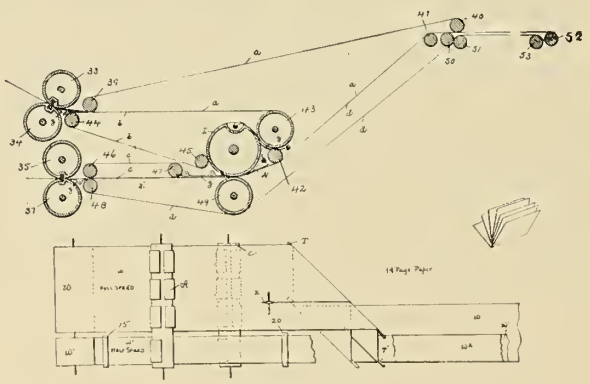


FIG. 4.

Plainfield, New Jersey. Fig. 3 is a diagrammatic side view showing the means employed for maintaining the proper tension of the webs and for varying the length of the web paths. The web-tension indicators are operated directly by the webs and the attendant can tell at a glance the exact amount of tension of each web. A second patent to the same party covered a folding machine. The folding blade

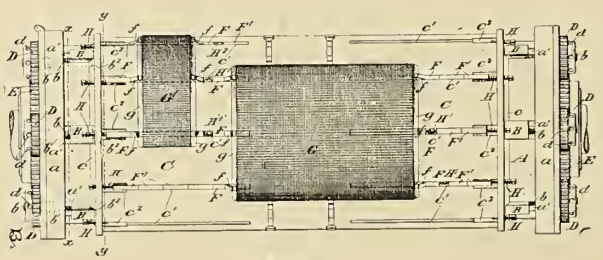


FIG. 5.

revolves upon an eccentric axis within a carrying cylinder and revolving independently thereof.

Frank A. Burnham, of Cleveland, Ohio, patented a platen printing press. The platen is supported by a series of cams having rack teeth on their periphery. A screw operates racks which in turn operate the cams conjointly. The patent for this invention has been assigned to the Chandler & Price Company, of Cleveland.

Fig. 4 illustrates the operation of a press invented by Henry A. W. Wood, of New York, and assigned to the Campbell Printing Press and Manufacturing Company. With this press a great variety of products can be obtained by comparatively simple adjustments, the papers being delivered in four to fourteen page form as desired.

Fig. 5 shows novel means for holding electrotype and stereotype plates, invented by Edgar H. Cottrell, of Stonington, Connecticut, and assigned to C. B. Cottrell & Sons, of Westerly, Rhode Island. The plate support, commonly called the "turtle," is made readily removable from the

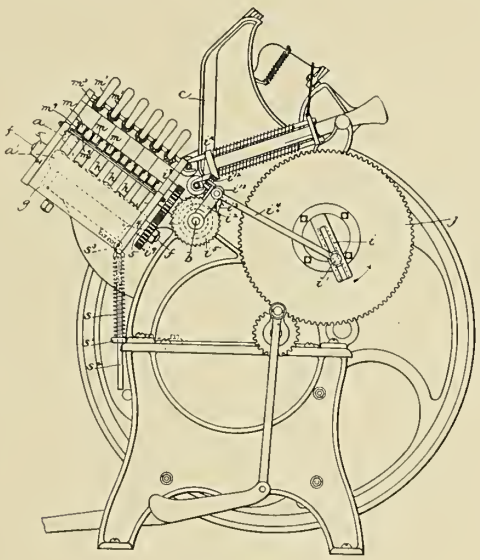


Fig. 6.

cylinder and can be replaced without loss of time by another "turtle" which has already had the proper stereotype plates secured thereto in any position desired.

Charles W. Crutsinger, of St. Louis, Missouri, received a patent for an apparatus for casting printers' rollers. The molds are open at both ends and each has a detachable base plate and an independent inlet pipe, so that the molds may be filled either singly or simultaneously, and rollers of different lengths may be cast at the same time.

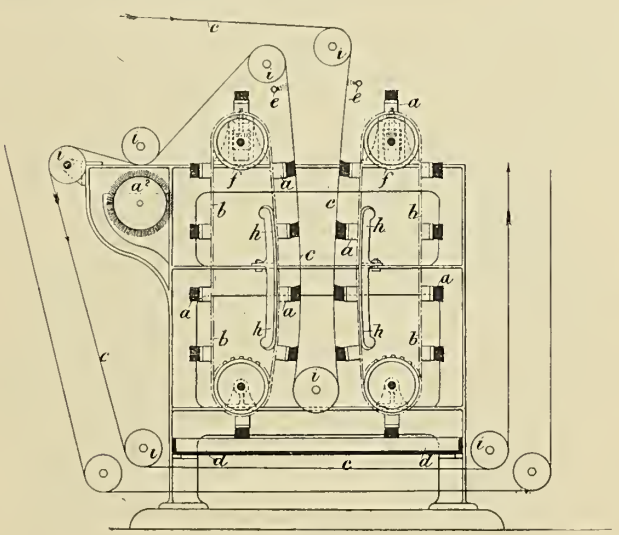


Fig. 7.

Fig. 6 shows a strip feeding attachment for a platen printing press, invented by George O. Goddard, of Brockton, Massachusetts, and assigned to Fred S. Tolman, of same place. With it a series of elongated strips, such as lengths of tape, ribbon, etc., may be held upon the platen to be printed and fed automatically across the platen after each impression.

The apparatus illustrated in Fig. 7 is designed for washing the blankets used in printing machines. The blanket is sprayed and then subjected to the scouring action of sets of

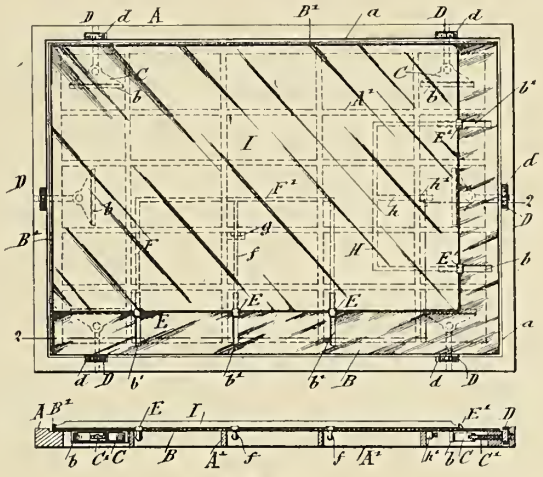


Fig. 8.

brushes carried by endless chains. The inventors were Ross Gemmell and Frederick Buxton, of Whaley Bridge, near Stockport, England.

The Mergenthaler Linotype Company, of New York, received by assignment a patent covering a slug-trimming knife, invented by George A. Bates, of Brooklyn, and one covering means for justifying type, invented by Ben L. Fairchild, of New York. A second patent covering a slug-trimming knife was granted to Philip T. Balls, of Melbourne, Victoria, and a patent for a novel form of matrix and distributing apparatus for the same

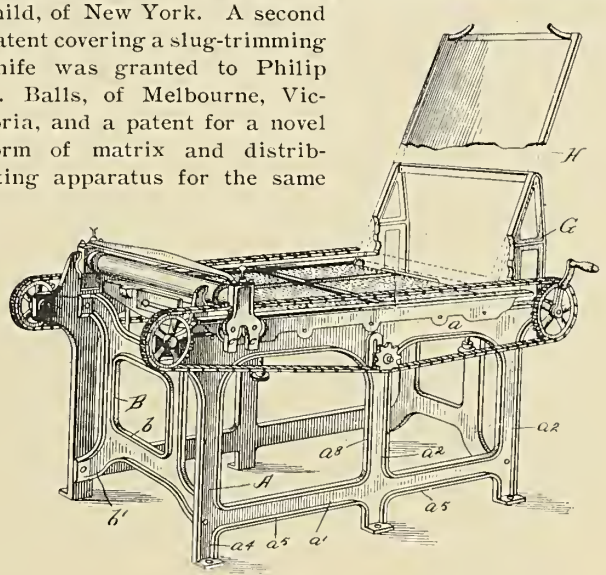


Fig. 9.

was granted to William Berri, of Brooklyn, New York.

Henry Johnson, of New York City, received a patent covering a foot-operated job press having alternating treadles and an adjustable seat similar to those used on bicycles.

Charles Forsman, of New York, received a patent covering the registry block for electrotypes shown in Fig. 8. The plate may be accurately registered without being unlocked from the chase, by means of the pivoted shoes carried by the screw-threaded shanks.

The only design patent relating to printing granted during the month was that shown in Fig. 9, covering the frame of a hand press. The patent was granted for seven years to James L. Lee, of Chicago, Illinois.

Fig. 10 shows, in side elevation, a printing press patented to George P. Fenner, of New London, Connecticut. The paper is fed from a roll, but the sheets are severed before the

printing is done. The sheets are printed upon one side by a reciprocating type bed turned and printed upon the opposite side by a second printing couple.

The Hoe Company received as assignees the following patents:

Web Perfecting Press, invented by George W. Turner, of Brooklyn, New York.

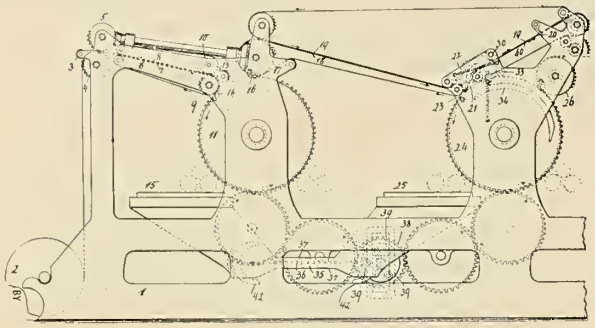


FIG. 10.

Printing machine, invented by Edward P. Sheldon, of Brooklyn, New York.

Rotary folding machine, invented by Thomas M. North, of Brooklyn, New York.

Sheet perfecting printing machine and its tympan, invented by Luther C. Crowell, of Brooklyn, New York.

Tripping motion for printing machines, invented by Stephen D. Tucker, of New York, New York.

The titles of other patents granted during the month were as follows:

Type distributer, to Alexander Dow, of New York, assigned to the Dow Composing Machine Company, of West Virginia.

Paper-feeding machine, to Thomas A. Briggs, of Niagara, Canada, and William A. Philpott, Jr., of Niagara Falls, New York.

Type distributing machine, to the Empire Typesetting Machine Company, of New York, as assignee of the inventor, Charles D. Hughes, of Brooklyn, New York.

ALTA CALIFORNIA PRINTING HOUSE.

BY STYLUS.

THE history of this well-known printing house dates back to the territorial days of California and the beginnings of San Francisco. For many years it was run in conjunction with the *Daily Alta California*, and a record of its development becomes a part of our early California newspaper history, a chapter that cannot fail to interest all who have watched the rapid growth and material prosperity of the commonwealth.



T. P. WOODWARD.

The first newspaper in California, as all familiar with its history know, made its appearance at the old territorial capital, Monterey, in the fall of 1846, under the name of *The Californian*. The second paper was the *California Star*, the first number of which appeared on the ninth day of January, 1847—Sam Brannan, publisher, and E. P. Jones, editor. Mr. Jones' editorship was only temporary, as he announced in his salutatory, in the absence of the gentleman who was to be permanent editor. The gentleman referred to was Edward C. Kemble, and he assumed control of the paper in April, 1847, a connection which continued until some time in 1855. In the month of May, 1847, *The Californian* was moved from Monterey to San Francisco, where its publication was continued under various hands until May, 1848, when that paper and the *California Star* suspended temporarily, as all the printers had gone to the mines. For a period of one month California was without a newspaper. Mr. Kemble then returned from the mines, purchased *The Californian* and the interests of his partners in the *California Star*, and united the two papers under the name of the *Star and Californian*. On January 1, 1849, the name was changed to the *Alta California*, which was continued as a weekly until December 10, when it appeared as a tri-weekly. So rapid was the growth of San Francisco at this period that this arrangement lasted only until January 23, 1850, when it appeared as a daily. In the month of May of that year a Hoe steam press, of the drum cylinder pattern, then recently introduced, was received from New York, and the *Alta California* was thus the first paper printed in the State on a steam press.

The *Alta California* went through many changes, not only in its size and form, but in the editorial and business management as well, until 1856, when Frederick MacCrellish and his brother-in-law, W. A. Woodward, secured the entire control and ownership of the paper and business, which continued in the hands of these gentlemen for a period of thirty years, or until the death of Mr. MacCrellish in 1882. Mr. Woodward being in ill health, the newspaper passed into the hands of a corporation, by whom it was published until its suspension in 1892.

The job printing department was begun in 1849, and its facilities were then equal to the demands of a rapidly growing city. After the property passed into the hands of Frederick MacCrellish & Co. this department was conducted under the firm name of W. A. Woodward & Co., and it took a high rank. The work turned out during all these years bore the marks of careful and skillful workmanship. The collector of California pamphlets will find most of the early ones bearing the imprint of this establishment, and for nearly half a century it has had the call on the auction catalogues.

For many years the office of the *Alta California* was a familiar landmark on California street, but the job printing

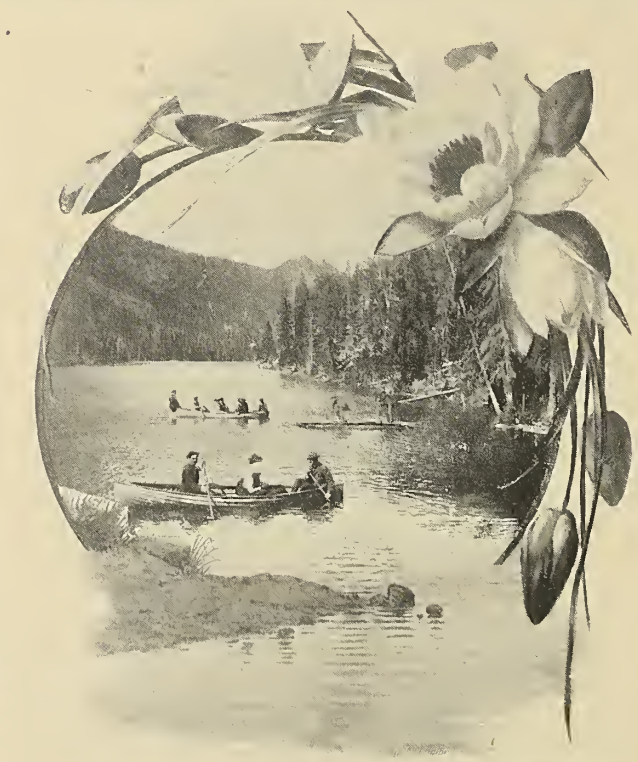


Photo by O'Keefe & Stockdorf, Leadville, Colo.

A COLORADO LAKE.

department was moved to No. 12 Sutter street in 1891. Here, on a large, well lighted, well ventilated floor, the business is conducted by its present owner, and on many occasions he has shown his ability to handle large contracts calling for good equipment and good management. Several years ago he obtained the contract for printing the annual Municipal Reports, an octavo of nearly one thousand pages, largely made up of brevier and agate, and much of it tabular matter. This was issued on time and to the satisfaction of the city officials. One of the largest contracts the city or any corporation has to let in this State is the printing of the Great Register of voters. For many years this has been divided up between five to eight of the principal printing offices, but last year the firm of W. A. Woodward & Co. concluded there was a margin of profit at a price less than the bidding of the associated printers, and succeeded in securing the contract, thus saving the city a considerable sum of money. The work was delivered within the allotted sixteen days, and brought in over $21,000, a snug little sum in these hard times.

Like many of the older offices in this city, it has in its employ several men who have practically spent their lives there. This is true of John R. McNicoll, foreman of the composing room, and D. J. Sullivan, foreman of the press-room. The office has a reputation for legal and medical printing, and besides the *State Medical Journal*, does the work of nearly all the medical colleges in the State.

The present owner and manager of the business of the Alta California Printing House, which continues the old name of W. A. Woodward & Co., is Thomas P. Woodward, a son of the late W. A. Woodward. This gentleman was graduated from the University of California in the class of 1873, and for the next four years he was connected with the United States Coast Survey. In 1877 he entered the Surveyor-General's office, where he remained for two years. In 1879 he took charge of the job printing office of W. A. Woodward & Co., a business he has managed with ability and success.

Mr. Woodward has many warm friends in the business community, and a few years ago he was induced to accept the nomination for school director, a position without salary and one entirely without emoluments, if the recipient of the honor be an upright citizen. The voters of the city were so well satisfied with his attention to their interests that he was reëlected twice, and thus served three consecutive terms. He is at present a trustee of the State Home for Feeble-minded Children.



JOHANNESBURG, SOUTH AFRICA, "TIMES" COMPANIONSHIP

F. Muston. C. Darier. C. Bastin. J. Robson. A. Tannock. A. Matthew.
T. Byrne. T. Spoors. H. Edwards. A. Wallace.
A. Saunders. S. Gladstone. A. McDonald, Clerk. A. W. Pope, Clicker. S. Eastwood, Father. F. Else. C. Watson. A. Tucker.
W. Gardner. H. Hardwick. W. Beale. T. Smith.

CHRISTMAS GREETINGS.

The editor of THE INLAND PRINTER acknowledges with pleasure cards of greeting from the following: Eduardo M. Vargas, Irapuato, Gto., Mexico; Louis G. Vargas, Irapuato, Gto., Mexico; Ernst Morgenstern, Berlin, Germany; Mr. et Mme. James G. Mosson, St. Petersburg, Russia; Rudhard'sche Giesserei, Offenbach-am-Main, Germany; George Clarke & Co., Eastbourne, England; staff of Warracknabeal *Herald*, Warracknabeal, Victoria, Australia. Also, the Johannesburg, South Africa, *Times* Companionship's greetings to THE INLAND PRINTER Chapel, accompanied by the group photograph which we here reproduce. Fraternal greetings of this character add to the good will existing between members of the craft in different parts of the world.



Photograph by Morrison, Chicago.

LEOTTA.

Half-tone from photograph, by
A. ZEESE & SONS,
300-306 Dearborn street, Chicago.

Correspondence

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

MAKE CUTS TO EVEN MEASURE.

To the Editor: BLOOMINGTON, ILL., January 6, 1897.

I wish to make a suggestion both to engravers and to those who employ them to make cuts for newspaper work. Unless designed for special use every cut should be made two inches wide or some multiple of two. If made flush with the column rules, and the cut happens to be high, the column lines on either side of the cut will not show in the print. When made two inches in width for the standard column—13 ems to pica—a neat border is left, the printing is clear, and the column rules show up perfectly. A cut that is too wide for a single column, and not large enough for two columns, is often spoiled in cutting, or requires special, broken column typesetting to give it proper appearance.

I therefore offer the friendly advice, through your valuable paper, that customers when ordering cuts instruct the engraver to make the reproduction exactly two inches wide, or some number divisible by 2. It insures a correct cut for the newspaper, and will save no end of work and worry. I speak, not as one of the scribes of old, but as one who has been through the mill and had his probationer's license revoked for using language that was not the proper caper for the drawing-room.

Engravers should heed this gentle admonition also. And when an order is sent in without dimensions being designated, they should apply the two, four, six, eight or other even number of inches to govern its width. Yours, somewhat exercised,

GEORGE L. HUTCHIN,
Editor of The Sunday Eye.

THE LOCKING OF NEWSPAPER FORMS.

To the Editor: PATERSON, N. J., December 8, 1896.

Many there are who can lock a form sufficiently tight to insure its delivery to the pressroom and its return in one piece, but few there are who can or do lock a form so as to insure the best results when on the press.

In the department of THE INLAND PRINTER devoted to "Queries in Regard to Presswork," recently an inquirer was told to saw slots in column rules to prevent their working up. This advice is good, but I consider it necessary to first ask *why* do column rules work up? Why does one column rule in a form work up when another in the same form does not? Certainly not because there are no slots in the bottom. The usual, if not the universal, cause is because the form is not properly justified or unevenly or too tightly locked, or because the offending rule has at some previous time been in a form locked as described until it has become warped. Even such a rule will behave itself in a seemly manner if the directions given below are carefully followed.

A form should be planed three times while in the process of locking, each time having its own particular object and merit. The quoins should be first pushed together with the fingers and the form planed lightly, the object being to have all types at an even height before any pressure is brought to bear. A hard planing is at this time unnecessary, and, therefore, unnecessarily wearing on the type. The quoins should then be slightly tightened, sufficiently so to hold the column rules to the stone after being planed. Again hard pounding should be avoided; in fact, this at any time is unnecessary and does more harm than good. It not only injures the type, but causes the column rules to jump from the stone—the very thing most desirable to avoid. The third and last locking should now be made, the chase tapped on the corners to be sure that it has not sprung up, and the form gone over again with the planer for the same purpose. In each case the bottom of the form should be tightened first.

New column rules in a form of new type usually cause the most trouble, but it has been the writer's experience, even in these cases, that if a form in which the column rules are working up is taken from the press, unlocked and treated as above described, being careful that it is not relocked as tight as before, it will cause no more trouble. It should be remembered that it is not necessary to expend one's entire strength in wielding a mallet or turning a key, as much better results will be obtained by milder treatment. If Hempel's quoins are used and the cogs do not stand the strain, it is a sure sign that the form is being locked too tight.

O. F. BYXBEE.

AN APPRECIATIVE LADY READER.

To the Editor: SPRINGFIELD, MO., December 26, 1896.

I have been a reader of THE INLAND PRINTER for more than five years, and, as I have never seen any criticisms by ladies, published through your columns, thought I should like to make a few suggestions.

I am very greatly interested in the beautiful illustrations, and I think, also, one gets a world of information in regard to literary work in general.

It has been my good fortune to be able to come in contact with the very best journals and periodicals of the day; all of which are very much improved, both in print and illustration, from what they were only a few years ago; but in my opinion, THE INLAND PRINTER is beyond comparison.

You may put me down as favoring Henry O. Shepard for "Printer Laureate," as I note with pleasure the disposition to be made of the proceeds of the prize should he become the winner.

I wish to inclose the suggestion offered by a reader of THE PRINTER in regard to a series of lessons on drawing and illustrating.

I hope to see the "baby faces," theatrical people, and all of the pretty things that make a pretty picture, continued in THE INLAND PRINTER, and, if THE PRINTER continues to keep up its present high standard of excellence, you may be able to say, in the words of Bill Nye:

"Go, little booklet, go!
Bearing an honored name,
'Till everywhere that you have went,
They're glad that you have came."

MRS. NELLIE HYDE SPERRY.

SPELLING OF PROPER NAMES.

To the Editor: CHICAGO, January 2, 1897.

There is no other one thing which gives the compositor and the proofreader a greater amount of worry than the spelling of proper names—particularly of persons. The latter is governed by no rule, neither can any text-book cover the ground. Autographic signatures are often no more decipherable than an ancient Egyptian inscription. Even persons who well understand the difficulties printers labor under in making out names, are frequently if not habitually careless in their chirography. The compositor and the copy-holder will often guess the same thing, and if there is no hesitancy on the part of the latter, or other circumstance to arouse the proofreader's suspicion, the name as read will

be passed without challenge. But it sometimes happens that all three — compositor, copyholder and proofreader — will agree as to the spelling of a name, and still it will be wrong; or the copy itself — if in the third person — may be wrong. Then again, it sometimes occurs that the same name will be spelled several ways in the same job or article. Yet, in spite of all this, should it be wrongly printed, the customer will hold the office responsible, and the office falls back upon the proofreader.

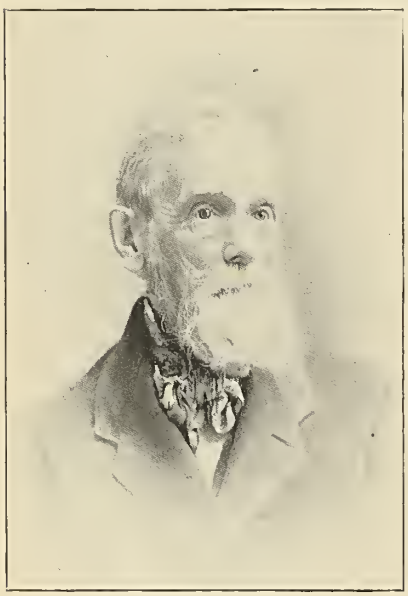
This is all wrong. The office should have an express, explicit stipulation with the customer that the latter must either furnish accurate, legible copy, or assume all responsibility for spelling of names on proof being furnished him. Many printing houses have a clause printed on their proof envelopes requesting customers to examine proof closely for spelling, etc. But this does not go far enough. The stipulation stated above should be included, and also written in all contracts, and be strictly carried out. Printers have troubles enough of their own without shouldering responsibilities that belong to other people. S. K. PARKER.

WHO IS THE OLDEST PRINTER WHO WORKS REGULARLY AT TYPOGRAPHY?

To the Editor: MILWAUKEE, December 16, 1896.

If thou would'st live long, live well; for folly and wickedness shorten life.—*Benjamin Franklin.*

In pursuing a careful and general study of "the art preservative of arts" there is an abundance of interest connected with the lives of those vigorous men who have been working steadily at the case for many years. Men who have witnessed many radical and important changes in the trade, and who have assisted in cultivating the craft ever since it outgrew its infancy. About six years ago an article appeared in THE INLAND PRINTER touching upon the lives of four of the older printers then at work. Among these was Mr. Elijah Rawson. Since that time it has been my good fortune to become personally acquainted with Mr. Rawson, and it is because I know him intimately that I am asked to write this. Although there is so much that is entertaining about him, a biographical sketch of him is a somewhat difficult task, on account of his very conservative and modest gait along the walks of life. But in order to progress I must say that he was born in Hardwick, Vermont, in 1813, and reared in a community dominated by a people who worshiped the name of God and the Christian faith. He first became connected with the work, which has held his interest for sixty-eight years, in the office of the *Vermont Chronicle*, at Windsor, Vermont, in the year 1828, and remembers distinctly having set some of the type from which President Jackson's first inaugural address was printed. Mr. Rawson put his heart into his work and graduated from his apprenticeship, at Boston, in 1833, a learned compositor. The following summer he worked in the office of a paper published in Brooklyn, Connecticut, of which William H. Burleigh was editor and compositor.



MR. ELIJAH RAWSON.

Entertaining a desire for a wider knowledge of the trade, Mr. Rawson led a roaming life from 1833 until 1845, when he published a newspaper at Irasburg, Vermont, until 1850. He then, after working short periods at Brandon, Vermont; Whitehall, New York, and Rutland, Vermont, went to Burlington, Vermont, in 1852, where he lived until 1882, with the exception of about five years at St. Albans, Montpelier and Hydepark, Vermont, and Keeseville and Champlain, New York. At several of these places he acted in the capacity of foreman and editor. In 1881 his wife died, and, after closing his affairs in Burlington, he came, on an invitation of his son-in-law and daughter, Mr. and Mrs. J. S. Crandall, to Milwaukee, with whom he has since resided at 405 Florida street. Although his roaming life caused the microbes of cosmopolitanism to generate, he did not lose his taste for the work he was at, but extended his energies into a wider field — that of teaching humankind the sin of irreligion, intemperance and immorality. He has prosecuted this work so strenuously that we almost forgot at a time he was only a compositor — a time when we realized that he was performing a service which will be forever appreciated by his fellow-workmen. Foremost among his accomplishments in this line is a work, published some ten years ago, entitled "Rawson on Intoxication," being some twenty-four newspaper articles on "Cases of Intoxication Related in the Christian Scriptures," which he afterward published in book form. Mr. Rawson informs me that he has several copies of this work still on hand, which he will mail, postpaid, to those who will send him 50 cents.

I have often spoken to Mr. Rawson regarding the apprentice of the early days, and from the information derived, conclude that there has not been many changes in the ways and means of the "devil" for many years. Practical jokes, in which the "round square" and the "italic shooting stick" played an important part, existed then as they do now, and will continue to exist for many years to come. Mr. Rawson does not remember of any such jokes having been played on him, but smiles pleasantly when relating how his morality was severely shocked one morning upon entering a room, and hearing someone exclaim, "The devil is at the door." It took him some time to recover, and he could not collect himself until it was fully explained that he was not referred to as the Old Nick but the devil of the office. As a compositor it has been Mr. Rawson's good fortune to have worked from the manuscripts of such authors as Rev. Hosea Ballou, of Boston; Grant Thorburn, Epes Sargent, Edgar A. Poe, W. H. Herbert, Governor Slade, Charles G. Eastman, John G. Saxe, Bishop Hopkins, Prof. Zadock Thompson and A. A. Earle.

During my six years' acquaintance with Mr. Rawson I have ascertained that his career has at all times overflowed with Americanism; although working in a field which offered little opportunity to display it, he has always manifested an interest in public affairs. His conservative nature about the office in which he works has earned for him the sincerest respect of his fellow-workmen, and although of a quiet and unassuming disposition, has many friends among the craft, by whom he is esteemed as a gentleman of excellent character and of respectable social and business associations. After all, I am convinced that Mr. Rawson believed from early boyhood that a simple man is surer than a crafty man of solid and lasting success.

The accompanying likeness of Mr. Rawson is a reproduction of a photograph taken of him six years ago, but in my estimation his countenance and general appearance has not changed in the least. Whenever I speak to him I recall the first time I met him, and I do not believe his actions, spirit and manners have grown one day older. Although a man of small build, with a mild constitution, he has never

been afflicted with any severe sickness, and there appears to be still a goodly number of years' work at the case in store for him.

While I have not searched the archives of every printing office in the country for evidence, I believe Mr. Rawson is the oldest printer at the case today, and unless Michael J. Quinn, John H. Pearsol and William T. Clark are now living and at work, my assumption is correct. Mr. Rawson is at present in the employ of the Riverside Printing Company, of Milwaukee, Wisconsin, and if there is anyone living who can equal his record, I would like to hear from him, but I believe that "He that falls in love with himself will have no rivals," and so it is in the case of Mr. Rawson, who is content to consider himself the oldest printer working constantly at the case, but willing to accept facts to the contrary should they be forwarded. F. G. CRAMER.

A PROFITABLE BUSINESS AND HOW IT STARTED BY AID OF THE INLAND PRINTER.

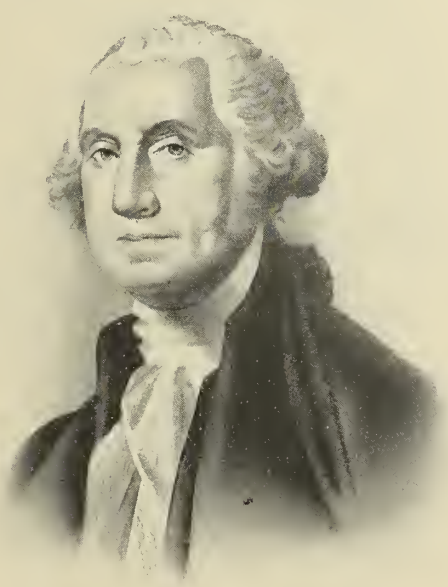
To the Editor: MERIDA, YUCATAN, MEX., Dec. 19, 1896.

It will interest the readers of THE INLAND PRINTER to know how that journal has contributed to establish a profitable business in this far-off land. The facts are as follows: Some three years ago, after having assumed the management of the Compañia de Tranvias de Merida—a tramway company operating all the street railway lines of this city—and when I was traveling in the United States I called one morning on my newsdealers in New York, and began looking over the latest magazines and periodicals. I am a lover of fine typography, and a well-printed journal with fine illustrations has always attracted my attention greatly, so that when I came across THE INLAND PRINTER I examined its pages and bought a copy just for the sake of the fine appearance of the magazine, as I had not then the least interest in the printing trade except as a matter of art. Up to that time the railway company under my management had all its stationery, advertisements, etc., printed by one of the printing houses in this city, and the annual sum thus expended was quite an item in the general expenses of the road. After having carefully perused at home the pages of the journal, I said to myself that with the aid of such a useful paper as THE INLAND PRINTER anybody, though he be not a printer, ought to be able to manage a printing office intelligently, and then the idea came to me that it would be a good thing if my company had a printing shop to do its own printing.

For carrying out this idea of mine I ordered from the United States the necessary material to establish a small printing office well equipped for jobwork, and I engaged the services of a good printer. The result of the first year was that after charging the interest on the investment and making due allowance for wear and tear, etc., the cost of printing to the company was only one-third of what had actually been paid out the previous year, notwithstanding the fact that the work was about ten per cent more. The result of the following year was by far much better than the first, because outside jobs were taken, so that at the end of the second year the net profits of the printing department of the company amounted to a sum twice as large as what had been paid yearly for printing before the establishment of the shop. Therefore, by the aid of the printing department, the company practically had its printing free and realized besides a good profit. The results at present (the third year) are improving to such an extent that I will have to order very soon new material for enlarging the establishment.

Thus it will be seen that THE INLAND PRINTER has proved of immense value to the company, and I truly believe that the aid it furnishes is worth ten times more than what we are actually paying for the yearly subscription.

N. ESCALANTE Y PEON.



GEORGE WASHINGTON.
Specimen of half-tone vignetting without tooling.

LONDON SOCIETY OF CORRECTORS OF THE PRESS.

THE London Society of Correctors of the Press is evidently a body that believes in combining pleasure with business. At the October monthly meeting the routine business was followed by a "smoking concert," a programme being rendered that included selections operatic, popular and humorous. The November meeting was given over, after a brief business session, to an able paper on "The Lilliput River of London," by Mr. W. H. Harper, having reference to the stream or ditch on the bank of which stood the old Fleet Prison. The literary associations of the subject were quite prominent. Beginning with the sources of the Fleet at Highgate and Hampstead, the speaker referred to Keats, Coleridge and Leigh Hunt. Continuing, the stream was then traced through several places of interest to Fleet street. The Fleet gradually degenerated from river to ditch, and from ditch to sewer, and its condition at varying periods was illustrated by quotations from Ben Jonson's "Voyage," Gay's "Trivia," Pope's "Dunciad," and Swift's "City Shower." The story of the Fleet Prison was told at some length, Smollett's "Roderick Random," and "Peregrine Pickle," Dickens' "Pickwick," and several other works being laid under contribution. The association of Shakespeare with the Fleet was alluded to, and one of the most impressive scenes in "Henry VIII." was shown to have been enacted in the hall at Blackfriars on the eastern bank, while the account in the Second Part of "King Henry IV." of Falstaff's being conveyed to the Fleet was not overlooked. The speaker gave many other facts and reminiscences of the old prison, Fleet Market, etc. The Chicago Society of Proofreaders devotes the time of its sessions not taken up with business routine to the discussion of matters concerning the profession. Would it not be conducive to greater interest and enjoyment in the society's meetings if there was a little less "shop" talk, and an occasional ramble into other fields? THE INLAND PRINTER offers the suggestion.

NEWSPAPER ILLUSTRATORS — THOMAS FLEMING.

BY VANCE THOMPSON.

THE art of newspaper caricature has made immense advances in the last few years. The American newspaper artist has always been effective. Thomas Nast was a sort of æsthetic sledge-hammer. But it is only of late years that it has been possible for the newspaper—born at midnight to die at noon—to obtain pen-and-ink comments on the affairs of the day, which should be at once convincing and artistic. The prominent cartoonists of the day contribute to the ephemeral daily journals drawings which, ten years ago, would have sufficed to make the reputation of nine-tenths of the academicians.



THOMAS FLEMING.

Of all the men who are winning good repute by their cartoons, caricatures, posters, and various work in color and black and white, I think that Thomas Fleming has, perhaps, the most individuality, the greatest force of originality, the most of that temperamental quality which makes for work that is out of the rut. If I were asked to trace his artistic genealogy, I should say that it goes back to Kranach.

Fleming's work is the apotheosis of the line. No artist in this country, and only Jossot in Paris, has ever expressed with the line as much as Fleming has done. Some of his political cartoons—that masterly and amazingly brutal caricature of Grover Cleveland, for instance, which appeared in *Mlle. New York*—have the corrosive force of etching



WHY CALL IT A HORSE SHOW?
Drawn by T. Fleming.

fluid. He is simple, with the simpleness of a man who knows just the effect he wants, and is frugal and unwasteful in means—it is not the simplicity of a fool.

"My theory," he has often said to me, "is that what can be said in a page should not be padded out into a volume. This, too, is true of drawing. It is wanton to say in ten lines what can be said in one."

Fleming's chief characteristic, then, is his marvelous command of line—he can be brutal, grotesque, gracile, elegant, monstrous, expressive or suggestive; the line serves him as implicitly as the genius of an Aladdin lamp. Next to this I should rank his composition, which is defiant in its originality and sense of personal value; his color, which is from the palette of Franz Hals; and his daring use of black masses.



Drawn by T. Fleming.

Fleming is not an impressionist—the hint, the sketch, the profile, the intimation are not for him—not all hard work is good, but all good work is the result of infinite labor. I remember one of Fleming's drawings which I saw in its various stages. As it appeared in its finished state it was simple to nakedness. It was the bent figure of a man, and the whole character of the gross and ventripotent creature was given with a line—two or three at most. But I saw the preliminary pencil sketch, and I know how carefully that figure was modeled, how explicit the study was before the artist attained his purpose, "the right line, rightfully used in the right place."

Personally, Fleming is a delightful fellow, full of infinite vim and rocketing with ideas. He has the mustache of a dragoon, but the hair on the top of his head is thinning out from over-much thought. He is the best equipped artist, intellectually and æsthetically, among American cartoonists, and he never forgets that it is the business of the caricaturist to caricature.

EFFORT AND OPPORTUNITY.

SO FAR as the printing and publishing business is concerned, there is just as good a chance for a young man to make a success for himself as there ever was, provided he is the right kind of man; has the ability and stability, and is not afraid of work. Compared with thirty-two years ago, when I began business in Chicago, the chances are just as good, I might say better, except that the young man must have more capital to begin with, and must have a little better financial head than was required in the pioneer days.

In those early days the printer who was most successful had to be a good all-round printer, or else the artistic side of him was uppermost. Now, he must be more of a tradesman, more of a merchant. Then it was less difficult to find an all-round, competent printer than it is now. Printers were more addicted to the drinking habit than they are now, for it is a fact that the moral tone of our craft is much higher than it was in the '60s. Another thing: Twenty-five or thirty years ago, men in our line of business learned the trade more thoroughly than they do to-day, for, like many other trades and industries, printing and publishing have been divided into special lines, and craftsmen limit themselves to a single branch. While this has the effect of making specialists, who are more expert in their own lines than an all-round man possibly could be, it makes it very hard to get good, competent men who can take charge of a general printing business. Thirty years ago every compositor had more or



Drawn by T. Fleming.

less knowledge of presswork; he understood something of margins and color, and had some idea of correct taste. Now, these things run in separate channels; the man who sets up type knows nothing of presswork; the pressman knows nothing of sticking type, and so on. This general rule, of course, has its exceptions, but the exceptions are comparatively few.

I went through all branches and stages of my trade, from running errands for the "comps" to managing the business, and the men who are at the head of the printing and publishing houses in the city had the same experience. But our generation is passing away; conditions have changed and



MISS FILLY—"Look here, Miss Bloomers, you've reigned all summer; now let me have a show."

Drawn by T. Fleming.

the next generation will be a generation of specialists. The young man who desires to make a successful stand in our business must be of a higher order of man than we were, for he must grapple with conditions that did not exist in our early days, and perhaps it is not necessary that he should learn the trade as we did to make a success. The field is so much larger than it was when I began business that the young printer and publisher of today can make a much wider success.

That which is in favor of the present day is that the printing business runs in branches. The young man can perfect himself in one branch, in short, become a specialist, and can find a fruitful field for his specialty. For instance, there are some men who follow composition, and make electrotype plates exclusively, the type being set either by hand or by machine or both. Others take these plates and do presswork exclusively, using plates of type forms which are furnished them. Still others do pamphlet binding exclusively. Other specialties are commercial jobwork, railroad printing, etc. The specialist having but one thing to do, perfects himself in that thing. Then there are complete establishments in which composition, electrotyping, presswork and binding are done, but such establishments are few; there are only six or seven in the city.

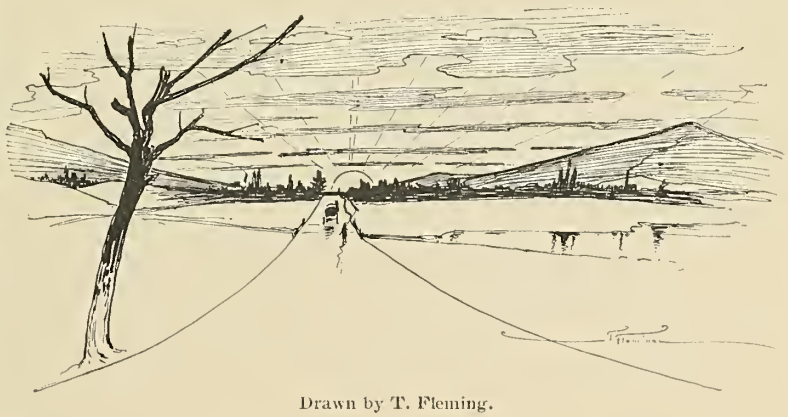
In the earlier days the printer occupied a position to the public very much like that of the photographer or artist. He was somewhat of a luxury. Now it is different. Printers' ink is recognized as an essential factor in business. An establishment in those days that did from $50,000 to $75,000 business a year made a reasonable profit; today the printer must do a business of $200,000 to $300,000 a year. The conditions of trade also have changed, the field is much larger and the range of business greater.



Drawn by T. Fleming.

Our business has received a wonderful impetus in the last few years from the development of process engraving, such as half-tones, zinc etching, etc., and from the typesetting machines. Another thing which has helped us wonderfully is the cheapening of paper. Paper for which we had to pay 50 cents a pound twenty years ago can be bought today for 20 cents; print and book paper that used to cost us from 15 to 20 cents a pound can now be bought for 2½ to 6 cents. Our line of machinery has been radically changed, increased enormously in speed and productive capacity. While the cost of production has decreased very much, and the prices obtained for the finished product have grown exceedingly close to the cost of production, the volume of business has increased three hundred to four hundred fold. The growth of the postal service has provided us with cheap and effective methods of distribution, and this has given us a broader, wider field. All of these factors have tended to give the printing and publishing business larger proportions and a greater and higher standard in the business world than it held when I became a printer, and with this growth in proportions and importance has come the need of greater capital and increased responsibilities and a higher order of executive ability. So while it is true that the young man of today has equal or even better chances than we had when we started, it is also true that he must be prepared to grapple with the whole situation, solve larger problems and do business on wider lines and with a broader scope.

The young man who seeks to enter the printing business with the determination to achieve success must start with a liberal education. If he is a college man he is so much the better prepared. He must be industrious, and not only absolutely honest with the public, but with himself. He must learn his business, study it closely, analyze and dissect it with microscopic regard to its details. If he should put on his old clothes and learn the practical and mechanical side of printing, he always will have the advantage over the man who acquires this knowledge by induction—that is, by contact and observation, and not by actual practical work. He must not be afraid of long hours at first. He must be methodical, and know exactly what his work



Drawn by T. Fleming.

costs him. Money is made and saved by the intelligent use of pencil and a figuring pad. He must obtain the actual cost of all work, from the time he receives the raw material until the finished product is in the hands of the customer. He must be patient and not try to create an establishment in advance of the normal growth of his business, else the weight of the concern will surely break him down. He must be alert, and take instant advantage of all improvements in machinery and methods.

The William Morris sentiment in favor of handmade goods is all right from an artistic point of view, but it will not win in this labor-saving, mechanical and machine-ridden age. Yet it is well to remember that the artistic and æsthetic must not be lost sight of. The American people have been educated to a love for the beautiful and artistic. This is so true that in every family there are persons who understand a well-made book and a fine piece of printing from all points of view, and that is largely true in our own city of Chicago. I may cite the growth of the Caxton Club to bring this point forward. This club, as is well known,

Written for THE INLAND PRINTER.

DISPLAY COMPOSITION.

BY EMMET F. WILSON.

At no time in the history of printing has there been such a demand for effective display in "job composition" as at the present day, and, in fact, for neat attractiveness in the composition of ads. for magazines, papers and periodicals of every description. In view of this fact we are reminded of the great demand there is for compositors who have the ability to produce the best results in the least possible time and at the least expense to the employers in the matter of wasting material.

Some compositors have the idea that for a job or an ad. to be attractive it must contain so much twisted rule, and every available corner must be supplied with an ornament of some description in order that the piece of work may bear an attractive appearance. This is a mistake that should by all means be avoided. A compositor should study his subject matter thoroughly, acquaint himself with the points of most

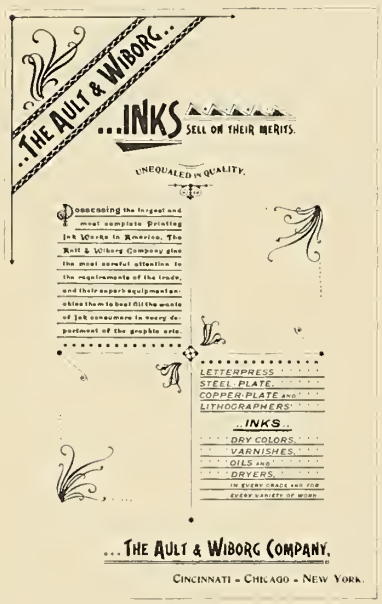


FIG. 1.



FIG. 2.

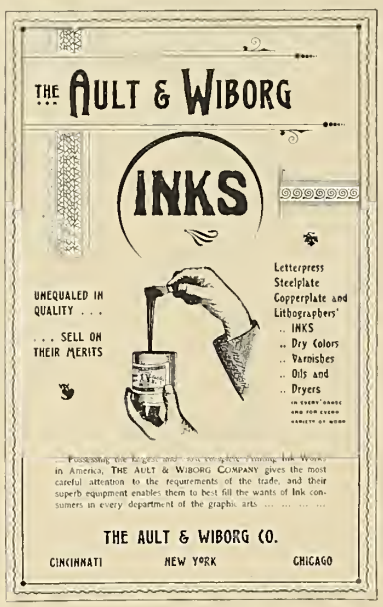


FIG. 3.

is issuing special editions of finely made books, and the movement has met with instant success.

The artistic enters largely into commercial work, and the people demand that circulars, booklets, catalogues, calendars, cards and even letter-heads, shall be pleasing to the eye. A liberal education has a tendency to develop any latent sense of the artistic which may lie in a young man, and it will also bring out all the finer qualities which will enable him to produce work in line with the progressive spirit of the age.

I believe that a young man who wishes to succeed in commercial life should get married and settle down, so that he feels an ambition not only for his personal advancement but for the welfare of his family. A good wife not only fixes his career morally, but also enables him to concentrate his mind on his business and not be like a weathervane, swinging to every change of the wind. In short, it tends to give him steadiness and stability. Acquaintance is a good thing for the young printer to cultivate. He should not only make "judicious" acquaintances, but should make himself popular in the broader sense of the word. This ought to give him easy access to corporations and individuals where a stranger could not be received favorably.—*R. R. Donnelley, in the Chicago Record.*

importance, select the style of type most suitable to the character of work, adapt these conditions to the resources he has at hand, be liberal with white space, and above everything else, endeavor to compose an attractive, well-balanced piece of work rather than a "tacky," cheap-looking affair.

One might suppose, from Figs. 1 and 2, that the firm of Ault & Wiborg Co.* were dispensers of scrolls, brackets and such articles. There is nothing neat about the designs; they are simply as above stated, material and time wasters, and, consequently, money losers.

Now we are not to refrain from producing work that is attractive and catchy, but there is a vast difference between catchy and attractive and "bunglesome" and "slouchy." Notice how hard Figs. No. 1 and 2 are to read, especially No. 1. You have to hunt for the particular points of interest, because they are hidden from view by the artistic (?) curved rule and the beautiful (?) ornaments. No. 1 shows very poor taste in arrangement and design, poor selection of type, and, as in Fig. 2, the principal features are the ornaments and flourishes, having in all the resemblance of a "pied" bouquet, and forwards the impression that flowers were for

*NOTE.—Mr. Wilson's text is taken from the pamphlet showing the eighty-five designs submitted in the Ault & Wiborg advertising competition.

sale rather than ink. These things ought not to be. Fig. 3, I think, ranks high in the Ault & Wiborg Company's collection of ads. It is well balanced, neat and is a good advertiser, the principal features being disposed of to good advantage. The time for composition would not be as costly as those of Figs. 1 and 2, while the cut used is very appropriate, and the general appearance of the ad. is good and "up-to-date."

I do not cull out these three examples for the extremes in the contest, but merely to show the points in good and bad display. The days of twist rule and its accompanying terrors have long since been ushered to the rear by "Father Time"; display composition never occupied as exalted a position as at the present day; and with the facilities that are at the disposal of most printers; the trade journals that are in reach of the progressive element of the craft; and the many circulars, booklets, etc., that throng the mails every day, it seems a matter of impossibility that any of us, by making a careful study of these things, should fail to come up to the standard of good display composition.

One of Emerson's humorous quotations was the remark of a lady, who said: "That the consciousness of being well dressed gave her, next to the consolation of religion, her greatest happiness." This expression vividly reminds us that good-appearing and well-dressed display work are important features in the power and influence of printed matter, and it is these things which we should endeavor to attain to in our everyday work.

I fail to grasp the importance of the idea in extending the underscore rule beyond the border in Fig. 2, and moreover if it is desirable to use an underscore at all, would it not be much better to use light-face rule rather than the heavy face kind. This is a mistake that a great many compositors make, seemingly small, yet I have seen comparatively good pieces of work almost, yes entirely, spoiled by this one thing; using underscore rule that was twice as heavy as the face it underscored. This ad. could have been greatly relieved if the word "Inks" at the bottom of the page had been set in about a 48-point condensed letter, such as was available to the compositor, and the relative matter arranged on either side accordingly, thus doing away with the ringlets and curved rule. This would have relieved the sameness and greatly added to the advertising qualities of the page as a whole.

I can see no redeeming features whatever in Fig. 1, and by way of advice, would suggest a close application to the motto of the Printers' Technical Club, No. 1, of Rockford, Illinois, namely, "*Think and Work.*" The subject matter of all work should be carefully read, as on the wording the character of the display depends almost entirely. Ornaments or other decorative features should never be obtrusive but be entirely subordinate to the display.



Five Salesmen With but a Single Order.

A SATISFACTORY PERCENTAGE OF PROFIT.

Inclosed we hand you money order for $2 to extend our subscription another year. If we could realize the same percentage of profit on every $2 we spend, we would soon retire from the field.—*Fred L. Tower, President, the Thurston Print, Portland, Maine.*

PROCESS ENGRAVING NOTES AND QUERIES.

CONDUCTED BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

Transferring Prints or Drawings to Zinc.—Harry Howe, Chicago, inquires: "Would you kindly inform me of the best method of transferring prints or drawings to zinc, also advise me as to what books to procure to assist me in the study of freehand drawing?" *Answer.*—The only successful way of transferring drawings or prints to zinc is by the photo-engraving method, which you can learn from "The Manual of Photo-Engraving." About freehand drawing from books, write to Ernest Knauft, editor *Art Student*, New York.

Etching Type-Metal or Zinc.—G., Riverside, California: "Please inform me through Inland Printer how to etch zinc or type-metal with nitric acid?" *Answer.*—Mr. Jenkins requires eleven pages of his Manual of Photo-engraving, pp. 69 to 80 inclusive, to describe briefly how to etch zinc, so G. can understand why it is impossible to answer his query in a paragraph here. Get Jenkins' book and you will learn everything about photo-engraving. As to etching type-metal with nitric acid, that can be answered in one word — impossible.

The Photographic Times Annual for 1897. The Scovill & Adams Company, New York.—A copy of the edition de luxe of this publication is received. For its binding and excellent typography it would deserve mention. There is a wealth of illustrations, some two hundred in all—the frontispiece being a photogravure, and three of the full pages are specimens of three-color reproduction—all of them furnishing excellent studies for the photo-engraver. That art and photography are coming nearer together is evidenced by this volume, and it would appear as if it should not be a far distant period, providing the progress toward union continues, when these two terms would be synonymous.

The Process Photogram, of London, edited by H. Snowden Ward and Catharine Weed Ward, is probably the most welcome of our exchanges. This publication leads in educating our British cousins to photograph, make printing blocks from them, and finally print from the blocks. Someone has said that "you can't teach a Britisher anything, unless you take him very young," which would seem to be true about half-tone block making and the printing therefrom. The editors appear not to be discouraged, however, for they begin this year with an enlarged and improved publication. Mrs. Catharine Weed Ward is a daughter of our own Thurlow Weed, the late distinguished American journalist. Mr. Ward has all the enterprise of an American, so they deserve their success.

What is New in Three-Color Photography?—Progressive, New York, writes: "I know you are in a position to learn the latest developments in color work, so write to inquire what is new in three-color photography?" *Answer.*—As regards the process itself there is little new. The firms engaged in it report a better outlook, due to the fact that their employes are accumulating the experience which is the chief requisite now in prosecuting the work successfully. Pressmakers and inkmakers have yet some problems to solve to bring the method into more general use. A web press is needed that will print from the three sets of color plates on calendered or coated paper without offset. Its cylinders must be arranged to run independently of each other besides being easy to get at while making ready. The inkmaker must prepare pure transparent red and blue permanent inks that will dry quicker than those at

present in the market. It may be the future of this kind of printing lies in printing the second or last color from hot plates, with an ink that is only fluid when heated, and sets immediately on cooling.

Etching Brass for Embossing Dies.—T. W. E., Toronto, Canada, writes: "In May, 1896, Inland Printer, is an article, "Embossing Dies by Photography," by S. H. Horgan, in which it states a saturated solution of dragon's blood is made for use, but it does not say what liquid is used. If made in water there is not enough to stand acid; again, if made in spirit, when flowed over an ink print on brass it will make the ink run. If you can explain how the solution of dragon's blood is made to use as mentioned in the article you will greatly oblige. *Answer.*—Dragon's blood is insoluble in water, so that alcohol was understood as the solvent. A solution of dragon's blood in alcohol has never caused the ink to run in the writer's experience, when flowed over the brass as collodion would be. My ink, however contained wax and resin, both insoluble in alcohol. If you will dust the developed print on brass with finely powdered common resin, brush the plate clean, melt in the resin, and then flow with a spirit solution of dragon's blood, you will find your ink will not run.

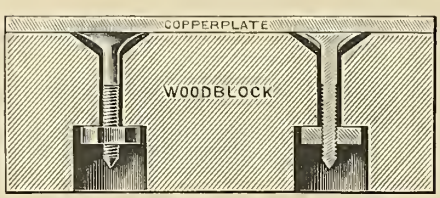
The International Annual of Anthony's Photographic Bulletin, 1897. E. & H. T. Anthony & Co., New York.—Though every line in this annual visitor is worth reading, it has added this year a department of process work which makes it doubly attractive. Mr. Oscar E. Binner's article on "The Business End of Photo-Engraving" is alone worth the small charge for the volume. "Workroom Hints for Process Engravers" is thoroughly practical. Other articles are: "To a Beginner in Etching," by C. B. Talbot—himself evidently a beginner; "Reversing and Enlarging Gelatine Negatives," by Henry Pickering; "Half-tone Direct from Nature," by William Gamble; "Color by Means of Photography," by A. C. Austin; "Timing Half-Tone Negatives," by H. Woodbury Shaylor, Jr.; "Substratum for Collotype Plates," by Y. Isawa. Also a number of process formulæ. The half-tones scattered generously through the volume are excellent studies. There is one of peculiar interest, being a magnified reproduction of a half-tone of thirty years ago. The well-trained judgment of Mr. Frederick J. Harrison, the editor of this annual, is displayed in every page of their work.

The State of Trade.—"Restless," Chicago, writes a very complimentary letter regarding the value of this journal to him and adds: "I am the chief half-tone photographer with my firm and have learned all I can about other branches of the business. I am anxious to travel and wish you would give me your opinion as to my chances in other cities or foreign countries." *Answer.*—To judge from the exchanges, there seems to be no part of the civilized world now that process work has not reached. There are excellent half-tones made in Australia, Japan, India, Constantinople and in South America. In those countries where process work is not equal to ours, it is due to there being no great demand for better. Take France, for example; most of the half-tone work done there would not be tolerated here. Our smooth, unbroken half-tone tints on heavily coated paper is offensive to the Frenchman, who prefers what we would term "rotten work." The wages paid abroad is so much lower than that prevailing here, and reports from all sides indicate good business ahead here, so that my advice would be to stay where you are, and take pride in the fact that you live in a city that leads the world in half-tone work.

About Photo-Engravers' Advertising.—"Decency," Hartford, Connecticut, requests this department to protest again against what he calls a lewd picture used as an advertisement by a Chicago photo-engraving concern in last month's Inland Printer. For the sake of the young women and men in his office he was obliged to cut out the leaf containing the offensive ad. *Answer.*—A paragraph here some months ago on "Vulgarity in Photo-Engravers' Advertising," was quoted and approved in this country and abroad. The tendency is toward a more refined artistic taste in this matter in deference to public opinion. Some cigarette firms, in an endeavor to attract the attention of "fast" young men to their goods, used lascivious pictures, but found eventually that the better class, and, therefore, most desirable stores, would not exhibit these pictures, hence that form of advertising was unprofitable. The largest photo-engraving firm in New York has a fine trade in pathological subjects for surgeons photographed in the hospitals. Almost any of these pictures would "attract," if used in an advertisement, but they would also offend. There is a large and growing class of respectable people who feel it a duty not to patronize firms who use indecent pictures in their advertising, so those advertisers who have little sense of propriety in this matter will learn in a business way that they are repelling good customers, and this seems to be the practical means of regulating the matter.

Hand-Engraved Half-Tones in Great Britain.—The hand-engraved process block is slow in making its appearance in this country. As a fact I have not yet seen one example of a half-tone block retouched for wood-cut effects that could be strictly termed perfect, or even really high-class, emanating commercially from an English house. One would have expected that when it was demonstrated that a process block could be reproduced by a softer process than electrotypy, upon metal that admitted of the full use of the graver, there would have been an immediate run upon it; that the wood engravers who had found their industry undermined would have seized upon this method of rehabilitating themselves, and of turning even their bitter competitor into a friendly supporter. From the United States examples are constantly reaching my hands of exquisite effects secured by this method. The softness of the half-tone, in conjunction with the vigor born of the engraver's tools, make an unmatchable combination, uniting all the beauties of the two systems.—*British and Colonial Stationer and Printer.*

Anchoring Half-Tone Plates.—Hitherto half-tone plates have been anchored by pouring molten metal into countersunk cavities, and, as a rule, the soft metal poured in has bitten the copper plate and held it properly; but exceptions to this rule have been numerous, and plates have been wrenched from their positions at critical moments, causing great annoyance and loss. This risk is effectively overcome by a new anchoring system devised by Aug. W. G. Abelmann, of Maywood, Illinois, a patent for which has recently been issued. His patent anchor screw obviates the necessity of mounting small copper plates on metal bases. For anchoring inserts, or combination cuts, this new screw plan is unequaled, as the plate can be raised or lowered to the level of the adjoining plate or plates, or adjusted in any desired position without the slightest difficulty. Copper plates of any size can be secured in position readily, and can be quickly removed from the blocks without the slightest injury to the plate or block, an advantage which pressmen will appreciate. The screw has a flat head, and is prepared with special combination solder for copper, the necessary number of screws being soldered on the back of the plate. The flat heads of the screws are placed on the plate, which is then heated for soldering; or, the plate may be







TOLTEC GORGE AND TUNNEL, COLORADO.

Half-tone by
WILLIAMSON-HAFFNER ENGRAVING CO.,
Denver, Colorado.

heated first, and then the solder-coated screwhead pressed against the hot copper plate for fusing the solder coating. The block is then placed in position, resting on the points of the screws, and pressed just sufficiently for the screw points to mark the wood. Holes are bored in the places thus marked with a patent bit, and the holes countersunk, according to the adjustment of the bit, on the bottom side of the block, to make adequate space for the nut which secures the screw, as shown in the accompanying cuts. A number of houses in Chicago are using this new system with satisfactory results.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

WHAT IS TARCOLIN?—We had occasion to make reference to this new article for cleaning ink off type, cuts and rollers some short time ago. One of our readers sent us the following in regard to the same: "Gentlemen, in answer to my query regarding an efficient type wash, you kindly sent me a clipping from your journal. Can you inform me where it can be obtained?" *Answer.*—We have communicated with the manufacturers, Delete Chemical Company, 126 William street, New York, who have mailed our correspondent a circular covering all information. It prevents gum from forming on type, etc.

PRINTING ON PARAFFIN PAPER.—W. J. B., of Washington, D. C., writes: "Please say whether or not paraffin paper can be printed upon successfully? I use bronze-blue mixed with copal varnish. The inclosed samples are used to wrap up candy in, but the ink rubs off, as you can see." *Answer.*—Get a "strong" bronze-blue ink, and to as much as would equal the size of a walnut, add about ten drops of equal proportions of copal and dammar varnish and venice turpentine. Mix these well into the ink just before beginning to run off the work. Let the impression be a trifle strong one, so as to set the color firmly on the paper.

PRINTING ON CELLULOID.—N. L. B., of Washington, Iowa, says: "Please inform me the best method of printing on celluloid, so as to make the ink stand out clear and heavy, without blurring; work to be done on a platen press." *Answer.*—Printing on celluloid is much the same as printing on enameled card stock. The ink should be of the finest quality, and the tympan scant and hard, with every part of form up even on the face. Special ink is made for celluloid by ink manufacturers, and can be obtained when ordered. Only as much color should be carried as will produce solidity to the heaviest portions of the form. A few drops of dammar varnish will add to the drying qualities of fine inks without destroying their covering qualities. Practice, coupled with patience, is essential to success in this line.

WANTS A GREATER DEGREE OF LUSTER TO GLOSS INK.—M. F. C., of New York City, writes: "I am working off on a Washington hand press the gloss-black on the sheet here sent you. I cannot satisfy the customer—he wants more gloss. We get a better gloss working off a smaller label on a Gordon press. I am using a two-dollar-a-pound gloss-black ink, mixed with a gloss varnish. I am using half varnish and half ink. Can you suggest any assistance?" *Answer.*—The sample sent has quite a good luster, which convinces us that your customer is inclined to be captious. The black ink appears suitable and of good quality. We would suggest, however, that less varnish be used with the ink, and that another overlay sheet be added to the make-ready on the black plates covering the red. Use good rollers, that is those fairly well seasoned, with a quick, live touch and fairly free from the bad effects of glycerin; carry sufficient ink, and roll up the form liberally, occasionally rubbing off the solid plates, and the result will be satisfactory.

WANTS MEANS TO SECURE ACCURATE LOCK-UP ON COLOR WORK.—A. E. P., of Montreal, Canada, writes: "Is there any means to secure accurate locking up of small and large forms for two-color work, where accurate register is absolutely necessary?" *Answer.*—Experience is the first adjunct, for there is no fast and loose rule that can be applied. In making up forms for color work, begin on the first color, or key form, by making proper calculation for margins; how the furniture employed may be economically and practically adjusted to suit register without disturbing that of the entire form, and to make such provision in the key form for economically shifting, in a minute and detailed way, any slight irregularity that may be deemed necessary to absolute register. The furniture should be, as nearly as possible, made up of metal, and of equal lengths, avoiding "binding" at any point. Begin laying furniture and form from head to foot, and from right to left across. If sidesticks are used, see that they fit properly the length and width of the form, without having a scantiness or surplus in their lengths. For helping a method of perfect register, mechanical quoins are recommended as better than those tightened by means of a mallet and shooting-stick. Recollect that in the proper degree of tightness of any form depends much of the success of the register and other workable qualities of all forms that are sent to the pressroom. Begin the lock-up slowly, fitting and moderately tightening all quoins as you proceed, before final operation.

PRINTING ON SILVERED PAPER, ETC.—E. W. B., of Plymouth, Michigan, sends sample of silver paper cigar label printed with blue ink, also letter-head printed in black, regarding which he writes: "The cigar-box label will not print up clear unless flooded with ink, and then, when it dries, it evaporates and leaves it spotted like sample. Can you tell me how to print on this paper and give satisfactory results? The second sample is a cut for letter-head. (The engraving of plate is excellent, done in half-tone and hand-tooled.) Would you call the sample good work, and, if not, how can it be made better? We also have trouble in running the job; the sheets sticking to the form and pulling away and the cut filling up. I would like your opinion on these." *Answer.*—Printing on silvered paper should be done moderately slow, and a "short" full-bodied bronze-blue ink used, with just sufficient driers in the ink to assist in holding the color. The fact is the surface of the paper is a metallic one, therefore the treatment must be consistent. Use such a grade of blue ink as suggested, applying only sufficient to make the work solid, and print on job press not faster than 700 or 800 per hour, spreading out the printed sheets in small lots to dry—and give them longer to dry than if printed on a paper surface—and there will be no trouble. The sample before us indicates that the ink used is too strong, too much carried on the work, and the press run at too high a speed, thus causing the silvered surface to peel and pick off with the ink. Regarding the sample of letter-heading, let us tell you, frankly, that the make-ready on the cut is bad; and that the engraving has not been treated with any degree of ability—it has simply been brought up to type height and then printed with too much ink. This engraving should have been made ready with a three-sheet cut-out overlay; part of the bull's head, part of the main panels and dark solids of same, and that on part of scroll, requiring the strongest overlaying. The half-tones, such as outside circle around bull's head and those to form deep shades to panels, should have had the second degree of strength to the overlaying; the quarter-tones, which relieve the light vignetting, requiring the least degree of strength of overlay. Such a

prepared overlay would then have admitted of cutting away the very light vignetting (which is essential in all such work) and thereby proportionately intensified the relative strength of tones so artistically worked out by the engraver.

PERTINENT QUERIES BY A YOUNG PRESSMAN.—C. H. G., of Harrisburg, Pennsylvania, writes: "I had something happen to me last week and, being a young pressman, would like THE INLAND PRINTER to answer me the following: "I printed a thirty-two-page form, cuts and type, mounted on wood, on a No. 6 Whitlock press, paper 30 by 34, 70 pounds, coated; the pages were 3 by 7 inches. On the back rows the pages had a rule border around them—the rule being about a pica from the matter. The rules slurred. I tried in every manner known to me to stop the slurring. As the cause of this, the foreman said the cylinder was overpacked—there were eight sheets make-ready and tympan on cylinder. He lowered the cylinder, but, in the meantime, had the form changed. I put the form on so that the rules came to the grippers, and I have not had trouble since on the slurring. I happened to be off for a few days, and, during the time, the foreman undertook to make the form ready over again. When I came back the edges of the cuts were all worn down smooth. How he had made the form ready I do not know, for he had destroyed his make-ready on the morning I came back to work. Could the lowering of the cylinder have had anything to do with producing the smooth edges? Question 1. What caused the slur on the rules; and how could I have gotten over it? Question 2. What will be the result if the cylinder is overpacked; also, can a cylinder be too hard on the bearers, and if so, what is the result? Question 3. Can a thirty-two-page form be printed on white laid antique paper, 31 by 40, 100 pounds, without showing the impression on the back?" *Answer.*—It is advisable to lay on forms with rules around pages to the grippers. That there was no fault in the press is proved by the fact that there was no slur when this course was pursued. As we cannot judge relative to the exact height of the pages mounted on wood—that is, whether these were type high or not; or that the bearers were set so as to conform to their height, it is impossible for us to say whether the cylinder was overpacked or not. If the tympaning and make-ready exceeded (by over a couple of sheets) the height of the cylinder bearers, then there was too much packing carried. In lowering the cylinder care must be exercised that it is not dropped too low for the *face* of the form; for, in doing this, one cannot be too careful that the bed bearers are lowered exactly in accordance with the face of the form and with the face of the cylinder bearers. There are four distinct adjustments to look after in all such cases as lowering or raising the cylinder, namely, the face height of the form, the bed bearers, the cylinder bearers, and the tympan. These factors to harmony in printing press movements must not be neglected in any case. The first question you have answered, by saying that you overcame the slur by changing the lay of the form. This might not have been necessary if the conditions just stated had existed. At least that is our opinion in the absence of a better statement of the case. As to the second inquiry let us say the bad results of an overpacked cylinder are many, and are dependent upon the character of the work being run off under such circumstances. Yes, a cylinder can be let down so as to be too hard on the bearers. The results, as has been stated, are bad and manifold; among these may be mentioned a very important one, namely, that if this is permitted, the sensitiveness of the bearers is destroyed; a greater amount of impression is transmitted to the center of the cylinder, which will wear down that portion of the form immediately under it, and thereby leave the extreme ends of the form without adequate impression, unless these are built up considerably on the tympan. Nothing so tends to ruin the perfect mechanism of a piece of printing machinery as "monkeying" with the cylinder. To question three, we answer that it is possible to print some kinds of forms of matter on such a sheet and grade of paper as mentioned without showing the indentation of the impression; but it is not advisable to be a "stickler" on this matter, because much valuable time is often wasted on just such a trivial consideration. If, when a sheet is worked and turned, there is scarcely any apparent indentation on it, we would consider the pressman had done his duty, all other detail being equal.



INITIAL DESIGNS, IN PEN AND WASH, REPRODUCED IN HALF-TONE. Drawn by F. J. Alford, Boston, Mass.

OILING THE TYMPAN OF PLATEN PRESS.—C. W. R., West Bridgewater, Pennsylvania, asks why pressmen oil the tympan sheet of a platen press when they print the second side. *Answer.*—To avoid "off-set."

PRINTING ON CELLULOID.—Lincoln Payne, Danville, Illinois, asks for the process of printing on celluloid. *Answer.*—There are a number of processes for printing on celluloid that are held as trade secrets. The *Scientific American* formula is to dissolve the coloring substances in vinegar essence, acetic ether or acetic acid. This prevents the color from running. This may not prove sufficient with all kinds of celluloid. In such case, moisten with oil of turpentine or melted turpentine wax.

MAKING CELLUTYPES.—W. H. Miller, editor and manager of the *Bristol Press*, Bristol, Connecticut, asks: "(1) Can you tell me what publication gives details of working celluloid for cellutypes, etc.? (2) Has THE INLAND PRINTER ever published anything in that line?" *Answer.*—(1) We know of no publication that gives these details. Briefly stated, cellutypes or stereo plates of celluloid are made on the same matrix from which the ordinary stereo plate would be made. The matrix is laid on a smooth metal surface, and over it is laid a sheet of celluloid. The two are put in a hydraulic

press, the temperature is raised to 300 degrees, the celluloid then being pressed into the matrix at a pressure of 400 pounds to the square inch. When taken out and cooled the celluloid plate is an exact counterpart of the original type or cut, and for use is cemented to a wooden backing. (2) This is as complete a statement as THE INLAND PRINTER has published on the process.

BATTERED WOOD TYPE.—Charles W. Retzer, West Bridgewater, Pennsylvania, wants to know how to repair wood letters that have been bruised by the grippers of a job press so that they can be used. *Answer.*—Wimble's *Monthly Reminder* says that "Various ways and means of filling up these indentations have been suggested, several of which we have tried, namely, cleaning out and deepening the depression, so that the material will hold, then melting some common sealing-wax into the hole thus made, and then rubbing same over with a file, so as to give a smooth surface. Substitutes for letters that are short in a font may sometimes be made in this way, such as C into O, V into A, F into E, C into G, and P into B. Another remedy—fill up the indentation with warm glue and whitening, and after it becomes hard file down close to the letter, avoiding scratching the surface of the letter, and then give it a good rubbing with an oilstone or on an imposing surface, using oil, and you will have a polished surface on the letter as good as, if not better than, the face of the wood letter previously was. If the holes in the surface are not too large, plaster of paris will make a very good job, but it is liable to crack and come off on to the rollers if of large dimensions. For a quick remedy in small cases we have tried beeswax with very good results. Having in years gone by had a deal to do with posters, we can speak from practical experience on the two first-mentioned items."

NOTES ON JOB COMPOSITION.

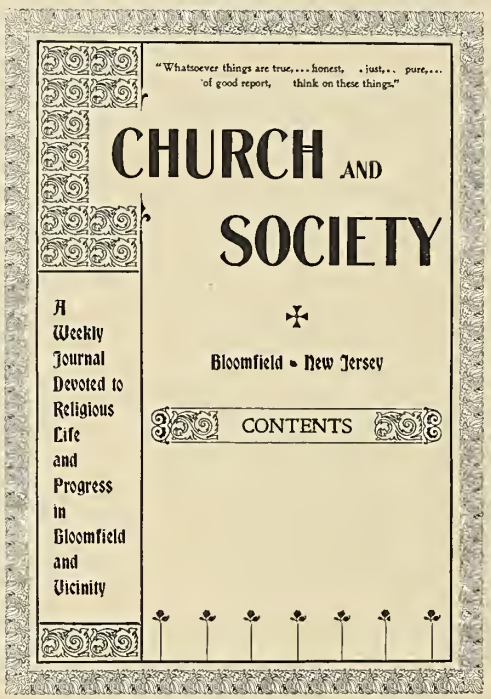
BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed to this office, flat, marked plainly, "RALPH."

W. M. UHLER, with The Farrington Company, New York City, sends us a very choice collection of specimens for criticism. It is, indeed, a pleasure to review Mr. Uhler's work. Balance, harmony, correct "whiting out" or spacing, and finish, seem to be thoroughly understood by him. We reproduce two of these jobs: No. 1, the cover page of "Church and Society," reduced to one-fourth size; and No. 2, "Annual Outing of the Mercantile Club," reduced one-half. We unhesitatingly recommend these two examples to students in job composition as well worthy of the closest study and analysis. All the jobs sent bear unmistakable evidence of artistic treatment. All samples are book covers and ads. We would like very much to see some of Mr. Uhler's commercial work.

W. S. OSBORN, secretary and manager of The Hill Printing Company, Eustis, Florida, in a communication of December 8, says: "The December number of THE INLAND PRINTER just received. It is a beautiful number, and more interesting than ever. I am particularly pleased with your department 'Notes on Job Composition,' and the just and wholesome criticism will work to the good of every 'struggling' job man who may have the benefit." Mr. Osborn sends us a large package of samples containing a wide range of jobwork gotten out by him. We could hardly review each separate specimen, but will in a general way tell what we think of them, first thanking Mr. Osborn for his good will. By far the most artistic piece of work is the pamphlet "Good Roads." This is an exceptionally fine piece of composition. The next best is the letter-head of the *Twice-a-Week Eustis Lake Region*, which is an artistic and original creation. You made a mistake in not working the card in the same manner with the scroll underneath the type matter. Your letter-head is also good, as is the circular "Postoffice Requisites." In so large a package it would be strange if there were not some samples that criticism could be made on. Take the letter-head of Phillip Miller & Co.: firm name too small, too much prominence given to line of goods carried. Monthly statement of Smith & Fuller too black; should have been printed in a light-colored ink, which would have taken away the harsh, heavy appearance. As a whole the specimens are very creditable to you.

HARRY E. GRIFFIN, Maquoketa, Iowa, says: "Your comments on job composition are very helpful, and are the first things I look for in THE INLAND PRINTER." Mr. Griffin sends two very creditable jobs, set in fifteenth



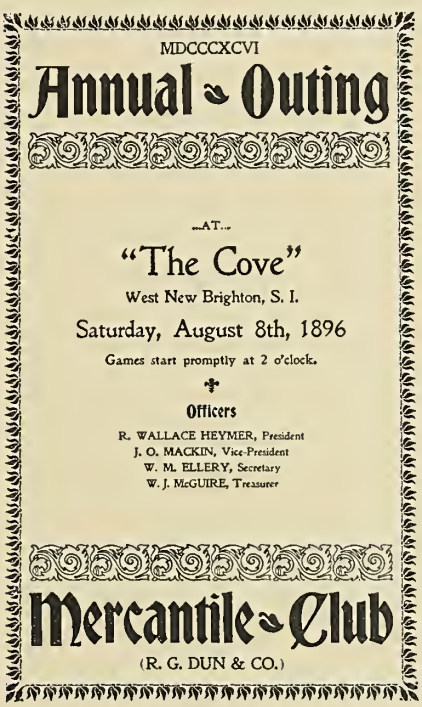
No. 1.

century style, and says that they are the first jobs he ever undertook in that style. They are certainly very good, and bear evidence that he has the talent for art. The musicale job could not be improved any with the material you evidently have at command. Now, in this connection, where you use ornaments to fill, or make lines full, let us call your attention to an elusive element in their use; they should be used, if at all possible, between what would be paragraphs or sentences, or portions of sentences that may with safety be cut off in a semi manner from what follows. Now, had you placed two of these after "boy choir," and put the word "by" in next line, the use of an ornament after "Miss" would have been unnecessary. Your suggestion would not have materially aided the Thanksgiving job. Both are very neat.

B. J. N., Evanston, Illinois, says: "THE INLAND PRINTER is great stuff for me." He sends two samples, a bill-head and a card for criticism. The work shows that you have some talent. Your bill-head is too crowded, but the form of it is good; in some portions of it you should have employed lighter face type or else had the printing done in some colored ink of a suitable shade, say dark olive-green, which would have helped the heavy effect. The card is not at all good. The type is all too near one size and your use of ornaments is bad. It is not a good plan to balance a job by ornamentation, if it can possibly be avoided. You should always see how neat and well balanced a job you

can construct without their aid, and then you can run no risk of killing the job by their injudicious use. You should pay great attention to correct "whiting out." You have used too many faces of type in this job, six is at least three too many.

FROM a printer in Syracuse, New York, we are in receipt of the following communication, written on a letter-head of the house in whose employ he is and under whose supervision all the work is supposed to be gotten out. Undoubtedly the gentleman in question designed the letter-head, which we reproduce (No. 3) as nearly as possible in black. The specimen referred to is in three printings: green, muddy brown and red, all inharmonious as used; and as for the design, which tells only too plainly that the office is equipped with the latest of everything, it is poor, way-back, and does not at all qualify the gentleman for his harsh criticism of the man who set example No. 4. Neither one is good, and we do not reproduce them either for their originality or their beauty, but to illustrate the old adage that "People who live in glass houses should beware of stone-throwing." The only evidence of new material in the example set by the man with the forty-year card is the use of a few Jenson ornaments. Another thing about this transaction is that the No. 4 example was sent, evidently, without the knowledge or consent of the man who set it, and savors of the unfair. The following is a copy of the communication: "Inclosed send you specimen of work done in a Syracuse office by a man who claimed to have carried a union card for forty years. I suppose it will not be necessary to print my name in this connection, but would like to see this specimen reproduced." Appended to the specimen is the sentence: "This specimen was set by a 'printer' (?) who had carried a union card for forty years."



No. 2.

WALLACE COOK, of the firm of Wolley & Cook, Printers, Long Branch, New Jersey, sends a number of specimens of his work. The stationery has all about the same appearance. Victoria Italic is all right in its place, but a note-head, set altogether in the larger sizes, presents a bad appearance, and has the fault of "striking you all at once." It makes a job have a decidedly "flat" appearance, which should be avoided. Take your note-head and reconstruct it after this plan, and see if you do not get a different and better job: Set "Wolley & Cook" in 18-point Victoria caps; underneath, in the center of line, set the words "Job Printing"; in center of next line set "and Engraving." Put both of these lines in small caps of 12-point Victoria Italic. In the nonpareil size set "190 Broadway." Don't letterspace the words. The neatest job in the lot is the programme of "Married Life." In your bill-head had you set post office box in nonpareil, "terms" and street address much smaller, you would have had about as neat and tasty a job as one could wish for. Your presswork is very good.

RICHARD M. BOUTON, South Norwalk, Connecticut. In the H. Pepper cards, No. 1 is best. You had an exceedingly difficult task to get up as neat a card as you did from the copy, and every time the customer adds wording to it, the task will become more difficult. We doubt very much if



No. 3.

anyone could have pleased the customer more than you did. The only thing the card seems to lack is the genealogy of Mr. Pepper. The card is not artistic, but practical. We make no suggestions, for the very evident reason that the customer would not be satisfied with anything on a different plan, and you would have your trouble for nothing. *Evening Sentinel* cards are both artistic, but you had a most excellent chance for a color scheme on them. Bronze-blue and orange would be a good combination. East Norwalk Lumber Company card No. 1 is best, but name of president and treasurer is too large. The company is not advertising its president, but lumber.

ALBERT LESLIE, Grand Rapids, Michigan, sends a sample of his business card in two printings, set in Jenson; type in blue-black, ornament and rules in photo-brown. It is an artistic creation, and should bring a good class of trade from patrons who like artistic printing. The card has a good balance and is strictly harmonious. Can't say the same for your letter-head. The word "printing" is all right in large type on the card, because all do not know you are in that business, having only been in business three months; but in stationery it is different and is the secondary consideration. Try something on the plan of your card, making the wording suitable to a letter-head.

J. P. G., Hartford, Connecticut, sends some specimens of his work, after a year and six months' experience. All the work has a crowded appearance. We see no reason for this, because there seems to be plenty of room on the stock for leading and "whiting out." You ask how to make your letter-head more modern. It impresses us that you want everything mentioned on the letter-head to "stand out" with almost equal prominence. This is not at all necessary in stationery work. A letter-head is not a "dodger" to be scattered promiscuously over the city, but letter paper upon which to write business or other correspondence. Therefore, first of all in prominence is the firm name, that the person or firm who receives the communication can tell at a glance, without looking at the signature, from whom it comes. Secondary, but still of importance, is the business. Now this is the letter-head of a "Fine Grocer," a statement sufficient in itself, without setting forth every article that goes to make up an establishment of that kind. But we will grant that an enumeration is an essential thing, because the customer desires it. This is what we would do: Put the firm name, business and street address in the center of heading; then, in neat, small light-face type, construct panels, without the use of border, at each end of heading,

placing wording relative to Diamond flour on one side and the other matter at the opposite side. Construct bill-head on same general plan, but don't give so much prominence to Diamond flour. Your presswork is not bad, by any means.

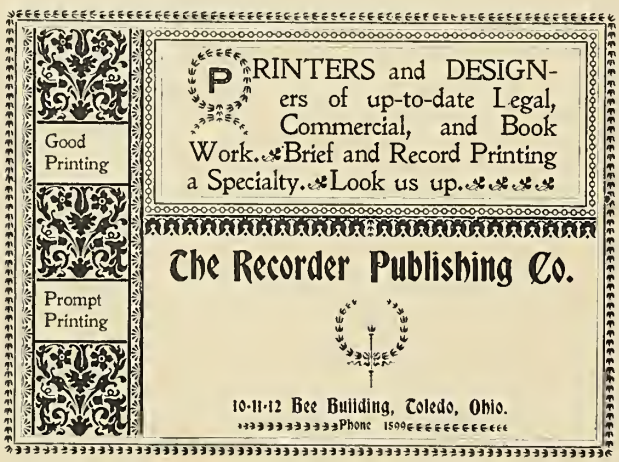
From the Recorder Publishing Company, Toledo, Ohio, come two samples of artistic printing. The letter-head is undoubtedly original and is very artistic; ornamentation in



No. 4.

light blue tint, type matter in bronze-blue with three parallel rules worked in red under as many sections of type. Now comes the job that was intended for reproduction (No. 5). Let the reader turn to the large new specimen book of the American Type Founders' Company, and compare No. 5 with it, and he will see that it is not original with the man who set it, but it does show that he has artistic taste and knows a good thing when he sees it. There is an elusive thing in this specimen, and that is the initial. It is not in keeping with the design. Portion of the border is in green, initial in red, type in panel of border in red, with rule and outside border in gold. It is a very pretty thing, but not original. No communication accompanied this package. Presswork is also very creditable.

Long Brothers, Manson, Iowa, send two samples of letter-heads for criticism. James Harper & Co. letter-head: too much ornamentation and has the appearance of straining after effect without success; don't make a practice of dividing the wording from the date line by a dash, as it does not add to the appearance; neither do the rule and ornaments

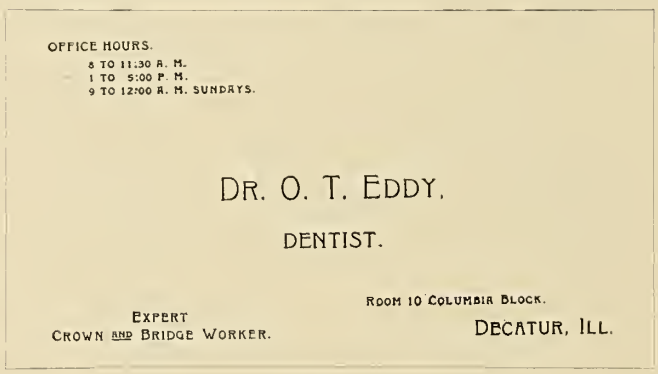


No. 5.

at end of names; would leave off ornaments on sides of "dealers in," and make this line and "all kinds" much less prominent. Kelly & Kenning letter-head has about same faults, but shows a better balance; either the cut used on this job was badly damaged, the make-ready on it was faulty, or the press was running at too great a speed. Your press should not be run at 1,700 per hour, if, as you say, it seems too fast; 1,200 should, we think, be fast enough. Make some bearers for your chases, type-high, of hardwood, rounding at each end (about an inch and a half from the ends), have them nearly full length of the width of chase, and use them on all jobs wherever possible. You will find that your rollers will do better work and not "jump" when they are passing over the form.

W. F. Dunlap, proprietor *Times-Record*, Valley City, North Dakota, sends an interesting lot of specimens, selected at random "unknown to the 'boys,'" who have every reason to be proud of their work as a whole. Remmen & Young law professional card is very neat. State Central Fair card is also good in all ways, very harmonious and artistic in color scheme; St. Catherine Church card is also good, but nothing was gained by the corner of bent rule; bill and statement heads give too much prominence to line of goods handled, otherwise they are good. Presswork is also very good, especially in view of the fact of being done under disadvantages.

Adolph Lehman, with Eastman & Thomas, San Francisco, California, wishes our candid criticism on two samples—a circular letter with a vast amount of matter, and a souvenir programme. Nothing but candor, let us state, is the rule of this department. Your letter circular is very neat. The souvenir, being set all in one series, is rather monotonous; that is, there is the same appearance to every



No. 6.

page, but the composition is all right, although it does not possess that pleasing and effective appearance that it would had it been possible to have used some heavier type for the important wording; or it would have been all right had it been in two printings. But as you could not do differently, being a rush job and all the job letter being "tied up" in other work, we cannot see that any better could have been done. The cover page is neat and effective.

Pennington Brothers, Progressive Printers, Decatur, Illinois, send us a parcel of specimens for review, and make this statement: "We are finding this department one of the most practical and helpful in The Inland Printer, and are glad that it has been started. We feel that this department alone in a year will be worth more than the subscription price of the journal. We wonder how a single printer in the entire United States could think of trying to run his business without reading this, the best and finest trade paper published. We want to be progressive in fact as well as in name, hence we never let a month go by without devouring and assimilating all there is to be found within its covers." We have no suggestions to make on the professional card of Dr. O. T. Eddy (No. 6). It is very neat, well balanced, modest, and in excellent taste for a professional man. Your folders are neat and artistic, well balanced. In J. P. Philpott note-head, name too small, line of goods much too prominent, balance is lost sight of. Can't reproduce check or bill-head; not in black ink on white

paper. See rules of department. Would say in regard to Utley card, aside from new type and border, is not up to date, arrangement of border not good; been better to have constructed full length panel of pica size Laurel border and put words "high-class tailoring at cost" in panel running down side of matter. As a whole, your work is indeed "progressive."

GEORGE C. HICKS, printer, Berlin, Wisconsin, submits samples of stationery work which is far above the average, and shows that he is systematic in his business, and that he has a regular way of keeping and numbering printed samples. The specimens are all well balanced and harmonious. Mr. Hicks employs French Old Style in his work to a large extent, and seldom uses more than one series of type. We reproduce one of his bill-heads (No. 7), which, considering the amount of matter, is exceptionally well balanced, and artistic. The samples are all first-class, with the exception



No. 7.

of the D. J. Jenne & Co. bill-head. The word "factories" is too large, as are also "proprietors of" and "manufacturers of." The places at which factories are located might have been larger. The "all-cap" system makes the bill-head too monotonous.

PAUL D. NEFF, with the Pioneer Press Company, St. Paul, Minnesota, sends another parcel of his work for review, and states that our criticism of his work was "very graciously" received, which is the proper spirit. In this package were a dozen envelope slips for two-color "rush" jobs, no two to look alike. Mr. Neff handled this work in an artistic manner, without the jobs having the appearance of being "rushed." The "frayed edge" slip was a happy and artistic conception. We would reproduce this design were the department not so crowded this issue. The composition on the Missouri Medical Association folder is neat, but the pressman did not do his part. The "wash" on the half-tones should have been faded away where the type printed over it. The way it is gives the folder a harsh appearance. In the Powers Dry Goods Company announcement it would have been just as effective had you omitted the border from around the page. The Grand Chapter, R. A. M., cover is quite artistic. The samples are all good and show artistic ability.

AN EXHIBITION OF THE ARTS AND CRAFTS TO BE HELD IN BOSTON.

A MOVEMENT has been inaugurated in Boston which promises to be a distinct influence in the development of art as applied in common forms of construction and manufacture. Since the appreciation and demand for utensils and furnishings which possess artistic merit come largely from the display of ideals, an Exhibition of the Arts and Crafts has been arranged for the purpose of giving recognition and stimulus to those artisans who are doing good work. The exhibition is to be held in Boston from April 5 to 17. Although almost entirely new in this country, such exhibitions have been held successfully in England for several years and have exerted a great influence over English manufactures.

The scope of such exhibitions is quite surprising to those who have not considered how extensively the arts are concerned in manufactures. Among some of the subjects within the scope of the exhibition are the following: Furniture, glass, rugs, wall papers, silver plate, fireplaces, illustrating, printing, stained glass, mural decorations, iron, brass, bronze and other metal work, pottery, carpets, embroideries, draperies, lamps, carved wood, engraving, stone carving, picture frames, electric and gas fixtures.

This will be one of the first exhibitions in Boston in which illustrating, engraving and printing will have a prominent place. Many of the designers and illustrators have already planned to exhibit, and it is expected that there will be a large representation of the engraving companies. Three-color process work will also be shown, and, as many of the companies have been doing much experimenting on this line, this will form an interesting feature. The exhibits of printing will consist largely of fine bookmaking, perhaps some posters, and a few cases of catalogue and mercantile work which shows real merit.

The exhibition is not intended to be a trade affair at all, but for the display of artistic work and the encouragement of many who are devoting themselves to applied art in its various lines. Applications for space are filed with an Advisory Board, which consists of leaders in art matters in Boston, and if the proposed exhibits possess such merit as to make them worthy of admittance they are accepted. No charge is made to exhibitors. The Advisory Board consists of the following members: Charles A. Cummings (chairman), Gen. Charles G. Loring, Ross Turner, Denman W. Ross, C. Howard Walker, R. Clipston Sturgis, Sylvester Baxter, William Sturgis Bigelow, A. W. Longfellow, Jr.

The exhibition gives promise of bringing out an immense quantity of new designs. Application blanks for space and copies of the prospectus, which is an interesting example of modern printing, may be obtained by addressing the director, Henry Lewis Johnson, 185 Franklin street, Boston. All exhibits are to bear the name of the designer and maker. Mr. Bertram Goodhue is making designs and decorations for the handbook of the show, which will be a finely illustrated book of great interest to many of those who do not attend the exhibition.

MR. JOHN H. TARBELL'S PHOTOGRAPHS.

Among the illustrations which have appeared in THE INLAND PRINTER from time to time there have been shown specimens of the photography of Mr. John H. Tarbell, both in landscape and genre. In the present issue appear a few specimens of Mr. Tarbell's taste and skill collected in and about the picturesque city of Asheville, North Carolina, interest in which as a winter and summer resort is steadily growing. Several years ago Miss Maria Louise Poole visited the vicinity of Asheville, and her experiences are expressed in her book, "In Buncombe County." (The term "buncombe," to express inflated speechmaking only for effect, it may be interesting to note, had its origin in the remark of a member of Congress from Buncombe County, "that he was talking only for Buncombe.") Mr. Tarbell has arranged a temporary studio at 22 Davidson street, Asheville, North Carolina, and has already prepared and in course of preparation a large number of photographs of the beautiful scenery so eloquently described by Miss Poole, together with many illustrations of the home life of the colored population and of the picturesque mountaineers.

NEWSPAPER ILLUSTRATORS—W. H. SHINDLER.

BY F. PENN.

THE subject of this sketch, Walter Henry Shindler, came to this country from London about seven years ago and is now the leading man in the art department of the New York *Press*. Mr. Shindler is a native of the British metropolis, and has all the characteristics that are deemed admirable in a son of Britain, but none of the conceit. He is frank in his admiration of the work done by American newspaper artists, which he rates as higher than work done by English newspaper artists, generally speaking; but he is not afraid, at the same time, to point out that there are some improvements which we might find it useful to copy from our neighbors over the ocean. Mr. Shindler is comparatively a new man in the field, but by perseverance he has worked himself up to a foremost place, so that at this moment his work ranks among the best productions of the men employed on the staffs of the leading newspapers of the metropolis. He was engaged in business with his father, a prominent London merchant, up to the time he came here, and also tried ranching in the Canadian Northwest for a few years before he began the work which has made him so well known in the American newspaper world.



W. H. SHINDLER.

His first work for the papers was for *Truth*, the editor having invited him to make some sketches. Three years ago he began as a regular member of the New York *Tribune* staff, and did some excellent work for that paper for a period of two years. His character sketches were greatly commended, and when the *Tribune* lost its ancient ponderosity and began to "get a little move on it," Mr. Shindler illumined the change with some of the brightest work of his pencil, not at all unworthy of many of the best specimens of Phil May, whose character sketches he greatly admires. He branched out then into the work of making cartoons—political cartoons, principally, and in this broader field his success became assured from the start. After two years on the *Tribune*, he began on the *Press*, and has been attached to the staff of that newspaper since. He did some notable work for the *Press* at the republican national convention at St. Louis. He fixed upon paper all the leading men and incidents of that important gathering. He avoided the coarse form of caricature, but still had the personal characteristics of his subjects sufficiently emphasized to awaken the sense of humor. The forceful expression which he loves to give to the faces and attitudes of his subjects tells the whole story, while his mastery of real portraiture is a quality of touch and of nice perception which is fast making Mr. Shindler one of the best-known men in the profession in America.



A CONVENTION SKETCH.
Drawn by W. H. Shindler.

The sketches shown in connection with this article were not designed especially for THE INLAND PRINTER but were taken at random from the many cartoons drawn by the artist during the recent campaign. They are fairly representative of the work Mr. Shindler is now doing on the *Press*, and will be examined with interest by those who watch the advance being made in the art of newspaper illustration.



"THE BOY SEEMS TO HAVE 'EM."
Drawn by W. H. Shindler.

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY J. F. HENRY.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

FIXING BATTERED TYPE.—G. W. M., of Arkansas, writes: "I have been a regular subscriber to your excellent periodical for the past ten years. Hain't got tired of it yet, either! I now write you for a little information. Please inform me if there is any simple method of filling up slight nicks in the face of type so as to make valuable, but damaged, sorts serviceable. I have thought that some liquid preparation that would dry hard might answer. I shall greatly appreciate any suggestions you can make." *Answer.*—I do not know of anything of the kind mentioned for the purpose stated. Possibly the nicks can be filled with printing ink, which when dried would last for some time. By warming the letters and using a hot iron, asphaltum or shellac might be run into the nicked places, but the



DRAWN BY W. H. SHINDLER.

best plan I know of is to apply solder to the damaged parts, then trim off the surplus solder, with a chisel or a graver, to the proper shape. This might cost as much as to buy new type, but save delay in case there is no type foundry near.

DRY PAPER MATRICES.—T. S., of Ohio, asks: "Can you tell me anything about the dry paper matrices which I saw advertised in your paper?" *Answer.*—I understand the matrices you mention are made in the usual way from regular matrix stock, faced with four thicknesses of cream tissue—in fact, the only difference from a wet matrix is in the paste. These matrices are very durable; I am informed that after over seventy casts had been made from one of them it was apparently uninjured. The matrix was from a form of cuts; perhaps not more than thirty casts could be made on one from a type form. There have been numerous inquiries for ready-made matrices and these seem to be just



DRAWN BY W. H. SHINDLER.

what is wanted in every office where there is a limited amount of stereotyping. The cost is a little higher than for wet matrices, but the making of matrices is distasteful to nearly everyone, and the trouble and expense of making only a few is quite an item; it is a convenience to have matrices at hand when wanted; dry matrices will keep for any length of time and there are no sour spoiled ones to be thrown away, so after all the net cost may be in their favor.

CAUSE OF CONCAVES IN STEREOS.—H. S. S., of Kansas, writes: "Would you kindly publish in your next issue the cause of concaving in stereotyping and give a remedy for the same. I know that stereotypers differ on this and would like your opinion on the matter." *Answer.*—My opinion is that concaves in a stereotype are due to casting on a matrix that is not sufficiently dry, or to casting



DRAWN BY W. H. SHINDLER.

with too hot metal. Try this with an old matrix, one that you are certain is dry and in good condition — make casts on it with metal that is quite hot, and with cooler metal, and note the result.

THE CHICAGO SCALE.— L. T., of Massachusetts, writes: "Several months ago I saw in THE INLAND PRINTER a copy of a scale issued by the electrotypers of Chicago. Not having since noticed any mention of it I write for information. I wish to know whether the parties adopted it in good faith, have lived up to its provisions and are prospering; or, as is too often the case, immediately set about devising some way to cut rates without being detected and are now trying to carry on business at as low, or lower, prices than before the scale was adopted. The electrotype business in the East is in a very unsatisfactory condition. I think it is only a question of time before action must be taken to advance rates sufficiently to afford a living profit, or, prices remaining the same, to reduce the cost of production. In this connection I hear some talk of a reduction of wages; a possibility that is not at all pleasant for me — a workingman — to contemplate. It appears to me that the members of the unions are interested in this matter, should make it one for their attention, and use their influence to not only discourage the ruinous competition among employing electrotypers, but to bring about an improved condition of affairs. Every manufacturer should receive a good profit on his product; those who do not must in time fail, and every failure means loss to the workingman. When my employer is prosperous I fare better than when his business is unprofitable. In the latter case he is cross and everybody about the place seems to get 'out of sorts'; at night I feel exhausted, mentally and physically, and in no condition to enjoy my home and family. When business is prosperous he is genial, everything moves along smoothly, and I feel almost as vigorous at the end of the day as when I start in the morning. So, you will understand it is, with me, something more than a matter of the dollars I receive — pleasant surroundings are, I find, a great saver of nerve force. I hope you can say that the Chicago electrotypers are maintaining their position and prospering. It will be an encouragement which may bring about an improvement in the conditions of trade in this section of the country." *Answer.*— I fully agree with the views of L. T. in regard to the present condition of the electrotyping business, and that it is a matter in which the unions should take an interest. Workingmen cannot afford to stand by and, without protest, see their trade ruined by the suicidal action of their employers in reducing prices below a living rate. Workmen are very alert to call attention to any violation of the rules and regulations of their unions, but oblivious to the most serious menace to their individual welfare; notice with indifference employers deliberately reducing their ability to meet their obligations, and not only bring financial embarrassment on themselves but on the entire trade in which they may be engaged. I have several times heard the remark: "He may be cutting prices, but he pays us union wages, so we should not complain. The money is his and he can do with it as he sees fit." Partly right and partly wrong. If I donate money for a charitable purpose, that is proper, but if I unduly reduce prices I give away money that will work injury to my trade and my fellow-tradesmen. Business should be carried on on business principles. Workmen would do well to be shy of any house that sells its manufactures below a fair price. I am happy to say that the electrotypers of Chicago are working very harmoniously, maintaining the stand they took about a year ago. They are receiving fully fifteen per cent more for plates than before the adoption of the scale, and, I believe, are correspondingly happy. It may be partly due to distrust of each other that prices are maintained, a fear that if one house cuts prices others will know of it — and they would — and do the same, the agreement become a dead letter, prices go down and the trade be in a more deplorable condition than ever. I can say further, for your encouragement, that I am informed that the electrotypers in other cities have under consideration a revision of prices; I cannot say scale, as there has not been any for years. I believe good progress has been made, that in New York the indications are that soon there will be a uniformity in prices heretofore unknown. Keep up your courage. The fools may all die and others have peace and prosperity.

ONE OF THE OLD SCHOOL.

IN spite of the changes that are daily made in the business world and of the new tools that are originated for new work, there are certain lines that pursue the same methods and improve the article only by raising the quality. In such lines as these, the older heads of the firms are the ones whose counsel is most sought for, and whose experience is of the utmost value.



Loring Coes, whose portrait we append, was born in what is now known as New Worcester, Massachusetts, on April 22, 1812. His early life was that of the majority of country lads, and at the age of thirteen he was apprenticed to Anson Braman, a carpenter. He worked at this trade until he was twenty-two, when he engaged as patternmaker with one of the pioneer manufacturing houses of the town. Later he entered the employ of one Henry Golding, and, in the year 1836, bought out his first employers, Kimball & Fuller. In connection with his brother, Aury G. Coes, he carried on this business until burned out in 1838. The plant being practically a total loss, they moved to Springfield, Massachusetts, and obtained employment in a foundry as patternmakers. Here the idea of the invention that has made his name known over the whole country was matured, and in 1840 the brothers returned to Worcester and began, in a small way, the manufacture of screw wrenches. About this time they purchased the shear blade and knife business, with water privilege, of one Moses Clement, which was established in 1830, and carried it on with the wrench industry.

In 1864 the brothers dissolved partnership, and Loring Coes has since carried on the knife business alone. Immediately on dissolution, Loring Coes built a new shop for the manufacture of wrenches with an improvement on the old

style. From the employment of a few hands his business has become the first in its line. If originality can be called a virtue, Mr. Coes has it in a high degree. While he has never invented for the amusement of it, he has never had to revert to the brain of another for the way to accomplish a mechanical necessity. Various machines in the shop owned by him show a clear insight into the needs of his work, and many of them antedate the patents now being worked by machine toolmakers. Of late his chief line has been the improvement of methods and tools in the knife department and with remarkable results.

Referring to his life outside of his business, he has been the representative to the legislature for his ward several years, has been a member of common council and other municipal bodies, and is director in banks and an active worker in this and other like lines. While in his eighty-fourth year, he still maintains the same insight and supervision of his many interests as in his younger years, and is more vigorous than many men of fewer years. He is still an ardent sportsman, and will in the spring make his thirty-sixth annual trip to the lakes of Maine, where he is known as well as the oldest native, his favorite resort being Rangeley Lake.

NOTES ON PUBLICITY.

BY F. PENN.

AMONG the arguments which the makers of booklets and printers of booklets use to convince customers the following will be found attractive. E. St. Elmo Lewis, of the Advertisers' Agency, Penn Mutual building, Philadelphia, says:

> Every merchant who wants to keep up with the van of those who are making trade and money should supplement his periodical advertising by folders and booklets. Of the two, the booklet is the more successful form of supplementary advertising. In a booklet the merchant should chat brightly and pleasantly about his business, and show why he should receive the patronage of his readers A copy of this booklet should go into every package sent out of his store, and in every instance it pays to get them into the hands of prospective customers by mail. A booklet should be daintily prepared in designs, wording and type arrangement. We have written and prepared such booklets, over a hundred of them in two months and a half. We can do more. When you want a booklet, write us, telling us just what you want and inclosing us full details.

Mr. Lewis writes me a letter of thanks for a commendatory notice in this department last month, and says: "It has brought us quite a large batch of replies and inquiries, one from the secretary of a Chicago railroad which may bring this agency some fifteen or twenty thousand dollars' worth of work." While this department is intended solely for note and criticism, I am always glad to see my notice of good work bring substantial results.

REMEMBER this — a booklet is a salesman — no more and no less. You know how much better chance a well-dressed salesman has than the same man shabbily clad. Well, it's just the same way with your booklet. If it's flimsily bound and poorly printed on common paper, its fate will be the wastebasket nine times out of ten. On the other hand, if attractively gotten up, it will either be read at once or laid by for future reference.—*Advertisers' Agency.*

"A BOOK ABOUT BICYCLES" is a cleverly prepared brochure showing the merits of the *Scientific American* as an informant on new things in bicycles and as a meritorious advertising medium for manufacturers of bicycles, etc. A short and comprehensive history of the bicycle is given in the pages with facsimiles of letters testifying to the benefits of the paper as a means of reaching buyers.

THE most notable newspaper advertising of the Christmas season was that of Siegel, Cooper & Co., which appeared in the Christmas edition of the New York *Herald*, December 13, and was the largest colored advertisement ever printed in any publication in the world, covering two full pages with margin between, and costing $5,000. Mr. Charles F. Jones, the advertising manager for the company, designed and prepared the original sketch.

HAYES BROTHERS, printers for advertisers, 221-225 Evelina street, Philadelphia, make their appeal this way:

> DOES YOUR PRINTING SUIT YOU? That is the question we ask you after you have prepared well-written matter for your ads. and booklets. We do the sort of printing that will make your booklet or ad. striking — the kind of printing that busy business men take time to look at. Let us estimate on your next catalogue, booklet or folder. Write us telling us exactly what you wish and we will send you the figures at which we can do the work for you, and make some suggestions to you about its make-up, if we think we can help your idea. We do not do cheap work, but we are content with a modest profit.
>
> 1,000 Four-Page and Cover Booklets, size 3 by 4¼, stitched with thread, -
>
> The above is a sample of our prices on and are for our best work, good ink, good paper.

MR. E. A. WHEATLEY, formerly of Chicago, but latterly of New York, has associated himself with the Trow Directory Printing and Bookbinding Company, under the title of the Trow-Wheatley Combination, to write, design and print and bind artistic catalogues. The circular-booklet announcing the arrangement is prepared with all the finish for which the Trow Company is noted and is written in Mr. Wheatley's characteristic style.

THE *Fourth Estate* says that a well-known New York ad. expert received, not long ago, a circular letter from a business house engaged in the sale of California dried fruit, inviting him to compete for a prize to be given for the best design to be used in advertising their wares. Only one prize was to be given, and all unsuccessful designs were to become the property of the fruit men. After reading the circular, the expert sat down and wrote the following letter:

The————————Dried Fruit Company:

GENTLEMEN,—I am offering a prize of 50 cents for the best specimen of dried fruit, and should be glad to have you take part in the competition. Twelve dozen boxes of each kind of fruit should be sent for examination, and all fruit that is not adjudged worthy of the prize will remain the property of the undersigned. It is also required that the express charges on the fruit so forwarded be paid by the sender. Very truly yours,

————————.

I HAVE received a small booklet which, after consulting various trade directories, I find has come from the office of the St. John *Globe*, St. John, Brunswick, Canada. A poster design on the front page represents the change from '96 to '97, and the first of the inside pages is given up to a reduced reproduction of a front page of the *Globe*, with the words "A Happy New Year" run in tint beneath. The other pages show past and present views of "Canada's Winter Port" and a little poem entitled

GOOD-BY, OLD YEAR.

With words of grace,
Leave us to him who takes your place;
And say, old year, unto the new:
Kindly, carefully carry them through,
For much, I ween, they have yet to do.

A SMALL advertising booklet recently received from Mr. J. H. Clapperton, the Rochester representative of the Buffalo branch of the American Type Founders' Company, is one of the best things of the kind I have seen. Mr. Clapperton has entitled his booklet "My Employers," and in it he attempts to prove that he is not employed by the American Type Founders' Company, but by the printers of Rochester themselves, and that his business is not to sell to them, but to help them buy. There are eight pages and cover to the booklet, all handsomely printed, and it is from the press of the Post-Express Company, of Rochester.

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions, and queries of those specially interested are cordially invited hereto, and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

PERIOD AFTER ROMAN NUMERALS.— Here is a statement of a disagreement on this subject: "W. contends that the period after 'Part I.' is incorrect. C. contends that it is correct. W. cites a back number (which he cannot think of now) of THE INLAND PRINTER as his authority; C. cites Quackenbos's 'Composition and Rhetoric.'" *Answer.*— The period is certainly correct, though many people do not use it. If anything to the contrary has appeared in this magazine, it was not since this department was established. Roman numerals in such use are abbreviations of ordinal words, as "first."

ABOUT A COMMA AND AN APOSTROPHE.— C. W. B., Knoxville, Iowa, writes: "In the following clipping is not the comma properly placed after the parenthesis after the word 'angels'? 'There were also Japanese ladies, butterflies, angels (?), society belles,' etc. In writing something like 'It occurred along in the sixties,' but using figures, would you use an apostrophe (60's) or just add the *s* (60s)?" *Answer.*— The comma is properly placed. No apostrophe is needed in plurals with figures, and "60s" is the better form, though most books on such subjects recommend the other.



INITIAL DESIGNS BY G. STUART LITTLEJOHN, CHICAGO.

SPELLING AND DICTIONARIES.— The following letter is interesting and deserves full consideration:

"I have read two of your articles on English in THE INLAND PRINTER with much interest. Kindly permit me to make a few comments. As to 'honour, fervour, ardour,' etc., you say that 'undoubtedly the American way (*i. e.*, honor, etc.) is better than the other, historically as well as economically.' I suppose that 'economically' means the saving of one letter; that I do not consider as worthy of note at all. As to the historical point, the words in Latin are all 'honor, ardor, fervor, labor, color,' etc.; but then in French, through which they came into English, they are 'honneur, couleur,' etc., so that it seems to me that the *u* is historically defensible.

"'Sceptical' or 'skeptical'— a matter of indifference; the hard *c* represents the Greek kappa in any case. I suppose you spell 'speculator,' yet the Greek is σπεκουλάτωρ; so 'sceptre' is the Greek σκήπτρον. So we might write 'spektakle' if we cared to do so; indeed, many Greek scholars do use *k* where ordinary people would use *c*, as 'Asklepiad, Korkyra,' etc.

"'Ascendant, ascendancy'— the usual plan is to take the letter found in the supine of the Latin verb; thus, 'dependent,' from Latin 'dependens,' 'intermittent,' from Latin 'intermittens,' 'dominant,' from Latin 'dominans,' and so on. On this plan 'ascendent' and 'ascendency' would be right, as 'scando' and 'ascendo' make 'scandens' and 'ascendens.'

"You say, 'Each of the large dictionaries is worthy of acceptance as final authority in every instance.' Not by everybody, by any manner of means. There are many better scholars than the dictionary-makers. Would you expect Mr. Gladstone, John Ruskin, Andrew Lang, Archbishop Temple, Bishops Lightfoot and Westcott, Dean Farrar, and many others to accept the dictum of a dictionary man in every instance? Why, I do not do it myself. I consider myself a much better scholar than most of the men who make dictionaries, and perfectly entitled to form my own opinion about matters of language. Indeed, though I possess Greek, Latin, and French dictionaries, I have never possessed an English one, and do not much regard them or the people who think them infallible. Educated people in England have no such opinion about dictionaries; in fact, they consider *themselves* the source of authority in matters of usage and pronunciation. Oxford and Cambridge men and members of the educated classes in England are the sole arbiters in such matters; there is no appeal against them. Richard Grant White thoroughly grasped this and expressed it very well. Just as all classical scholars try to write Attic Greek, *i. e.*, the Greek of the inhabitants of one Greek city, and entirely disregard the millions of other Greeks (even though so eminent as Homer and Herodotus), so all English-speaking people should model their language on that of the educated classes of Great Britain."

Answer.— "Economically," as used in the article, meant the saving of one letter, and as many scholars, both English and American, are noting such economy, and making it very important, it may be concluded that it is worthy of note. Certainly the spellings "honour," etc., are defensible historically— but no assertion has been made that they were not; the saying was merely that the other way is better historically. The words came into English through French, but the Latin spelling is preferable for more reasons than one. If we are to preserve the *u* because it is in the French words, is not the reasoning equally applicable to the whole syllable in which the letter is used? Would it not be equally reasonable to preserve the other *u* in the first syllable of "couleur"? The French themselves once spelled these words— or most of them— *or*. They changed them probably to represent better the natural French sound of such syllables. Because Englishmen first learned such words from Frenchmen does not seem a valid reason why the former may not revert to the historical original, which is more in keeping with English analogy, and better represents the English sound.

As to "sceptical" and "skeptical," one who knows the need of a vast majority of English-speaking people of an

authoritative choice between the two forms can never admit that the spelling is "a matter of indifference," even if it could be reasonably admitted on any ground. Our correspondent is unfortunate in his selection of an example here, for σπεκουλάτωρ seems to be not a true Greek word, but only a transliteration of Latin "speculator," the true etymon of the English word, which does not come from Greek. We might have written "spektakle" if we had cared to do so, as it is spelled with *k*s in some Teutonic languages; but in the close connection here there is a strong suggestion that this word might also be Greek, which it is not. The reason for preferring "skeptical" is that there is not another English word in which a *c* following an *s* in the same syllable is hard, and so "sceptical" is a very bad spelling, even if it is prevalent in Great Britain.

On the plan mentioned in the letter "ascendent" and "ascendency" are right; but the other spellings are copied from the French, so potent with our correspondent in the other case, and are prevalent in present usage. "Ascendant" and "ascendancy" are preferable for this reason, and because the use of these spellings removes one of the puzzling differences which most people cannot understand or explain. The plan mentioned would also give "descendent," which has no currency as a noun, though it has been used as an adjective, and "descendant" and "ascendant" are so much alike in their nature that it is better not to make them different in form.

"Each of the large dictionaries is worthy of acceptance as final authority in every instance" was intended only as an assurance that those who desired such an authority — and there are many such — might reasonably accept the one chosen, without trying to make exceptions. There could be no intention of dictating that scholars should "accept the dictum of a dictionary man" in every instance, for that would be "putting the cart before the horse" with a vengeance. One need feel no hesitation in saying, however, that the English-speaking educated man does not live, and never will live, who can afford to ignore utterly dictionaries of English. No dictionary is made as our correspondent seems to assume that all are made, though probably every one of them has provided employment for some men not so thoroughly educated as men can be. Educated people, in America as well as in England, make the scholarly part of the language, though it contains much that is made by the common people and that finds just as thorough establishment as that made by the scholars. Dictionary-makers never pose as language-makers. They are recorders of what is already made, which is so great in quantity that no scholar can hope to master the fiftieth part of it so thoroughly as to need no record of it. Even supposing that Oxford and Cambridge men and members of the educated classes in England are the sole arbiters in such matters — it is not supposable, though — how is the rest of the world to know their decisions if they are not recorded? Any record of them will constitute a dictionary, for that is exactly what a dictionary is — namely, a record of the accepted details of diction. As a matter of fact, also, our actual dictionary-makers, those who are vested with authoritative decision, are selected from among the very men for whom independence of dictionary men's dicta is claimed. Noah Webster, Dr. Worcester, Professor Goodrich, Professor Whitney, Dr. March, President Porter, Dr. C. P. G. Scott, and Dr. J. A. H. Murray — not to mention the many other English scholars who have been dictionary-makers — rank with the men named in the letter, if some of these do not outrank some of those in scholarship, and they are the ones who choose where there is a choice in making the record. Dictionaries contain errors, and scholars are independently above acceptance of the errors; but we may repeat the saying that when once a large dictionary is chosen as authority it is better, as to matters of spelling, to accept it in full.

OBITUARY.

THE death is announced, on January 11, of Mr. W. S. Wikle, for the past ten years connected with the Dodson Printers' Supply Company, Atlanta, Georgia. Mr. Wikle was sixty years of age. He leaves a wife and two sons and two daughters.

HARRY G. FORKER.

Harry G. Forker, managing editor of the Chicago *Chronicle*, died in Chicago, on Tuesday, December 30, of consumption. Mr. Forker was born in Fifeshire, Scotland, January 18, 1868, and came to America, whither his father had preceded him, in 1888. In his own country Mr. Forker had worked upon several newspapers, and when he came to Chicago he secured a position with the *Herald* as stenographer to the managing editor, H. W. Seymour. In a short time he was given a position on the reportorial staff, and then became an assistant to the managing editor. When the *Chronicle* was established Mr. Forker became its managing editor. Mr. Forker was known in Chicago as an active daily newspaper man, but he found time to make a reputation among the magazines, many of his short stories having been published. He was at one time president of the St. Andrew's Society. He was married in 1893 to Miss Katherine Carnduff, of Chicago.

JOSEPH B. M'CULLAGH.

Died, December 31, at St. Louis, Missouri, J. B. McCullagh, chief editor of the *Globe-Democrat*, of St. Louis. Joseph Burbridge McCullagh was born in Dublin, Ireland, in 1843, and came to the United States when he was eleven years of age. He was first an apprentice in the office of a Catholic weekly in New York. In 1858 he went to St. Louis and worked as a compositor and later as reporter on the *Democrat*. He next went to Cincinnati and secured a position on the *Commercial*. He became a close friend of General Grant, and the intimacy continued during the latter's life. He was with Sherman in his march through Georgia. He made a tour of the South and wrote up his observations for the *Commercial*. He was managing editor of the Cincinnati *Enquirer* from 1868 to 1870, when, in company with two friends, he bought an interest in the Chicago *Republican*, now the *Inter Ocean*. The paper was burned out during the fire of 1871, and Mr. McCullagh lost everything he had. Returning to St. Louis he became editor of the *Democrat*. Not being able to agree as to the policy of the paper a new sheet was started and called the *Globe*. Mr. McCullagh was made editor of it, and later, when the two papers were combined, he became managing editor of the *Globe-Democrat*. At a regular meeting of Typographical Union No. 8, held January 3, 1897, the following resolutions were adopted:

WHEREAS, God in His infinite wisdom has removed from our midst Joseph B. McCullagh, an honorary member and a stanch friend of Typographical Union No. 8:

Resolved, That in his death the community has lost an estimable citizen, this Union one of its best and truest friends, and the journalistic profession one of its brightest lights.

Resolved, That we deeply deplore his untimely death, and extend to his relatives our profound sympathy.

Resolved, That a copy of these resolutions be transmitted to his relatives, published in the daily press, craft papers, and entered upon the records of this Union.

JOHN R. CLARKE.

John R. Clarke, a first-class printer and proofreader for nearly thirty years, in Chicago, was laid to rest on Wednesday, December 30, in the beautiful triangular lot of Chicago Typographical Union, No. 16, at Rosehill cemetery. He was born in Manchester, England, October 29, 1846; removed to Brantford, Canada, with his father, at twelve years of age, where he started life in the "art-preservative art"; thence to Buffalo, New York, and to Memphis, Tennessee, after the war. He was elected a delegate, in 1875, by Chicago Union, No. 16, to the Boston session of the International, but resigned on account of sickness of his wife. He read proof

on the old *Post* and *Mail*, then on the *Times*, and for the last ten years on the *Tribune*, but had done no work for fifteen months on account of consumption, last winter being spent in Los Angeles, California (where his brother has been for twenty years in the *Express* office), but without any apparent benefit. His old-time associates were: W. H. Foster, Roscoe Beaman, William F. Carroll, W. W. Norton and Fred Dayton, John being the last surviving member. He leaves a widow, three daughters, and two sons. At a meeting of the chapel of the Chicago *Tribune* the following resolutions were adopted:

WHEREAS, It has pleased Almighty God to remove our comrade and fellow-workman, John R. Clarke:

Resolved, That while recognizing all must bow to the decree of Divine Providence, we can but deeply deplore his removal from our midst.

Resolved, That the cause of unionism has lost a consistent and loyal supporter, and the *Tribune* Chapel one of its most efficient members, one who was ever ready to respond to appeals from the suffering and needy, and who always proved himself a conscientious and painstaking workman, just and honest in all his dealings with his fellow-men.

Resolved, That we tender to the afflicted family of the deceased our most heartfelt sympathy, and join our grief with theirs in the irreparable loss they have sustained.

Resolved, That a copy of these resolutions be sent to the family of the deceased, and also published in the daily papers of this city and in the *Typographical Journal*.

J. C. SNOW,
J. D. MCNABB,
GEORGE MAYER,
Committee on Resolutions.

HENRY CHANDLER.

Henry Chandler, whose life was part of the history of printing and engraving in Buffalo, died at his home on York street on Monday evening, December 21, 1896. Mr. Chandler was born at Chicopee Falls, Massachusetts, on February 23, 1830. When he was five years old, his parents moved to Seneca County. At the age of fifteen years Henry Chandler began to teach the village school, and he continued in that position for five years. From childhood he manifested artistic taste, and acquired sufficient skill to do a variety of color work. While teaching school he added to his income by painting signs and decorating wagons and sleighs. He took up the daguerreotype, an invention then considered very wonderful, and had marked success in portraiture. In 1850 he came to Buffalo and learned to set type in the office of the *Commercial Advertiser*. Later he went into the chromotype, or color-printing department. In 1853 he originated the relief-line, or wax, process of engraving, an important departure from the slow process of engraving on stone. The first job engraved by him was a cut for the cover of a writing-book, published by Phinney & Co., who at that time kept a bookstore on Main street, near Seneca street. The second job was a lot of calendar frames. In 1856 Mr. Chandler's business had grown to large proportions, and he took his brother into partnership. In that year the process of relief-line had become so successful that the Chandler Brothers printed maps of the Great Western Railway of Canada, and the Illinois Central Railroad. Two years of business depression followed, and the winter of 1858-59 found Mr. Chandler in Albion, Indiana, as a photographer, making what is commonly known as ambrotypes. There he perfected a process for photographing on wax, and at last it was possible to engrave without the labor of redrawing. E. R. Jewett, proprietor of the *Commercial Advertiser*, took up the invention, and with it was able to make a successful bid for the engraving of the illustrations in the Patent Office report for 1858. This job was accomplished under many difficulties, owing to the magnitude of the work and the lack of skilled engravers. In 1862 Mr. Jewett left the *Commercial Advertiser*, and, with Mr. Chandler, established an engraving house at No. 178 Washington street, under the name of E. R. Jewett & Co., although the firm name was afterward changed to Jewett & Chandler. Until the dissolution of partnership in 1874, Jewett & Chandler were successful bidders for the engraving of the illustrations in the United States Patent Office reports. In 1874 the engraving plant was removed to the Lewis block, and in 1877 it was bought from Mr. Chandler by William P. Northrup, who soon after became associated with the late James N. Matthews under the firm name of William P. Northrup & Co.

AN EXHIBITION OF DRAWINGS.

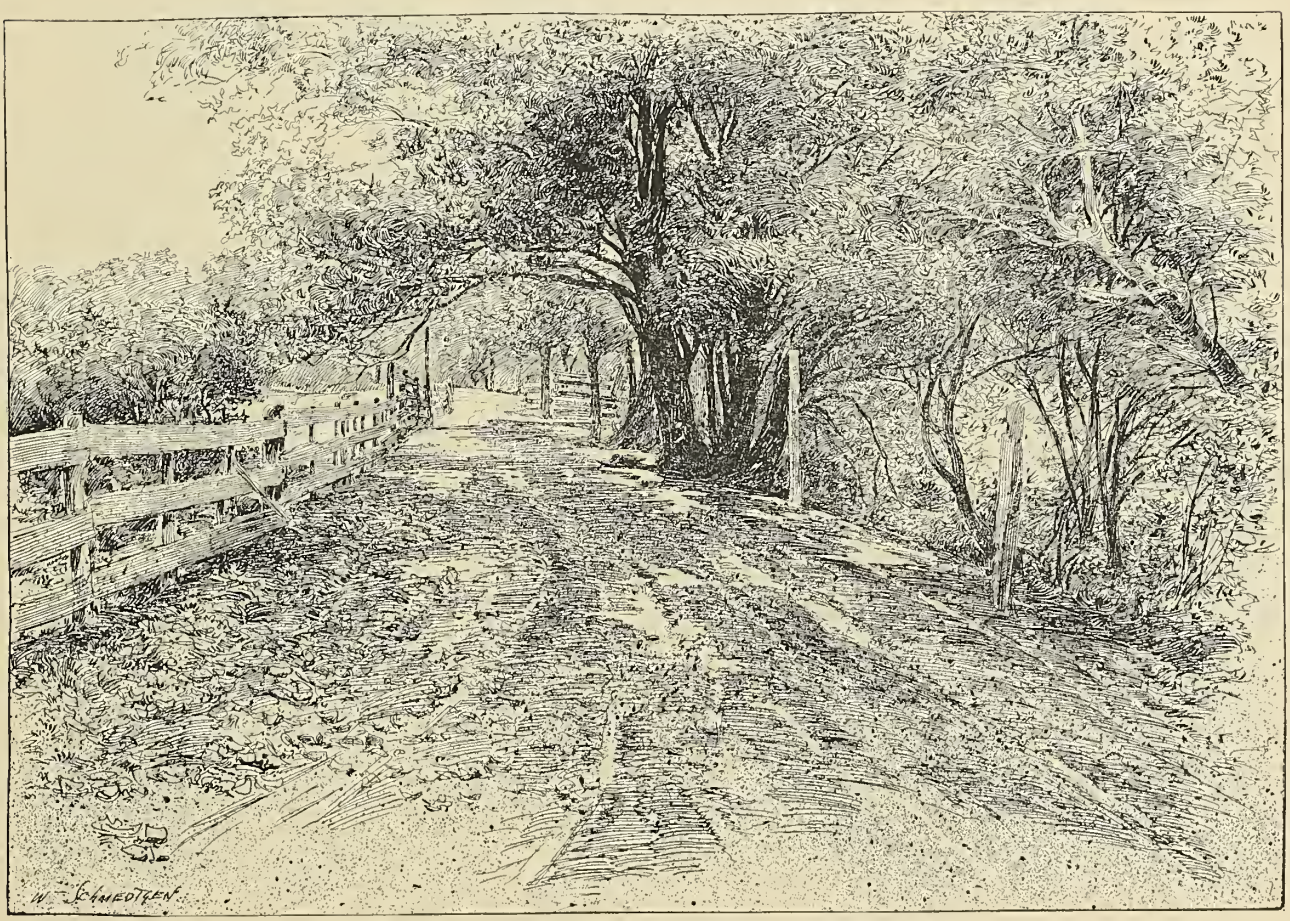
THREE of Chicago's artists opened an exhibition of drawings on January 26, at the Art Institute in that city. The pictures include the work of J. T. McCutcheon, F. Holme and William Schmedtgen, there being about two hundred and fifty examples in the collection. The drawings are all in black and white, mostly pen work, but a number with pencil and brush, nearly all being suitable for newspaper illustration. Most of the drawings have already been shown in the *Record*, *Chronicle* and *Post*, but a portion of the work, including the wash drawings, was not intended for newspaper reproduction. The exhibition will be a very instructive one, not only to the students at the Art Institute, who will thus be enabled to see the original work of many of the pictures that have been shown in the daily papers, and the methods of producing this work, but will be interesting also to the average newspaper reader who often wonders how illustrations are made. It is a surprising fact that even to this day many people think that cuts for newspaper use are made upon wood. One of the most interesting displays at this exhibit is that showing the different stages of the work from the time the artist makes his original pencil drawing to submit to the editor, until the daily is in the hands of the reader. These include first the rough pencil sketch, next the large pen drawing, then the negative made in the photo-engraving room, and after this the zinc plate in different stages of completion from the first bite in the acid bath to the time it is routed and placed in the form ready for stereotyping. The curved stereotype plate with the cut in its proper position in the columns of the paper is also part of the exhibit. An attractive poster in three colors, by Mr. McCutcheon, advertises the exhibition. Reproductions of some of the drawings are shown upon the accompanying pages. The exhibit closes on February 21.

ANCIENT ETHIOPIAN BOOKS.

Menelek II., of Abyssinia, recently accompanied an expedition to the Sea of Zuai, in the southern part of Schoa, which proved a memorable success for the advancement of Ethiopian culture. Addis Abeba, which is the new capital of this monarch, has been built on marshy ground by Swiss engineers and carpenters, and the emperor had intended it as the seat of a national library. Last year he collected all the remaining ancient manuscripts and had them transported to Abeba. A tradition says that during the conquest of Abyssinia, in the fourteenth century, by the Somali Mohamed Gragnes, all books of Ethiopian emperors were secreted on an island in the Sea of Zuai, Debra Sinan (Mount Sinai), and are still preserved there. In 1839 Menelek's grandfather, King Sahla Sellasie, of Schoa, mentioned this treasure to the French traveler Rochet d'Herrcourt, but no person has ever attempted to explore the island. Last year the emperor ordered a flotilla of rafts to be constructed, and with them sailed to the sacred Debra Sinan, which the unfriendly Gallas never dared to attack. A few cannons which accompanied the expedition kept the unfriendly islanders in fear of their sovereign. The hidden treasure was found. The Debra Sinaners, although unable to read or write, kept a faithful watch over the treasure for centuries, with superstitious awe. According to an Abyssinian custom, the emperor ordered the manuscripts to be covered in silk and intrusted to the care of an old warden, but had duplicates made of them and sent to the new capital.—*Deutscher Buch und Steindrucker.*



QUAIL SHOOTING IN LOUISIANA.—SCHMEDTGEN.



OLD ROAD, KOSHKONONG LAKE, WISCONSIN.—SCHMEDTGEN.

EXHIBITION OF DRAWINGS, ART INSTITUTE, CHICAGO.



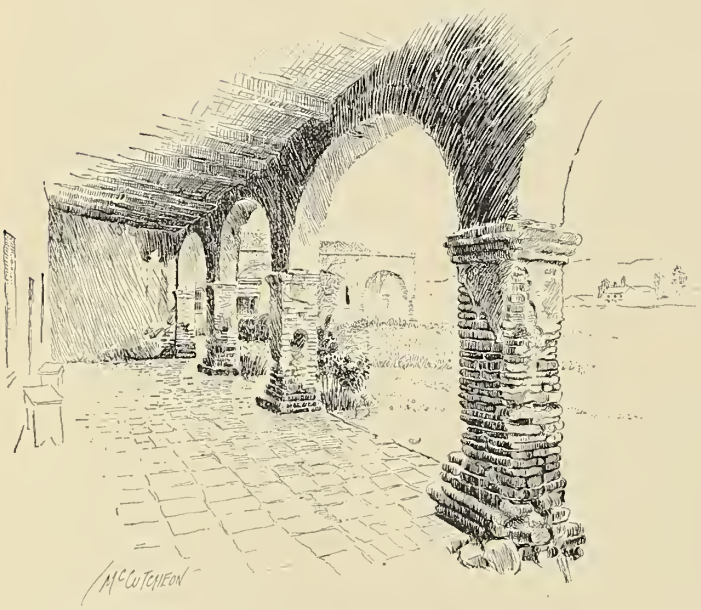
CARTOON, "LOST IN THE WOODS."—MCCUTCHEON.







PARIS BOULEVARD.—MCCUTCHEON.



MISSION OF SAN JUAN CAPISTRANO.—MCCUTCHEON.



EXHIBITION OF DRAWINGS, ART INSTITUTE, CHICAGO.



A Dog Fancier.—Holme.



Old Bridge in Mexico.—Schmedtgen.



A Pipe Dream. Holme.



Marketing.—Holme.



The Church and the World.—Holme.

EXHIBITION OF DRAWINGS, ART INSTITUTE, CHICAGO.

THE PRINTER-LAUREATE CONTEST.

THE following letter has been received from the committee in charge of the Printer-Laureate contest, and shows the vote up to January 20, 1897, at which time 15,082 votes had been registered:

Editor Inland Printer, Chicago: NEW YORK, January 20, 1897.

DEAR SIR,—The Printer-Laureate contest is now approaching its close. At the beginning, more than six months ago, and for a time after, only a few votes were cast, but with the return of cold weather several new candidates began to appear, three or four of them receiving many votes. It was not thought at the beginning of the competition that there would be over six or seven thousand votes, but appearances already indicate that the number will be much more than double these figures.

Mr. Theodore L. De Vinne, the veteran printer of New York, has practically retired from the contest. Mr. Paul Nathan has done little for several months, but Mr. H. O. Shepard, Mr. Louis H. Orr and Mr. B. B. Herbert have each of them polled a number of votes exceeding every previous expectation. Mr. Johnston, as we stated two months since, was injured so badly early last fall that he was for a long time unable to devote any persona attention to his canvass, but he has received a considerable number of late. At the present time the contest apparently lies between Mr. Shepard and Mr. Louis H. Orr (of Bartlett & Co.), who have both passed beyond the four-thousand figure, and are still adding hundreds each day. Mr. Herbert is a worthy third, having beyond 3,200, and he is also adding rapidly. What reserves these candidates have we do not know, but it is not improbable that some unexpected event might happen in relation to any one of them. The contest must close on February 1, and no votes received after that day can be considered.

The prize which the Campbell Company has offered is a very valuable one, but more valuable still to that one of these candidates who shall succeed in capturing the reward is the added reputation that he will gain by this fact. Everyone is now looking with interest for the result, and we shall endeavor in our early February bulletins to give it as soon as practicable. With so large a number of votes coming in so many different handwritings, it will, however, take some little time to go over the figures again and make sure that they are exactly correct and corresponding with the facts.

The total number of votes registered to January 20 is 15,082.

In our last letter we referred to Mr. Orr as having conducted "his canvass" himself. This we are informed by Mr. Orr's friends is not so. They state that he has taken no active part in the vigorous campaign which is being waged for him, being content to rest his candidacy upon the quality of his work and his accomplishments as a printer. Sincerely,

W. W. PASKO, Chairman,
D. M. LORD,
CHARLES H. TAYLOR, JR.,
Committee.

A full report of the result of the contest will appear in the March issue. The interest awakened by this competition has been wonderful, and the final outcome will be anxiously awaited by printers everywhere.

BOOKS, BROCHURES AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of publisher, places on sale, and prices should be inclosed in all publications sent for review.

"OUR LITTLE BOOK FOR LITTLE FOLKS," published by the American Book Company, is noteworthy as a departure from the coarse paper and muddy printing too often found in text-books for children. It is clearly printed on good paper and illustrated by lithographs and drawings.

SALOME: A Tragedy in One Act. Translated from the French of Oscar Wilde. Pictured by Aubrey Beardsley. San Francisco: The Paper Covered Book Store. This literal reprint is in convenient form for the pocket, is neatly produced and calculated to satisfy the curiosity of many disinclined to purchase the more expensive editions.

MR. F. COLEBROOK, editor of the *Printing Times and Lithographer*, has paid a tribute to the memory of the late William Morris, in making the November number of his publication a memorial issue, that must prove as gratifying to himself as to the numerous readers of this paper. The memorial is made up of personal tributes to the worth and excellence of Mr. Morris' character, and anecdotes and reminiscences by those who knew him in earlier as well as in later days. The most notable feature in the paper, however, is the lecture delivered by Mr. Colebrook at the St. Bride Institute, London, which is given verbatim.

THE Boston *Herald* says: Mr. Howells has now reached the point where he admits that the reading public are not with him in his estimation of Thackeray. But this does not prove that Mr. Howells was mistaken. Oh, no! It only shows that men may be collectively as well as individually blinded. Thackeray did not know how to write novels, nor does the public know how to read them. "I am quoting this, your honor," said the lawyer to the judge, "not to prove that the present court is wrong, but to show what an old fool the Lord Chief Justice who made the decision was."

"THE ROSE OF HOPE" comes to THE INLAND PRINTER "with the compliments of Messrs. Copeland and Day, Christmas, 1896." One cannot but admire the charm of Miss Brown's moralizing, the workmanship of the brochure and the quaintness of the printer's imprint:

> THE ROSE OF HOPE, WRITTEN BY ALICE BROWN, IS PRINTED FOR HER AND FOR HERBERT COPELAND AND F. H. DAY AND THEIR FRIENDS BY JOHN WILSON AND SON, CAMBRIDGE, MASSACHUSETTS, CHRISTMAS, MDCCCXCVI.

THE Christmas issue of the *Deutscher Buch und Steindrucker*, published in Berlin, Germany, by Mr. Ernst Morgenstern, is notable alike for the quality and amount of its contents. Comprising two hundred and thirty-six pages, including the cover, the book—for such it seems in bulk—represents in its advertising pages the greatest variety of processes in illustration and printing in colors and tints. In the colored work the brilliancy and effectiveness is indicative of the taste for which the German printers are justly celebrated.

THE *Chap-Book* has appeared in its enlarged form, and more than fulfills the promises of the publishers. Its typography is closely fashioned after the British reviews, and has the careless arrangement distinct from the work of the American printer in this class of work. Only to the eye of the printer the effort at imitation is clear; the effort of a workman, trained to consider neatness of design and effective balance, to disregard these and do things with which he has no sympathy. The amount of material under the new form has more than doubled, yet the price of the magazine remains the same.

E. A. RICHMOND, of Medford, Massachusetts, has published a brilliant musical composition, "The Philistine Fantasia," and dedicated it to the Society of the Philistines, East Aurora, New York. The portrait of that Goliath among the Philistines, Mr. Elbert Hubbard, adorns the first page. There are a few significant words only as a sort of chorus:

> "Just as I say, boys,
> Just for a day, boys,
> While the heyday's on,
> Follow the fad, boys,
> While to be had, boys,
> 'Ere the heyday's gone."

MISS SARAH ORNE JEWETT'S story of "The Country of the Pointed Firs," which has been issued as a serial in the *Atlantic Monthly*, appears in book form, Houghton, Mifflin & Co. being the publishers. This is the fifteenth of Miss Jewett's books issued by this firm. The cover is of green-gray buckram stamped in gold. The letterpress is beautifully clear, and the presswork is excellent. The title-page is rubricated, and the stock is of rough finish. Altogether an excellent piece of bookmaking. 16mo., gilt top, $1.25.

IN "Sister Jane," Joel Chandler Harris' latest book, Houghton, Mifflin & Co. have sustained their reputation for

making pretty books. From the covering of smooth, fine dark-gray buckram with the title neatly embossed in blank, and gold and black, to the fine typography and even presswork, the book is pleasurable to all who appreciate a good book in a fitting setting. Mr. Harris' descriptive charm and true delineation of character have won him many admirers, and this latest of the series will be welcomed by all lovers of good literature and good printing. Crown 8vo., $1.50.

Mr. Percival Pollard, late editor of the *Echo*, and now and for a little while advance press agent of Mr. Richard Mansfield, denies the rumors that Mr. Mansfield's much-talked-of book for children is other than Mr. Mansfield's own work. Among advance quotations permitted from this after-taste of Lewis Carroll, is the following:

"I can't understand a word of it," said Beatrice, as the poet laureate shut up the banjo and put his feet back in his pocket.

"Of course not," replied the poet. "I should lose my head if you did." "Well," said the queen, "let's have dinner."

"Please, ma'am," said the new servant girl, "the minister of war is down stairs and wants to see you." "Tell him to come up," said the queen, "and to be sure he wipes his boots." "While we are waiting," said the poet, "perhaps you like this better:

O, bottlefly and bumblebee,
O, centipede and humble flea,
O, earwigs and thrifty ants,
That often clamber up my ——

"That will do," said the queen, "you can go now."

The poet laureate put on his wreath, took the best umbrella out of the stand and went out into the yard and laid down in his barrel.

"Chromolithographie," by Frederich Hesse, director of the lithographic department of the royal printing office at Vienna, is one of the recent German works which we have received. It treats almost exclusively of the methods for producing color work by lithographic processes—the subject matter being systematically arranged and containing a number of excellent illustrations of tools and apparatus. The first section is devoted to an exposition of the principles underlying the processes, descriptions of apparatus and explanations of the various stages involved in the preparation of the stones and the printing therefrom. The second section takes up the subject of photographic processes used in connection with lithographic work and half-tone. Besides the illustrations which appear throughout the text, several very fine examples in monochrome and color are presented, one of the latter being accompanied by consecutive plates showing the elements of the complete piece. While some of the formulæ and methods described differ from American practice, the work as a whole is one which can be read with interest and profit. It is published by Wilhelm Knapp, of Halle.

REVIEW OF SPECIMENS RECEIVED.

The purpose of this department is to candidly and briefly criticise specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made.

Waddill Printing Company, Danville, Virginia: Prettily executed business card in four colors.

W. H. Wagner & Sons, Freeport, Illinois, send some samples of three-color half-tone work, which are very artistic.

From Hensen & Johnson, Grand Rapids, Michigan: Cards, programmes, etc., neat in composition and design; presswork excellent.

W. J. Carveth, Council Bluffs, Iowa, sends a card and folder, both ordinary specimens of ordinary printing, the card being the better of the two.

From George O. Miller, Denver, Colorado: Samples of commercial work. Composition artistic and well balanced; presswork good and colors harmonious.

We find little to commend in the letter-head of the Sprague Printing Works, of Elyria, Ohio, and the type composition of its business card could have been better done. If the name of the firm on the latter was to be put in one line, with the other type of a smaller size, and the address following beneath toward the corner, we think the effect would be enhanced. The presswork of the card and the colors used are commendable.

Business card, blotter and calendar, from Fred B. Hitchings, 85 Fifth avenue, Chicago, Illinois, each well displayed, handsomely printed in colors and gold, and very neatly embossed.

F. E. Clinton, Cocoa, Florida, submits the letter-head of the *Cocoa and Rockland News* as a specimen of his skill, in which it is evident that he knows how to make the best out of limited material.

Note-heads, letter-heads, cards, etc., from L. A. Chandler, foreman *Mirror* office, Mayfield, Kentucky: Composition neat and well balanced; presswork good. Careful finish is evidenced on each sample.

From Mr. F. W. Thomas, Toledo, Ohio: Souvenir of the Valentine Theater, Toledo, Ohio; Christmas, 1896: a beautiful piece of work and in every way worthy of Mr. Thomas' reputation for high-class printing.

Woodruff's Advertising Novelty House, Ravenna, Ohio, submit a number of new effects in advertising cards and calendars. The designs are unique, and colors striking. Both engraving and printing are first-class.

Catalogue, twenty-eight pages and cover, 6 by 9, from Davis Printing Company, Baltimore, Maryland, is a sample of high-class printing, composition being neat, well displayed and artistic; stock and presswork of excellent quality.

S. Charles Phillips and staff, 47 Cannon street, London, E. C., remembered their business friends in a pretty card with wishes for a Merry Christmas and a prosperous New Year. The concern publishes a number of periodicals in the printing industries.

George W. Schloendorn, Philadelphia: Advertising folder in two colors, and business card, both fairly well set up and well printed. Portions of the type display in the folder look jumbled on account of insufficiency of contrast between large and small sizes of type.

Alfred M. Slocum Company, Philadelphia, Pennsylvania: Blotters and leaflets, original in design and very attractively printed. On the blotters a cut appears showing a young girl, an old man and a child riding bicycles, emblematic of the figures 18, 90 and 7.

From Mr. Oscar Knab, of Chicopee, Massachusetts, we have received a specimen of three-color work very creditable to him, and of which the *Springfield Republican* makes very flattering mention. The subject is the painting, "Mount Monadnock," by Mr. Elbridge Kingsley.

The Eau Claire (Wis.) Book and Stationery Company forward a large package of assorted samples of typographic work, the composition and presswork of which are excellent. Some samples of "amateur" engraving give a finished effect to some of the work. The half-tones are very fine.

Cunningham & Co., Williamsport, Pennsylvania, send a "Greeting" for 1897, nicely printed in colors and bronze, and embossed, the receipt of which we hereby acknowledge and reciprocate, and hope their prosperity during the current year will be of as good quality as their most excellent work.

From Beutters' Perfect Printery: An advertising folder in colors, the principal defect of which is the very dull and uninteresting color of the inks used. Perhaps the sample sent us is not a fair specimen. The writer has not the remotest idea where the Beutters Perfect Printery is located, for the envelope in which the sample arrived was not preserved.

A package of samples of typography from the office of the *Daily Advertiser*, Huntington, West Virginia, comprising letter-heads, cards, programmes, booklets, etc. The composition gives evidence that artistic workmen and up-to-date type and borders are employed. The presswork, both plain and in colors, is of a high degree of excellence.

A correspondent sends to The Inland Printer a letter-head of the Christmas Visitor Publishing Company, of Sherman, Mississippi, which states that the company "is prepared to do jobwork at prices to suit the times." The work is perhaps the worst ever submitted to this department. The work done by a rubber stamp is artistic by comparison.

From C. R. Williams, editor and manager of the Warracknabeal *Herald*, Warracknabeal, Australia: Card of Christmas greetings in tints, colors and bronzes, very prettily executed. A cut in the left-hand corner is printed in two colors from a single block, no duplicate being used. Mr. E. J. Morcom, who is responsible for the work, is evidently a tasteful and competent printer.

"Christmas Night in the Quarters," by Irwin Russell, with original pen drawings by David B. Page, comes from Messrs. Morris & Graham, printers, Kansas City, Missouri. Printed on handsome paper in Jenson type, with rubricated sidenotes, the brochure is emphatic evidence of the ability of the firm to produce the best and handsomest results of typography.

Mr. F. D. Hecox, Jackson, Michigan, sends a card on which a half-tone of a clipping has been printed. The edge of a knife blade has been inserted in the card around the outer edge of the cut, making it appear that a real clipping is pasted upon the card. The idea was suggested in a previous number of The Inland Printer, and in this instance has been well carried out.

The National Cash Register Company, of Dayton, Ohio, has a prodigy in an artist-errand boy, Davis Swartz, who is not yet seventeen years old, and who has never received instruction of any kind in drawing, yet makes wash drawings of great promise. By the courtesy of Mr. W. A. Billows, an old member of Typographical Union No. 16, and foreman of the N. C. R. jobrooms, we have been favored with an examination of Mr. Swartz's work,

and have no doubt that under proper instruction he will find a profitable vocation in what he has taken up as a pastime.

THE boys composing the class devoted to the study of printing in the Cincinnati House of Refuge, and Mr. James Allison, superintendent and manager, have reason to be proud of the Christmas issue of *Our Companion*, the monthly journal published by them. There is no evidence of its having been produced solely by boys under sixteen years of age, save a statement to that effect on an inside page.

MR. ROBERT STILLSON, of New York, sends a tastefully printed folder entitled "Ideas on Tap." We are told that every "batch" of them sent through the mails brings immediate returns in new business. Mr. Stillson is a successful printer, not only because he does good printing, but because he puts into his work original ideas from the stock which this particular circular informs us he keeps on tap.

AN instance of "following copy even if it goes out of the window" is brought to the attention of THE INLAND PRINTER by Mr. J. S. Dickerson, of the *Standard*, Chicago. Mr. Dickerson sent an advertisement of the *Standard* to be inserted in a copy of the minutes of a Baptist association in a Western State, and in order to suggest the size and style of display to set certain lines in, pasted on the side of the display lines samples of the type desired. The proof returned, reduced one-half, is shown herewith, in order that THE INLAND PRINTER readers may imagine Mr. Dickerson's delight on its receipt.

THE **Now See Here!**

Is it possible that you haven't learned that only

. . . **One Newspaper in the World**

gives all the Baptist news of the North west, and that that newspaper is—

. . . **The Standard**

MES- Yes, only one; and what is more, it is just as comprehensive and thorough in treatment of all varieties of subjects as it is in giving the news.

PASTORS—You must have this news.

PERFORM-ANCE PARENTS—Your families MUST HAVE this good reading.

PEOPLE—No matter who you are, THE STANDARD

INTERDENOM-INATIONAL

SIAH **Will Help You!**

WHY are you alive?
WHY are you a Baptist?
WOMEN'S WORK. WHY are you interested in Baptists?
WHY are you not a Standard subscriber?
WHY won't you spend $2.00 for something worth twice as much?

CHRISTMAS-TIDE These are pertinent questions, and you can settle them all by sending $2.00 to the GOODMAN & DICKERSON CO., No. 69 WEDNESDAY Dearborn St., Chicago.

52 Treasures for $2.00.

FRANK LANDIS, Nebraska City, Nebraska, sends a specimen advertisement from a daily paper of his city which has been established over fifty years and which is well equipped with material, and asks our opinion of it. The advertisement speaks of the ability of the paper to do first-class jobwork, but the character of the display in the ad. bears no evidence of it. THE INLAND PRINTER prefers, however, to say nothing further in this regard, as the specimen does not come from those responsible for it.

WHATEVER the Electro-Tint Engraving Company of Philadelphia take hold of they do right. Their latest is three-color half-tone work, a calendar and several samples of this process being now sent out by them, all excellent in the platemaking and in the printing. The work can be made direct from colored objects or from many-colored drawings or lithographs. All the samples submitted show most satisfactory results.

THE Union Bank Note Company, Kansas City, Missouri, issued a pretty Christmas greeting, on the front page of which a very realistic stick of red sealing wax is shown, melting at a gas flame with the legend: "May your Christmas wax warmer year by year and your prosperity be more firmly sealed." The portraits of the staff of the company are shown on the second page. It is a unique and pretty piece of work.

THE programme of the fifteenth annual masquerade ball of Bluff City Typographical Union, Council Bluffs, is an artistic and attractive piece of typography. An engraved border is printed in brown on each page, and the programme, list of committees, etc., printed in blue within the border. The cover is handsomely embossed, with the name of the union printed on a diagonal tinted band running across a shield. The work was done by Arthur Pickering, with the New Nonpareil Company, Council Bluffs, Iowa, who is entitled to praise for such an excellent piece of work.

"YE Corell Press and Ye Press of Ye Classical School, Associated, Printers in Ye Olde Stile," University place and Ninth street, New York, are publishers of *John-a-Dreams*, in which a chapter on the printshop appears in each issue. We are asked to express opinion on these chapters, and as they are mainly given up to expressing the views of the publishers on the subject of book printing, of which *John-a-Dreams* itself may be taken as an exhibit, we are inclined to think that the views expressed are not borne out by the results. In another issue we may more fully treat of this matter.

A. H. WEBER, Hastings, Michigan, sends a number of specimens of commercial work of a very meritorious character. There are a few faults of judgment observable, such as the use of headings in the style of the Quaint and Quaint Open, in black ink, with the Quaint as an initial to the Open. The effect is spotty—and not satisfactory. The presswork, owing to defective rollers or too much color, is not so clean as it might be. We make these criticisms on Mr. Weber's request for a candid opinion. His specimens are impressive of skill and taste, but he should mail specimens for review in flat packages.

THE South Chicago Printing Company, South Chicago, Illinois, styles itself "A Peculiarly Prompt Progressive Printery," an expression which they doubtless find profitable because it is apt to linger in the mind of him who reads as he runs. Of the samples they send for review, the presswork is better than the composition. In an effort to get up something striking, strength in display seems to have been sacrificed to originality. Their trade-mark is a pretty one and they use it to good effect.

FROM Raynor & Taylor, Detroit, Michigan: Programme of the diamond anniversary of Detroit Lodge, No. 2, F. & A. M. The eight pages of the programme are artistically set and printed on heavy enameled stock in dark blue ink. The cover is a handsomely engraved design, printed in blue, purple, green, silver and gold, embossed, and set off with an imitation diamond encircled with a green silk cord. Raynor & Taylor deserve credit for conceiving and executing such a handsome specimen of typography.

"THE JEFFERSON PRESS" for December is an attractive circular of the printing house whose name it bears, and situated at 50 Jefferson avenue, and with a telephone address of 1196, somewhere in the United States, or perhaps Canada. While the circular is attractive, yet, falling into the hands of anyone not in the printer's own town or city and wanting good printing, it would be as useless as blank paper so far as it would bring business to those who sent it out. When will printers learn that it is as easy to add the name of the city, town or village, and State to their street address as not?

CALENDARS.

FROM Estabrook, Marlboro, Massachusetts: Calendar illustrated with half-tone plate entitled "Shadows," and portraits of his "Five Little Printers," excellently well printed.

"THE SANDERSES," printers, 144 Maiden Lane, New York, have gotten out a well-printed calendar for the new year, a specimen of which has been sent to us. It is printed in dark green and red.

THE *Day*, New London, Connecticut: A reproduction of the first page of the *Day*, with a half-tone group of babies in the center, and a calendar tab at the lower right-hand corner. Very attractive in appearance, and well printed.

THE number of calendars received was so large that we are unable to notice each of them, even in a very few words. We have, therefore, described a few of the more meritorious, and record the names and addresses of the senders of the balance.

A CALENDAR bearing an original design, which we suppose is meant to represent Liberty enlightening Swanton, Vermont, from the *Courier* office of which town it was sent to us, has been received. It is well printed, though what little there is in the way of type ornamentation could have been as well dispensed with.

"THE NEW YEAR IN COLORS" is the title which the United States Printing Company, of Brooklyn, New York, puts on the envelope inclosing their 1897 calendar. The latter is up to the standard of everything turned out by this firm, which is saying a good deal. The designs are artistically portrayed and appropriate to the seasons covered by the months.

WE are indebted to Mr. J. J. Weber, publisher of the *Illustrated Zeitung*, Leipzig, Germany, for a copy of the Christmas number of that publication and for an 1897 calendar advertising the same. Some of us on this side of the water are apt at times to pride ourselves on our superior printing, but the times are few in number when we produce anything better than this. The calendar is printed in colors on a fine quality of paper. Numerous engravings of subjects appropriate to the season brighten up the pages of the magazine.

AMONG the calendar souvenirs of the year that of the Buffalo *Courier* is certainly one of the most interesting and novel in its plan and treatment. The calendars for each of the months are shown with a half-tone illustration of childlife—each picture appropriate to the season, and surrounded with appropriate illustrations and decorations by N. B. Greene, in flat tints and colors. The work is most excellently done. A notation on the last page states that the plates were designed and engraved in the art department of the *Courier*, and that the photographs are by Hall, Jansen, Bellsmith, and Aldrich & Otto.

CALENDARS were also received from the following: The *Westlicher Herold*, Winona, Minn.: artistic lithograph calendar; E. D. Taylor Company, Mission street, San Francisco, Cal.: one of the "Poster Girl" variety; Stone Printing & Manufacturing Company, Roanoke, Va.: original design, each sheet showing two months at a glance; Libbie Show Print, Beach street, Boston, Mass.; Whittet & Shepperson, Richmond, Va.: neat, artistic design; Brodhead (Wis.) *Register*; A. Wetzel & Bro., East Water street, Milwaukee, Wis.; Winn & Hammond, Wayne street, Detroit, Mich.: an attractive production in lithography and half-tone printing; Times Printing House, Chestnut street, Philadelphia, Pa.; Thomas P. Nichols, Market street, Lynn, Mass.; C. J. Peters & Son, High street, Boston, Mass.; W. H. Wagner & Son, Freeport, Ill.; The Thurston Print, Portland, Me.: small, useful desk calendar.

[Notice.—Owing to the confusion arising from contributors to this department sending specimens in duplicate to the New York office and to the Chicago office, notice is hereby given that all specimens for review must be forwarded to the Chicago office only.—Editor Inland Printer.]

Specimen Pisa Series.

48 Point Pisa, 3A 6a $6 25

Southern Banking Associations
Metropolis Furniture Company
Productions of Central America

24 Point Pisa, 5A 15a $3 90

12 Point Pisa, 9A 30a $2 75

Send for Specimen Book
Correspondence Solicited

Superior Copper-Mixed Type

60 Point Pisa, 3A 5a $8 25

Annual Moonlight Excursions
Pleasure Grounds

For sale by

Minnesota Type Foundry Co., St. Paul
Great Western Type Foundry, Kansas City
St. Louis Printers Supply Co., St. Louis
Great Western Type Foundry, Omaha

18 Point Pisa, 8A 25a $3 25

Manufactured by

Barnhart Bros. & Spindler

36 Point Pisa, 4A 10a $5 25

185 Monroe Street, Chicago

6, 8 and 10 Point in Preparation.

Bradley

is one of the most useful as well as one of the most stylish of modern type faces. Based on the lettering of ancient manuscripts, it is one of the most legible and tasteful text letters of the day. Its several imitations by other letter founders attest its worth and popularity.

18 POINT 8 A 25 a $3 25

18 Point Collins Border No. 223. Font measuring 30 inches, $1 50

Leads the Styles in Black Letter. It is cast in eight sizes and ranges from six point to forty-eight point.

48 POINT 3 A 8 a $6 75

Bradley Initials

54 Point . . 3 A $4 25
Single Letter, 25 cts.

42 Point . . 3 A $3 00
Single Letter, 20 cts.

The American Type Founders' Company have recently added German Characters to the Bradley Series and introduced it to the Trade under the Name of Ihlenburg.

36 POINT 4 A 10 a $5 00

General application and unsurpassed wearing quality have made the Bradley Series one of the leading letters of the day. No Printing Office should be without it. Like all leading type styles, this series is original with the American Type Founders' Company, and is on sale at all its Branch Houses and Agencies, which are located in the principal cities of the United States. In ordering send to the Branch nearest your place of business to insure promptness in filling orders. The Branches carry a full line of Type, all kinds of Printing Machinery, in fact, everything needed in the Printing Office.

12 POINT 15 A 45 a $3 00

18 Point Collins Border No. 198. Font measuring 30 inches, $1 50

Kept in Stock and Sold by all Branches

24 POINT 5 A 16 a $3 50

The German printers of 1450 printed in bold Black Letters in order to avoid detection in their numerous Undertakings of a hazardous nature ~ Some months later the first Italian printers in the Monastery of Subiaco made their Types in

10 POINT 16 A 50 a $2 75

WHEN Love, with unconfined wings,
Hovers within my gates,
And my divine Althea brings
To whisper at the grates;
When I lie tangled in her hair,
And fettered to her eye,
The birds, that wanton in the air,
Know no such liberty.

When flowing cups run swiftly round
With no allaying Thames,
Our careless heads with roses bound,
Our hearts with loyal flames;
When thirsty grief in wine we steep,
When healths and draughts go free,
Fishes, that tipple in the deep,
Know no such liberty.

When, like committed linnets, I
With shriller throat shall sing
The sweetness, mercy, majesty,
And glories of my king;

THE Credit of inventing the art which perpetuates the history of all the arts and sciences has been obstinately contested, several large cities having advanced rival claims to the honor of the discovery. This, however, should be no matter of surprise when we consider that the inventor of a new art, unprotected by law, would naturally endeavor to conceal its processes for his own use and advantage. After due consideration, we agree with Isaiah Thomas in the opinion that the probabilities point to Laurentius as the discoverer of Printing. He lived at Haarlem, and seems to have been engaged in printing books from wood blocks or plates, well known to antiquaries as the Block Books, in which the reading matter was illustrated by rude pictures. Fragments of works so printed by him are still in existence. Among others, the celebrated Biblia Pauperum, executed between 1410 and 1420, has been attributed to him. It was only natural that his thoughts should be led to the production of single types as a means of facilitating his work.

6 POINT 20 A 60 a $2 25

GUTENBERG continued at Strasburg until 1444, when, his means being exhausted, he rejoined his uncle at Mentz. Here he renewed his experiments, and, needing money, he procured an introduction to John Faust, a noted capitalist and money-lender, who seemed to have been struck with the importance of the work, and who advanced a considerable amount in the furtherance of the enterprise. Two years were occupied in making the types and necessary machinery, when the great work of printing the Bible was begun. There can be little doubt that, during all his years of experiment, Gutenberg had executed smaller books, one of which is surmised to have been a reproduction of

8 POINT 18 A 52 a $2 50

American Type Founders Company

Branches

Boston, Mass.
New York City
Philadelphia, Pa.
Baltimore, Md.
Buffalo, N. Y.
Pittsburgh, Pa.
Cleveland, O.
Cincinnati, O.
Chicago, Ill.
St. Louis, Mo.
Milwaukee, Wis.
Minneapolis, Minn.
Kansas City, Mo.
Omaha, Neb.
Denver, Col.
Portland, Ore.
San Francisco, Cal.
Dallas, Texas.
Atlanta, Ga.

Leads the World in the Production of Attractive and Original Type Styles

Order from Branch Nearest your Place of Business

SAN FRANCISCO'S EXHIBIT OF DRAWINGS.

LEADING newspaper artists of America are to participate in an exhibition of their work to be held during the first week in March under the auspices of the San Francisco *Chronicle*. The artists favored with an invitation to submit specimens of their skill have also been asked to permit them to be offered for sale at the end of the exhibition for the benefit of the charitable institutions of San Francisco. The plans of those in charge have succeeded wonderfully since their inception, and from the number of favorable responses to the invitations thus far received, the exhibition promises to be the most notable affair of its kind in the history of American newspapers. Impressed with this fact, the scope of the exhibition is to be broadened by its promoters so as to include a practical demonstration of the growth of the newspaper illustration in America. To accomplish this, requests have been sent to the heads of the art departments of the leading newspapers for photographs or sketches of their art rooms. In response to this invitation, Mr. A. T. Williamson, of the Chicago *Chronicle*, has drawn the accompanying sketch of the artists' workroom, showing the eight members of the staff. The original sketch, together with several specimens of the work of the staff, will be on exhibition at San Francisco.



ART DEPARTMENT, CHICAGO "CHRONICLE." DRAWN BY A. T. WILLIAMSON.

NEWSPAPER GOSSIP.

THE New Year's souvenir number of the Hartley (Iowa) *Journal* was a neatly printed edition of twelve pages, with a special cover.

THE *Magnet*, Marine City, Michigan, has recently put in a new gasoline engine, and added in other ways to the equipment of its office.

THE holiday edition of the *Enterprise*, Burgettstown, Pennsylvania, consisted of twelve pages, well illustrated with half-tones, most of which accompanied an interesting review of the churches of that city.

TWO men started out on a wager to see which could tell the biggest lie. No. 1 commenced: "A wealthy country editor—," whereupon No. 2 stopped him right there and paid the forfeit.

THE Christmas number of the *Hawk-Eye*, of Burlington, Iowa, appeared with a colored cover furnished by the Batcheller syndicate. The *Hawk-Eye* is fifty-six years old, and is hale and vigorous.

MR. D. A. JACKSON, one of the veteran newspaper men of Madison County, New York, has retired from the management of the Oneida *Dispatch*. His interest in the publication was taken by his three partners, Daniel Keating, Robert J. Fish and Rollin C. Frances, who will hereafter conduct the business under the name of the Dispatch Printing Company. Mr. Keating will act as editor and business manager.

THE Hosterman Publishing Company, of Springfield, Ohio, has issued a circular announcing a reduction in the circulation and advertising rates of both its monthly publications, *Farm News* and *Womankind*.

THE Thorne Typesetting Machine Company installed its machines in newspaper offices in Hartford, Connecticut; Hancock, Michigan; Hammond, Indiana; and Altoona, Pennsylvania, during the first week of the new year.

THE Fargo *Argus* has a column devoted to marriage licenses, births and deaths, and puts over them the following striking headline:

MATCHES, HATCHES, DISPATCHES.

THE *Guest*, a bright little monthly published by D. F. Harrison, at Union City, Indiana, as the organ of the Rathbone Sisters, of Indiana, comes to us in a brand-new cover,

its appearance being thereby greatly enhanced. M. Josie Nelson is the editor.

THE *News Letter* is a new weekly published in St. George, Staten Island. It is very neat typographically, and is bright and interesting. Mr. Ernest F. Birmingham is president of the company and Mr. Michael J. Kane, manager.

THE publication office of *Modern Mexico* has been moved from Topeka, Kansas, to St. Louis, Missouri. William C. Smith, the manager, has purchased *Las Dos Naciones*, St. Louis' only Spanish weekly, and will consolidate it with *Modern Mexico*, making a combined English and Spanish monthly.

ALEXANDER & FURMAN, publishers of the Cheney *Free Press*, Cheney, Washington, state that they have learned of reports of the suspension of the *Free Press*, and desire to state that these reports are untrue. The *Free Press* has not missed an issue since it was established—in fact, it was found necessary to enlarge it January 1, 1897.

THE Christmas souvenir edition of the *Sunday Eye*, of Bloomington, Illinois, provided a large assortment of general reading matter and many interesting illustrations. The colors used were blue, red, green and brown. While the paper was very attractive it is questionable if the use of a good black ink throughout is not more desirable in every way.

A RECENT issue of the Paterson (N. J.) *Evening News* gave an interesting account of the new building into which that paper has just moved, including a history of the publication from the time it started. The article is fully illustrated with portraits of the proprietors, editor and members of the staff and department superintendents, the old and new buildings, the presses, and a number of interior views.

THE Cattaraugus *Union*, Salamanca, New York, was sold, January 4, to the LeRoy Brothers, and R. H. Shankland has retired. Frank LeRoy, the junior member of the new firm, is a practical printer and has had the management of the paper for several months. The *Union* is next to the oldest paper in Cattaraugus County. It was established in 1850 at Ellicottville. The plant was moved to Salamanca in 1881. Mr. Shankland's health has been in a precarious condition for several years and forced him to retire from newspaper work.

THE *Press Bulletin*, Temple, Texas, the official publication of the Texas Press, Texas Woman's Press, Northwest Texas Press and Louisiana Press Associations, will issue a special souvenir edition on February 10, descriptive of some of the leading cities of the Republic of Mexico, illustrated by kodak pictures made by the publisher in that country. This edition will be distributed at the meeting of the National Editorial Association, at Galveston, Texas, in February, next, and will form a valuable handbook to those who go on the excursion to Mexico.

HERE'S a bit of heartfelt poesy from a morning paper:

> As the glad bells rang out, cutting the mists about pealing in reverberating tones through the air, the clouds lifted, the stars peeped out from behind the murky envelope, and slowly drifted away the slime and the smoke of the past, showing the blue arch above, and as nature reposed in its slumber robe of night the new year came bounding in on willing feet, and with it the new crescent moon reared its silver shape above the horizon, and a new year was born to bless humanity and fulfill the promise that "blessed are they that mourn, for they shall be comforted."
>
> This will be a holiday in the courthouse and city hall in all departments except the jail, where everybody will remain on duty as usual.

The last paragraph reminds one of the good parson who closes his flight skyward with the remark, "The usual collection will now be taken, amen."—*Printer Edition, Minneapolis Journal.*

OF INTEREST TO THE CRAFT.

J. W. MATHEIN, foreman of the *Times* office, Lincoln, Illinois, and agent for THE INLAND PRINTER in that city, was married recently to Miss Mary A. Rang, of Mount Sterling, Illinois.

THE Ohio Editorial Association has indorsed James F. Gibbs, publisher of the Norwich *Reflector*, for public printer. Mr. Gibbs is treasurer of the National Editorial Association, and associations in numbers of other States also favor him for the position.

THE *Evening Journal*, of Minneapolis, Minnesota, surrendered its advertising columns to Minneapolis Typographical Union, No. 42, on New Year's Day. Mr. J. W. Hays was appointed manager, and the union members did some energetic work during the three days preceding the day of issue. Ten thousand copies additional to the regular circulation of the paper were sold, and the union netted about $1,150 for its out-of-work fund.

MR. JOHN H. MCVICAR, of Detroit, Michigan, is favorably mentioned as a candidate for the office of public printer. Mr. McVicar is capable and energetic, he has had charge of large printing establishments, and as an ex-president of the International Typographical Union is well known among printers. His friends in Michigan and elsewhere consider him an able man for the position and think his chances are good for the appointment.

WHEN the old-time printer traveled, as he usually did, his chief interest was the "state of trade." Emulating the printer of the old days, Mr. F. G. Muckelbauer, a member of the I. P. P. U., and an employe of the D. J. Gallagher Company, New York, has made a trip to his home in Louisville, Kentucky, stopping at all the principal cities on the way. In all, business was "fair," but at Akron, Ohio, "The Werner Company was exceptionally busy, working five and six nights per week."

THE new constitutional provision of New York State, that abolished all prison convict labor that came into competition with legitimate outside labor, went into effect on January 1. Provision was made, however, for the employment of the State prisoners on materials to be furnished the various State hospitals, departments, and penal institutions. Under this latter provision the State prison commission has decided to have done a large amount of the State department printing, including envelopes, letter-heads, bill-heads, blanks and the manufacture of blank books, exclusive of such printing as is done by the institutions for themselves. Owing to this action the printers of the State are making a vigorous objection and hope to defeat the project. The State branch of the American Federation of Labor, in annual convention at Albany, New York, drew up the following bill and will work for its passage in the State legislature:

> An act in relation to printing in penal institutions in the State.
>
> The people of the State of New York, represented in Senate and Assembly, do enact as follows:
>
> SECTION 1. No printing shall be done in any State prison, penitentiary or reformatory by any prisoner there detained, for the State or any political division thereof, or for any public institution owned or managed and controlled by the State or any such political division, except such printing as may from time to time be required for or used in the institution where such work is done.
>
> SEC. 2. This act shall take effect immediately.

MR. WILLIAM FERGUSON, secretary-treasurer of Typographical Union, No. 6, of New York City, and Mr. James McKenna, at one time first vice-president of the International Typographical Union, met with death from asphyxiation at a hotel at One Hundred and Twenty-seventh street and St. Nicholas avenue, New York, on the night of January 13, 1897. The deaths are thought to be due to accident. Ferguson is reported to have been under the influence of liquor during the day and McKenna was taking friendly

care of him. They engaged a room at the hotel early in the evening and retired. In the morning both were found dead in bed. The two gas jets in the room were turned on, one of them being lighted. It was probably their intention to light both. McKenna was sober. Ferguson was forty years of age and was serving his seventh consecutive term as secretary of the union and his third as treasurer, the two offices having been consolidated in 1894. He was a man of good habits, his recent lapse from sobriety being attributed to domestic troubles. Both men were well known in the trade and in labor circles.

TRADE NOTES.

Fire recently destroyed the printing plant of Francis, Valentine & Co., of San Francisco.

John S. Pinney announces that he cannot remain out of the printing business and has therefore engaged with the Minnesota Type Foundry, of St. Paul.

The Interior Conduit & Insulation Company, New York, has received medal of superiority at the American Institute Fair, New York, over every other motor in competition.

In answer to a number of inquiries, we state that the chalk-plate engraving of Miss Creighton, shown in the January number of our magazine, was executed on a Bell plate.

Lord & Thomas have moved from their old location at 45 Randolph street, Chicago, into the new Trude building at the corner of Wabash avenue and Randolph street, where they have taken two entire floors.

The Joseph Dixon Crucible Company, Jersey City, New Jersey, has sent to numbers of papers a box of pencils as a New Year's present. The custom is one this company has followed some years, and is appreciated by its many friends.

"Eighteen Story Creations," by Binner, Chicago, is the title of a handsome publication showing specimens of the output of the Binner Engraving Company, Fisher Building, Chicago. Illustrated advertising is largely represented, and in the highest style of the engraver's art.

The 1897 specimen book of the H. C. Hansen Type Foundry, of Boston, Massachusetts, has been sent to us. It is a book of 120 pages, handsomely printed, and bound in red paper covers. A line of attractive type faces, borders, ornaments and general utilities for printers is shown.

The Sanders Engraving Company, 314 North Broadway, St. Louis, Missouri, have just completed a handsome specimen book showing their excellence in all lines of engraving. The book is very complete, and the handsomely embossed cover is evidence of the merit of the firm's embossing methods on an ordinary printing press.

At a meeting of the Buffalo Typothetæ, held December 21, President George E. Matthews received a beautiful badge as a present from the members of the organization. The presentation speech was made by Mr. Ottomar Reinecke, of the Buffalo *Freie Presse*, on behalf of the Typothetæ. Mr. Matthews responded in a feeling speech.

The Riverside Paper Company, Holyoke, Massachusetts, have issued a handsome yearly calendar, emblematically and practically advertising the Magna Charta Bond Papers and others of their papers. The well-known illustration of the oath of the nobles is the attractive feature of the sheet, while the calendar proper is printed on the Magna Charta Bond.

As an instance of what may be accomplished by strict attention to the very highest kind of printing, the firm of Redfield Brothers, of New York, offers a shining example. The firm was started three years ago with one Gordon press as the equipment of its pressroom. Today it occupies a floor of the Scott & Bowne building, at Pearl and New Chambers streets, and is still growing. A Christmas dinner was given by Redfield Brothers to their employes on December 28, 1896, at the Cosmopolitan Hotel, New York.

The Chandler & Price Company, Cleveland, Ohio, has recently forwarded an entire train of Gordon presses, consisting of fifteen or eighteen carloads. The shipment of these from one factory certainly indicates that the firm is doing an excellent business, and that the demand for Chandler & Price Gordon presses is increasing wonderfully.

The Boston (Mass.) city council committee on printing has terminated the contract with Rockwell & Churchill, and will equip a city printing plant. The contract has run twenty years, and represents an annual outlay of $100,000. Mayor Quincy and the Typographical Union favored the change, and Boston will have the first municipal printing plant.

Nops' Electrotype Agency, 19 Ludgate Hill, London, E. C., England, has issued a brochure explanatory of the service of the agency, appropriately entitled "A Word About Nops and How He Can Assist You." A reproduction of an interview with Mr. Tarrant, of the agency, for the *British and Colonial Printer and Stationer*, gives much interesting information on how to obtain illustrations cheaply.

Announcement is made that Mr. Colin K. Urquhart has been appointed managing editor of the publications of Howard Lockwood & Co., New York, and his duties as such began on the 1st of January. Mr. Urquhart has been connected with the papers of this house for nearly fourteen years, and is personally known to a very large number of those in the various industries with which the company is identified.

John Lee Mahin, formerly with the J. Walter Thompson Advertising Agency, is now connected with the Proctor & Collier Company, of Cincinnati, Ohio, being located in the Marquette Building, Chicago, and having charge of the Chicago office of that company. Mr. Mahin has a wide experience in the advertising line, and the Cincinnati concern made a wise choice in selecting him as their Chicago representative.

Charles D. Richmond, formerly with J. Manz & Co., Chicago, has purchased an interest in the firm of Rogers & Wells, of that city. The establishment will install an engraving plant of its own at once, putting in the most improved machinery and employing artists of the highest class. Mr. Richmond is secretary of the company, and will look particularly after the engraving department and the issuing of fine illustrated catalogue work.

W. N. Durant, well known to readers of The Inland Printer as manufacturer of the Durant counter, has also gone into the bicycle business, and is now president of the Bamboo Cycle Company, of Milwaukee. Their space at the cycle show in Chicago is No. 483, where they will be pleased to explain the merits of their wheel. It is claimed that the bamboo frame has a number of advantages over the steel, and wheels built in this way are certainly a novelty worth investigating.

The Blumenberg Press is a new corporation recently formed in New York City to do a general printing business. Its officers are: Marc A. Blumenberg, president; Oswald Maune, vice-president; Spencer T. Driggs, treasurer; J. C. Ambrose, secretary. Mr. Blumenberg is president of the Musical Courier Company, and Mr. Driggs is treasurer of the same company. The other gentlemen named are from the Lockwood Press of New York City, Mr. Maune having spent twenty years in its service, the later years of which he was superintendent and manager. The new plant is located at 214-218 William street, New York, one entire floor

and part of another being occupied. It is said to be the largest printing outfit ever purchased outright, six Huber presses being a part of its equipment.

ONE of the most unique and beautiful greetings for the new year comes from Mr. C. B. Woodward, president of the National Chemigraph Company, of St. Louis, and president of the C. B. Woodward Printing and Book Manufacturing Company of the same city. It is a *bas-relief* of Joseph Jefferson in the character of "Rip Van Winkle," white, with an oval background of art brown, framed in an imitation of brownstone, in which the chisel marks are skillfully reproduced. An embossed tablet in the style of stone inscriptions reads: "Here's to your health and that of your family. May they live long and prosper." The notable contribution to the art of printing in the "Chemigraph" and "Farbegraph" has won praise for Mr. Woodward wherever specimens of the work have been shown—and the specimen of work under consideration proves that the legend "Made in Germany" need not be apprehended on this class of work in America.

THE Loud bill to amend the law in regard to second class mail matter was passed by the House of Representatives, Washington, on January 6, after two days of debate, by a vote of 144 to 105. The opposition to the bill made a strong fight against it. The most important provision of the bill denies the serial publications admission to the mails at one cent per pound rates. It is as follows: "That nothing herein contained shall be so construed as to admit to the second class rate publications purporting to be issued periodically and to subscribers, but which are merely books or reprints of books, whether they be issued complete or in parts, whether they be bound or unbound, whether they be sold by subscription or otherwise, or whether they purport to be premiums or supplements or parts of regular newspapers or periodicals." The bill also denies to newspapers the "sample copy" privilege and the privilege enjoyed by newsdealers of returning unsold publications at the second class rate. The only other important change in the present law provides that publishers whose publications are admitted as second class matter shall be required before depositing such mail matter in the post office to separate the same into United States mail sacks or bundles by States, cities, towns and counties, as the Postmaster-General shall direct.

BUSINESS NOTICES.

This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

THE HERCULES GAS ENGINE.

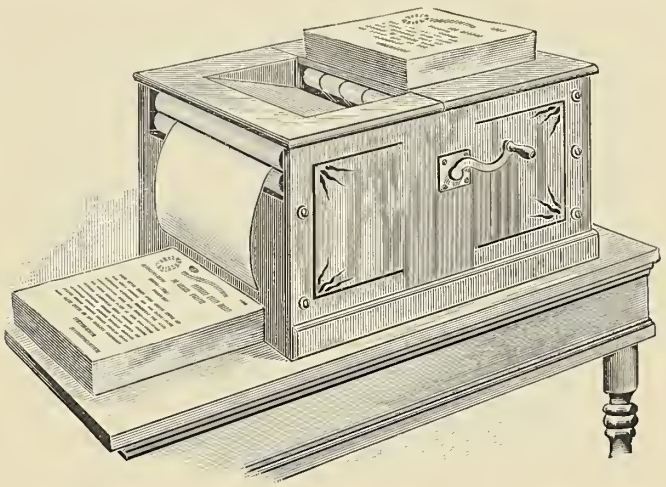
Improvements for the benefit of the printers are constantly being placed on the market. The latest is the "Hercules Special" gas or gasoline engine, 2½ horse-power, made by the Hercules Gas Engine Works, of San Francisco. The engine is of fine design, very high grade and just about the right size for printing offices. Since the Hercules builders placed their ad. in these columns they report a great many sales to parties East and South.

A HANDSOME CALENDAR.

One of the handsomest of this year's calendars received is that sent by Kast & Ehinger, of New York City. It is printed by the Photo-Colortype Company, of Chicago. Four reproductions of paintings by the three-color process are shown. Kast & Ehinger's inks are much used for this kind of printing, and to good effect. They manufacture all kinds of inks for lithographers, printers, bookbinders, etc. Charles Hellmuth, 46-48 Houston street, New York, is their agent in this country.

THE TYPEWRITER PRESS.

The illustration herewith represents a special "trial" machine which the Adamson Typewriter Press Company are having quite a run on just now. This is the smallest machine they make for giving the "copied effect," and its



capacity is about 1,200 letters per hour. It does the same quality of work as their larger machines do, and is intended for individual use or for printers who desire to give the typewriter-letter specialty a trial before ordering one of the larger sizes. Their process and machines are guaranteed satisfactory in every way, and the manufacturers are pleased to furnish samples of the work, circulars and unsolicited testimonial letters from printers using the machine in all parts of the country. The general office and factory is at Muncie, Indiana.

BEST OR SECOND BEST.

Every printer is, or ought to be, in his own estimation, the best printer. Every press offered the printer for his approval and use is—in the maker's opinion, as it ought to be—the best press made. But with the press as with the printer, doing is better than saying. The press that actually does the work is the best. The Challenge-Gordon Job Press is getting many encomiums of praise from printers throughout the country, as a fast and efficient machine. An 8 by 12 was run recently at a speed of 3,200 an hour, printing a full form, using a piece of twine as a belt. It is certainly a marvel as a job press. A gem of a booklet describing these new machines has just been issued by The Challenge Machinery Company, Chicago. Send for one if you want to keep posted.

TYPEWRITER IMITATION LETTERS.

In the advertising pages of this number of THE INLAND PRINTER may be seen an insert in the form of an imitation "copied" typewritten letter prepared for Schmidt & Owen, 111 Nassau street, New York. Every printer knows the advantage to his customer of a circular bearing a close resemblance to an ordinary business letter, and he knows, too, the difficulty of making the body of such a circular so that it will harmonize with the typewritten address. This is the most important feature of the whole affair, for if the address and the letter proper do not match it had better have been done in ordinary circular form. Messrs. Schmidt & Owen claim success in producing a special printing ink

and typewriter ribbons that will match in color. The simplicity of the method and the small expense entailed recommend it for adoption. Any printer not familiar with the process will receive the necessary instruction free. The copied effect is obtained by the use of a wash wringer, which forms a part of the equipment and can be purchased at a small expense. It is driven by power. THE INLAND PRINTER knows that a great many printers have for a long time been striving to solve the problem of successfully competing with the typewriter, and it appears to have been solved for them.

SIMPLEX STEREOTYPE PLATES.

A specimen matrix of this process is submitted by Mr. Henry Kahrs, of New York City. The matrix is well made, clean cut and sharp. Of the process the inventor says: "I believe the method has many advantages. It is easier to operate than the paper process. Beginners always find trouble in pasting the tissue for a paper matrix. The 'Simplex' gives sharper plates with less wear on the type. The printing surface of the plate, also, is smoother. The time to make a plate is less than by the paper method: the time saved is in making the matrix. This operation consists merely in brushing over a sheet of ordinary blotting paper with the composition dissolved in water. The composition does not spoil when mixed and left standing; indeed, it is better the second day than the first. The matrix is dried like a paper matrix; but as they are stiff they are good for flat plates only, and only one plate can be made from a matrix. The ease with which it is made, however, compensates for this."

THE ADVANCE CUTTER.

Who does not believe that 1897 will be a busy year? Are you ready to secure your share of the business? Look over your office and see if the machines are equal to your requirements. Perhaps you have been plodding along with an old-fashioned paper cutter, or may be without any cutter. If so, it is time to look up a good machine. The Advance is a high-class cutter, made by the Challenge Machinery Company, Chicago. The Advance has gibs and set screws inside frames to take up wear or lost motion in knife bar. This insures a true cut and makes the Advance practically everlasting.

OSWEGO MACHINE WORKS.

A recent article on modern machine shop economics, by H. L. Arnold, in the *Engineering Magazine*, gives a detailed description of an ideal machine plant, with a drawing illustrating the general distribution of the departments. It is only too true and unfortunate that many plants are hampered by antique buildings, and old expensive equipment that the manager dislikes to see relegated to the scrap heap, and, rather than risk the annoyance and expense of changing equipment to suit modern methods, he blunders along in the old way, with old tools, producing the same old results. On another page is shown an interior view of Oswego Machine Works, an ideal plant that appears to be a realization in fact of Mr. Arnold's excellent ideas. This building is of the latest slow-burning mill construction. There are no side walls to restrict light. A continuous line of windows encircles the floor and a series of saw-tooth monitors reflect a vertical light upon its center. The machine shop floor proper is a single-floored surface, about 200 by 60 feet, one section devoted to machine work, the other to assembling. There are no dividing walls, stairways, passages or supports to interfere with the quick and convenient handling of pieces. Cranes, gib and trolley serve the floor at convenient points, and spur tracks in yard and along building enable materials and finished machines to be handled with the minimum of risk and cost. Every part of the constructing floor is free to instant observation from any point—an important desideratum in modern machine shop practice. A thorough system of ventilation and heating and perfect light enables work to be performed under the best conditions. The plant is protected from fire by a complete sprinkler system, supplied from a 10,000-gallon tank on a seventy-foot tower. The machinery and tools are of the latest improved design, and rest upon a rock floor, which insures invariably accurate work. From rough stock to finished machine the work is planned to proceed with few breaks. The widespread popularity of the Brown & Carver paper-cutting machines, which are manufactured here, is evidenced by the following names of a few purchasers: American Bank Note Company, New York; Armour & Co., Chicago; Pope Manufacturing Company, Hartford; American Lithograph Company, New York; Mysell & Rollins, San Francisco; Buxton & Skinner, St. Louis; Butterwick Publishing Company, London, England; Bulman Brothers Company, Winnipeg; Bailey, Banks & Beddie, Philadelphia; Snider Paper Company, Cincinnati.

HAVE HIM WRITE IT IN THE CONTRACT.

The suggestion put out some months ago by the Miehle Printing Press & Manufacturing Company under the above heading attracted much attention and has created a great deal of comment. Inquiries for an elaboration of the suggestion have become so numerous that the Miehle Company concluded to here set forth a statement as to its full significance. The point is just here: competitors of the Miehle machine have innocently acquired the habit of claiming for their machines points of merit equal to those of the Miehle—a very high compliment *per se*. Presumably such competitors will not permit any question as to their good faith to arise, hence the Miehle Company suggests to purchasers induced to close a contract for a press other than the Miehle, that they can have all guarantees of equality incorporated in the contract of purchase without difficulty. A contract with such guarantee can do no harm; it may do purchasers considerable good. So when a press is purchased under representations that it will run as fast as the Miehle; that it will carry a full type form as fast as the Miehle; that it is as powerful as the Miehle; that in ink distribution it is equal to the Miehle; that it is as handy and as quickly made ready as the Miehle; that it is as well-made as the Miehle and equal to the Miehle in producing quantity and quality of work, the Miehle Company simply suggests that such representations be incorporated in the contract of purchase. *Of course* printing press manufacturers are ready to back up their guarantees in a business-like way, the same way as does the Miehle Company; then why not have such guarantees incorporated in the contract? It can do no harm; it *may* do some good. Therefore *have him write it in the contract.*

Now, then, upon what does the Miehle Company base its claims of superiority of its machine, as noted above?

Upon the unvarying experience of users (the best possible basis) and upon the knowledge that its mastery of the problem as to what is necessary in the construction and ability of a modern book printing machine has borne the fruit of rich and steady results in *every printing office*, without exception, where a Miehle machine has been placed since its first machine was sold and placed in operation twelve years ago, and since which time none of its machines has ever been thrown out, nor has any purchaser failed to concede that his Miehle has no peer among its rivals.

It is a noteworthy and significant fact that every man who operates a Miehle declares, with the Miehle Company, that in construction, in speed—steady year-in-and-year-out maintenance of speed—in register, in wear, and consequent

absence of repair bills, in quality and quantity of work produced—in short, as a *reliable money maker*—the Miehle has no equal. Such unanimity of testimony and experience means something; it means that the Miehle Printing Press is the *standard* in its class today, for the machine is not built which can show a like record, covering a period of time and use which *alone* can give it equal standing.

The Miehle is *years* where others are *months* old, and its title to being the standard machine has been earned by year-in-and-year-out performance under the most exacting conditions and in the teeth of combined and not always square competition. If a printer is induced to purchase a machine other than the *standard* (i. e., the Miehle) because of the representations that he can save a little money and at the same time get a machine up to the standard of the Miehle, the Miehle Company simply suggests that he have such representations incorporated in the contract of purchase for his own protection. If a press "will do it in the press-room" there can be no objection to a contract covering the guarantee. Claims in advertising columns will not help the printer; guarantees incorporated in a contract of purchase will. Therefore,

HAVE HIM WRITE IT IN THE CONTRACT.

A NEW COUNTING MACHINE.

The accompanying illustration gives a good idea of a new counting machine for use upon printing presses and machinery of that description, recently devised and built by Mr. Robert Miehle, of Chicago. The machine has several advantages over other counters at present on the market, among these being that any particular wheel can be set forward or backward without disturbing the others, and that the figures are large and placed at an angle so they can readily be seen by the pressman on the floor or by the feeder at his work. The operating lever can be placed in four different positions to be operated from; the springs are of such quality and form as to remove all possibility of breaking through usage; and in the construction of the counter but one screw is used, that shown in the cut. All parts are so put together that they cannot get out of order or become disarranged while in use. The design of the counter is artistic and pleasing; the case and parts are all finished in nickel and old copper, and the machines are guaranteed in every respect. With proper use there is no reason why they should not last a lifetime. Full particulars regarding the counter can be obtained by addressing R. J. Kittredge, sole agent, 34 West Monroe street, Chicago. If you need a counter, or your old one is not giving satisfaction, investigate this new counter by all means.



CLEANLINESS WILL SHAME THE DEVIL.

Cleanliness is not only essential to comfort, but also preservation of *health*. It has been the continuous effort of the chemist to compound a soap that would act as a positive dirt destroyer, and still have the requisite qualities to soften and beautify the skin. We think such an article has been found in Davis' Mechanics' Soap. It will undoubtedly remove printers', rulers' and copying inks, a thing long desired by our fraternity. For mechanics in general, plumbers, engineers, foundrymen, firemen, engravers, photographers and miners, it has no equal. Every claim made by the manufacturer for this meritorious article, has been fulfilled, and in these days, when so many unscrupulous concerns are putting up a spurious soap in attractive form in order to deceive the public, it gives us much satisfaction to call our readers' attention to as genuine an article as we believe Davis' Mechanics' Soap to be. In another part of this issue of THE INLAND PRINTER you will find the display ad. of the Queen Cabinet Company, Chicago, who are general sales agents for this soap.

A NEW RULING CHART.

Mr. F. X. Koempel, of St. Paul, has recently issued a ruling chart which is one of the greatest time-savers for use in the bindery ever devised. It is arranged for correctly ascertaining the number of lines, number of pen, size of paper, size of units, etc., and enables the ruler to calculate these matters so rapidly that the inventor has named it the "Lightning Ruling Chart." Mr. Koempel maintains that with the aid of his scale one can accomplish in five or ten seconds what would require from ten to twenty minutes by the present system of pen books now in use. A proof of ruling of from 10 to 100 lines, with box or plain heading, can be made in five or ten seconds, giving size of paper, number of lines, and number of pen to be used. The chart also gives the average plain heading, the average box heading, the different styles of music ruling and different sizes of safety ruling, as well as the various sizes of ruling for the point system. For printing offices, binderies, stationers and wholesale paper houses, this chart is of incalculable advantage. Parties interested can obtain full information by writing Nelson & Koempel, St. Paul, Minnesota.

SOMETHING ABOUT STICKS.

Compositors should remember that Golding & Co. make aluminum news sticks weighing only four ounces; also that they are the manufacturers of the Standard news stick, the Boston news stick, the Yankee and Boston job sticks, the Standard job stick, and the new Pica job stick. These sticks are of superior construction, fine finish and very durable. They embody all valuable improvements in composing sticks during the past ten years. Beware of job lots that are being sold by dealers because they can be bought cheaper than our standard goods. Buy only the best. See that "Golding & Co." is stamped on every stick. The latest improvement in Golding sticks is the rolling edge. Have you seen it?

NEW SPECIMEN BOOK OF INKS.

A. H. McLaughlin, Chicago manager for Charles Eneu Johnson & Company, inkmakers, Philadelphia, has presented THE INLAND PRINTER with a copy of the new specimen book of his company. The catalogue is excellently printed, shows all the various colors manufactured by this house, and was executed under the personal supervision of Ralph Daniels, the factory manager, who informs us that all of the inks used were taken out of stock and put upon the presses without being changed in any way. Printers are thus assured that the goods presented to them were not made specially for catalogue purposes, but are the same sold to any customer who sends in an order. The book should be in the hands of all who desire to obtain the best to be had in the line of inks.

THE HALLETT PROCESS.

A circular letter printed from clear, cold typewriter type bears not the slightest resemblance to an actual typewritten letter—even though given a water-smeared appearance—and never can so long as inked ribbons continue in use on typewriting machines. The ribbon produces a fibrous,

uneven effect—so does the Hallett Process, because the principle is precisely the same as the typewriter. Only one operation is necessary to give the true typewriter effect, therefore inexpensive. It is not a machine, but a process. Exclusive rights granted by the owner of the patents, Albert Hallett, Boston, Massachusetts.

ELECTROTYPERS' COMPOSITION MOLDING WAX.

An electrotypers' molding wax which has been highly recommended is advertised on another page of this number. It is said to make concave letters an impossibility. This is a feature which should make it a necessity to every electrotyping plant. All electrotypers know from experience the vexations and annoyances caused by "dished" plates, and a wax which effectually does away with this is sure of a ready welcome. It enables fine rules and curved lines to come out more nearly true and does not require heating when a number of impressions are to be taken upon one pan of wax. Readers of THE INLAND PRINTER who are in the electrotyping business are recommended to investigate the matter further by writing to the manufacturer, Charles Craske, 45-47 Rose street, New York.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 25 cents per line for the "Situations Wanted" department or 40 cents per line under any of the other headings. Ten words counted to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 1st of each month, and no want advertisements for any issue can be received later than the 23d of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge. No advertisement of less than two lines accepted.

BOOKS.



ALL LIVE PRINTERS should have H. G. Bishop's "Practical Printer," 200 pages, price $1. Also his "Job Printers' List of Prices and Estimate Guide," price $1; the "Specimens of Job Work," price $2; the "Printers' Order Book," price $3; the "Printers' Ready Reckoner" and "Diagrams of Imposition," price 50 cents each. Sold by H. G. Bishop, 165 Pearl street, Bosters. Handiest and most useful ton, Mass., and all type foundAll who are starting in business need these books. works published for printers.

AGENTS WANTED FOR THE OFFICIAL MEMORIAL of the World's Columbian Exposition, by the Joint Committee on Ceremonies, a handsome, gilt-edged book of 320 pages, 8 by 11 inches in size, printed on the best of enameled paper in the highest style of the art, and containing the full reports of the dedicatory and opening ceremonies, and other matter of equal interest concerning the grandest fair ever held. It is copiously illustrated with fine full-page half-tone engravings of all the World's Fair buildings, views on "Midway," and with portraits of the officials and others connected with the Fair. It is not merely a picture book, but contains facts and figures which will prove more valuable and interesting as time goes on. Agents can make large profits in handling this book. Write us for prices and information. THE HENRY O. SHEPARD COMPANY, Publishers, 212-214 Monroe street, Chicago.

AGENTS WANTED—For "The People's Bible History," the latest and most popular work on Biblical topics. Prepared in the light of most recent investigations by some of the foremost thinkers in Europe and America. Copiously illustrated. Edited by Rev. George C. Lorimer, LL.D., with an introduction by Right Honorable William Ewart Gladstone, M. P. The best selling book extant. Write for circular and information to THE HENRY O. SHEPARD COMPANY, Publishers, 212-214 Monroe street, Chicago.

CARDS—Color work and embossed designs in "cards" for the progressive printer. Specimen book, 25 cents. Exchanges desired. C. M. CATLETT. Norwalk, Ohio.

COMPLETE SET of "The American Art Printer," 6 vols., $3; original price, $12.50. J. D. WHITE, 40 W. 12th street, N. Y. City.

COMPOUNDING OF ENGLISH WORDS—When and why joining or separation is preferable, with concise rules and alphabetical lists, by F. Horace Teall. The work is a most useful one for authors, printers, and all who care for the correct writing of English. 224 pages; cloth bound; $1.25. INLAND PRINTER CO., 212-214 Monroe st., Chicago.

DESIRE—We wish to subscribe for a good all-round printers' magazine. Send sample. MARCHBANKS & CO., Ennis, Texas.

FROM MANASSAS TO APPOMATTOX—Memoirs of the Civil War in America. By Lieut.-Gen. James Longstreet, C. S. A. With fifteen maps in colors and twenty-nine portraits and other illustrations. About 700 octavo pages. Cloth, plain edges, $4; sheep, sprinkled edges, $5; half morocco, marbled edges, $5.50; full morocco, gilt edges, $7. The last and most important contribution to the history of the Civil War of 1861-65, by Lieut.-Gen. James Longstreet, senior living commander of the Confederate armies. This work is having a large sale. Agents wanted. Send for circulars and information. THE HENRY O. SHEPARD COMPANY, General Agents, 212-214 Monroe street, Chicago.

OLD CATO—The best written and most interesting book ever issued relating to that noble animal, the dog. Anyone having the care of or any affection for canines will find it of absorbing interest. The autobiography of a Newfoundland dog, designed to show a dog's view of dogs' life, and with it many views of human life. 664 pages. Handsomely illustrated. Elegantly bound. A book of value to young or old readers, and one an agent can do well with, as it appeals to all classes. Solicitor's outfit free. Sample copy $1. Exclusive territory given. Write for particulars. THE HENRY O. SHEPARD COMPANY, Publishers, 212-214 Monroe street, Chicago.

PATTERSON'S Portfolio of Practical Printing—the best collection of Practical Ideas for Progressive Printers ever issued; an idea-giving publication; grand in conception and thorough in execution; a high degree of skill exhibited in the arrangement and display of type lines, rule and borders; the presswork is a feature; combined, it is a rare work of artistic originality. These specimens, each and every one, are practical. Not gilded, gaudy colored plates, but something that will prove of benefit to the foreman as well as apprentice; with this book, any printer can do high-grade work. This work, neatly bound in art cover, may be obtained from the publisher. The price will be $1, and the specimens are worth any printer's $1. "PATTERSON," *Progressive Printer*, Benton Harbor, Mich.

PRINTERS—Mail $5 money order and receive book "How to Manufacture all kinds of Printing and Lithographic Inks and their Varnishes." You need it in your business. GEORGE W. SMALL & CO., 1921 Kinney avenue, Cincinnati, Ohio.

SOLD EVERYWHERE—"Some Advertising that Advertises." Few to close, 60 cents. WRIGHT, ELECTRIC PRINTER, Buffalo, N. Y.

TEN YEARS since the first volume of the American Printers' Specimen Exchange was published. Of the four volumes all that remain are a few copies of Vol. III, $3, bound; $1, unbound; prepaid. Ed H. McClure, Buffalo, N. Y.

FOR SALE.

BEVELER, router, saw, motor, shoot board, planes, camera, lens, screen, printing frame, etc. Will bunch the lot, cheap, for spot cash. Address "O 39," INLAND PRINTER.

FOR SALE—Job Printing Office in growing Massachusetts town. Nearly new. Good run of work. $2,000. Will bear investigation. "O 40," THE INLAND PRINTER.

FOR SALE—One Emmerich & Vonderlehr Bronzing Machine for cards and photo-mounts; one-third original price. B. W. FAY, 27 South Clinton street, Chicago.

FOR SALE—Photo-engraving plant, in use one year. Will be sold complete or in lots to suit. Send for circular. No reasonable offer refused. CHARLES CRASKE, 45-47 Rose street, New York City.

FOR SALE—Wood engravers' ruling machine. Large Baker. Good as new. Cost $225. Will sell cheap. "O 35," INLAND PRINTER.

NEW AND SECONDHAND Peerless, Gordon, and Universal job presses; embossers, cutters and creasers, lever and power paper cutters. Special agent of the manufacturers. FRANK BARHYDT, 171 La Salle street, Chicago.

HELP WANTED.

FIRST-CLASS JOB PRINTER WANTED—Sober and industrious, to take charge of the jobrooms of a large establishment. Address, stating references, experience and salary expected, "G. E. R., Morning News, Savannah, Georgia.

PRINTER WANTED—We will pay good wages to a first-class job compositor. Will be used on catalogue covers, fine commercial stationery, certificates of stock, etc. Must have original ideas. Ordinary man need not apply—plenty in our vicinity. "O 12," INLAND PRINTER.

WANTED—An experienced half-tone etcher, familiar with powder process. Good situation in large house. "O 24," INLAND PRINTER.

WANTED—First-class half-tone finisher to take charge of department in large house. Good chance for the right man to take share in business. "O 36," INLAND PRINTER.

SITUATIONS WANTED.

A FIRST-CLASS all-round printer wants position as foreman of country office. City or country references. "O 32," INLAND PRINTER.

AN ALL-ROUND BINDER wants position to take charge of bindery and do finishing, if necessary; can estimate on work. Correspondence solicited. "O 13," INLAND PRINTER.

AN A1 cylinder and platen pressman, well up in fine half-tone and catalogue work, is desirous of making a change March 1. Good reasons; also good references and strictly sober. "O 20," INLAND PRINTER.

AN EXPERIENCED EASTERN MAN, who is competent to take charge of any house in the wrapping paper, paper bag, paper box printing and kindred lines, desires a position West or South. "O 31," INLAND PRINTER.

ARTIST—Wants position on first-class newspaper; expert on portraits; wants to make a change. Now on an eastern paper. For particulars, "O 19" INLAND PRINTER.

SITUATIONS WANTED.

JOB FOREMAN, thoroughly competent to estimate and take entire charge. Open for engagement. "Z," New York Office, INLAND PRINTER.

JOB PRINTER desires steady situation; good workman, steady and reliable: South preferred, but will go anywhere. "O 37," INLAND PRINTER.

LINOTYPE MACHINIST WANTS POSITION—Capable of handling book or news plant. Reference furnished. "O 14," INLAND PRINTER.

MAN WITH SEVERAL YEARS' EXPERIENCE as assistant manager of large weekly—all departments—wants similar position. Practical working printer and proofreader. "O 29," INLAND PRINTER.

PRACTICAL all-round printer desires steady sit. Would take charge of small office. Competent as linotype machinist. References. State wages. "O 21," INLAND PRINTER.

PRESSMAN—A first-class cylinder and platen pressman desires position. Sober and steady. "O 28," INLAND PRINTER.

PRINTER, ALL-ROUND—Wants situation on a country paper. $10 weekly. "O 18," INLAND PRINTER.

PRINTER—Reliable young man wishes position in first-class job office as two-thirder. "O 15," INLAND PRINTER.

PROOFREADER and practical working printer wants position. "O 30," INLAND PRINTER.

SITUATION WANTED—By all-round newspaper man, who is also practical printer and thorough proofreader; familiar with daily and weekly newspaper work; experienced and successful solicitor; five years with high-class trade paper; best references as to character and ability. "O 33," INLAND PRINTER.

SITUATION WANTED—By first-class, all-round bookbinder; can rule, forward and finish; ten years' experience as foreman. South preferred. "O 38," INLAND PRINTER.

SITUATION WANTED—By practical all-round printer. Sober and reliable. Can also do plain job ruling. "O 34," INLAND PRINTER.

WHO wants a manager capable of handling all departments of the printing business? "O 26," INLAND PRINTER.

BUSINESS OPPORTUNITIES.

A GREAT OPPORTUNITY—Superintendent and joint manager of first-class job printing and bookbinding plant, in a large manufacturing city, doing a business of $60,000 per year, offers his one-sixth interest (plant worth $50,000) for sale for less than its actual worth. Established over thirty years. Position pays a good salary. Good reasons for selling. JOHN LEE, American Type Founders' Association, Cleveland, Ohio. (This is a first-class opening and will bear investigation.—F. B. Berry, Manager, Cleveland branch, American Type Founders' Association.)

A PARTNER WITH $5,000 CAPITAL WANTED—A practical man with some knowledge of the Mergenthaler linotype machines preferred—as partner in an established publishing business, in a healthy and prosperous western city of 150,000 population. Object: we want to increase our business. Good reference given and required. A good opportunity for the right party. "O 27," INLAND PRINTER.

FOR SALE—A good weekly newspaper, with complete job printing and bookbinding departments in a live Michigan city; proprietor unable to attend to the business. "O 16," INLAND PRINTER.

FOR SALE—Book and job printing establishment in one of the most thrifty cities in the East. Good business opportunity. One drum cylinder Cottrell press, 30 by 43 bed; one two-revolution Cottrell press, 26 by 37 bed; one Colt's Armory press; two Gordons; one Brown & Carver cutter, 32-inch; one stapling machine; stereotyping outfit; 480 fonts of type; stones, racks, cases, electric motor and appliances, etc. Will sell at a bargain. "O 10," INLAND PRINTER.

FOR SALE—In a thriving Colorado city, a modern book and job office, consisting of three platens, one cylinder, stitcher, motor, new type, etc.—cost, new, $4,000—at a sacrifice on account of ill health. "O 23," INLAND PRINTER.

FOR SALE, RENT OR EXCHANGE—A complete printing establishment—land, building and plant. Building 30 by 120 feet. Situated sixteen miles from Chicago. Plant complete and now running. An exceptional chance for a practical man with capital and business ability. "O 17," INLAND PRINTER.

FOR SALE—Well-equipped electrotype foundry with modern improved machinery, not in use two years; located in a growing, large New England manufacturing city. Good field for practical man. "O 22," INLAND PRINTER.

I CONTROL between $30,000 and $60,000 worth of high-class printing annually. I want to hear from a good business manager of a printing office who knows all about paper and estimating, and a good superintendent of composing and press rooms. These must be first-class men, good economical managers. Possibly one man can fill both jobs at present. He or they must have $1,000 to $3,000 to put into a new print shop with me. Here's a ready-made business at good prices. Who wants it? Give full particulars of experience, etc. Would entertain proposition from printer already established in New York. "BUSINESS," New York Office, INLAND PRINTER.

PARTNER WANTED—For half interest in established job printing business—$800. Would sell entire plant. Address at once, "O 25," INLAND PRINTER.

WANTED—A1 job printer of experience and good taste, with $1,000, to take half interest and manage first-class book and job office, best here. Send samples of work. Call or address J. A. WOLFORD, Rochester, N. Y.

WANTED to rent, with privilege of buying, weekly paper and job office. CHARLES D. SNYDER, 71 W. 101st street, New York.

WANTED TO PURCHASE.

WANTED TO EXCHANGE—Cash for secondhand presses, paper cutters and engines. W. W. BUTTS, Trestle, N. Y.

WANTED—Secondhand 8 by 12 rotary press, and 23-inch paper cutter. Must be in good condition. Give full particulars. Address "O 41," INLAND PRINTER.

MISCELLANEOUS.

A GOOD THING! Buy it! A Perforating Attachment for Job Presses. Best thing ever sold for perforating while printing. Does not ink sheet nor cut rollers. Easily attached to press without changes. Perforates or scores either way. $10 for complete outfit of ten parts. All dealers have it on view. Send for circular. H. G. BISHOP, 165 Pearl street, Boston, Mass.

ALBERT HALLETT PROCESS for perfectly imitating typewriter letters—embraces basic principle of typewriter, therefore other methods are spurious. Fully protected by valid U. S. patents. Exclusive perpetual rights granted. ALBERT HALLETT, Boston, Mass.

ALL-COPIED EFFECT assimilated typewriter letters are produced by the Adamson process. Exclusive city rights backed by all the patents. On the lease or royalty plan. Send for circulars and samples of the work. ADAMSON TYPEWRITER PRESS CO., Muncie, Ind.

A NEW INVENTION FOR PRINTERS—A page stick for making up pages of type. Will sell patent. A. G. ALRICH, Lawrence, Kan.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process. Nice cuts, from prints, drawings or photos, are easily and quickly made by the unskillful, on common sheet zinc. Cost very trifling. Price of process $1. Nothing held back to pull more money from you. All material costs, at any drug store, about 75 cents. It is no fake. I have a barrel of unsolicited testimonial letters; intelligent boys make good cuts right in the beginning. Circulars for stamps. Simple and costless embossing process included free. THOS. M. DAY & SON, Hagerstown, Ind.

A PRINTING-TRADES DIRECTORY—We are prepared to furnish printed mailing lists containing the names and addresses of the printing offices, binderies, lithographic establishments, rubber-stamp makers and paper-box makers, in the city of Chicago and suburbs; newspapers and publishers doing their own composition or presswork; business houses doing their own printing; foremen of the larger concerns—in fact, of all persons using printers' material, stock and machinery. These mailing lists are corrected monthly, thus supplying a Trade Directory brought up to date. Prices and terms: Single copy of the lists, $4; if taken every other month, $3; taken monthly, $2.50. All transient orders must be accompanied by the money. THE BEN FRANKLIN CO., 232 Irving ave., Chicago, Ill.

CHALK ENGRAVING PLATES—We make the "Bell" standard plates. Anti-monopoly prices. Ask us about them. Old plates recoated, half cent an inch. THE HIRD MANUFACTURING CO., Cleveland, Ohio.

CHALK PLATES RECOATED, ½ cent an inch. Write for circular. BYRON POPE & CO., Cleveland, Ohio.

EMBOSSING—Burbanks' composition for counter dies is the best. A trial will convince you. Sold by all branches American Type Founders' Company, 75 cents per can.

ENGRAVING MADE EASY, for all printers, gives explicit directions for zinc etching, embossing, stereotyping and chalk-plate engraving. The materials cost little and the work can be done in any shop. The processes described are sold for $1 each by others. Mailed for 25 cents in silver. THE DREARY-KNOLL PRESS, Abingdon, Ill.

FREE SAMPLE OF "INK-I-THIN," the modern ink reducer, to every reader of THE INLAND PRINTER. Send 10 cents in stamps for postage, etc., to NEEDHAM & CO., manufacturers, 1045 Van Buren street, Chicago, Ill.

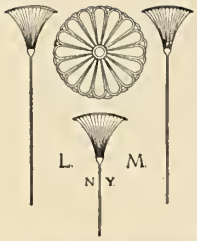
PHOTO-ENGRAVERS' contact frames. Simple, durable, exact; all sizes; perfect workmanship guaranteed. Reasonable prices. JOSEPH HOFFMAN'S SON, 95 East Fourth street, New York city.

STEREOTYPE OUTFITS for both Papier-maché and **Simplex** methods. The latter produces plates as sharp and smooth as electros, requires no pasting of tissue and no beating with the brush; casting box 6½ by 12 inches; outfit for both methods, $15. Also, **White-on-Black** and **Granotype Engraving Processes**; plates cast like stereotypes from drawings made on cardboard. The easiest of all engraving processes; $5 for both, including material. Book explaining all of above sent on receipt of $1. Circulars and samples for stamps. HENRY KAHRS, 240 East Thirty-third street, New York.

THE TYPEWRITER PRESS—A money-making specialty. ADAMSON TYPEWRITER PRESS CO., Muncie, Ind.

THE BAKER PEN EXTRACTOR.

Newest advertising novelty—Handiest office tool.
Pulls rusty pens—Pulls business.
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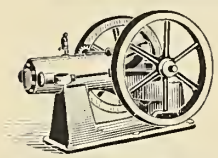
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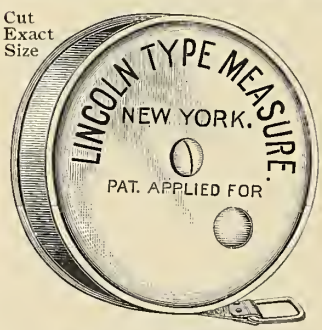
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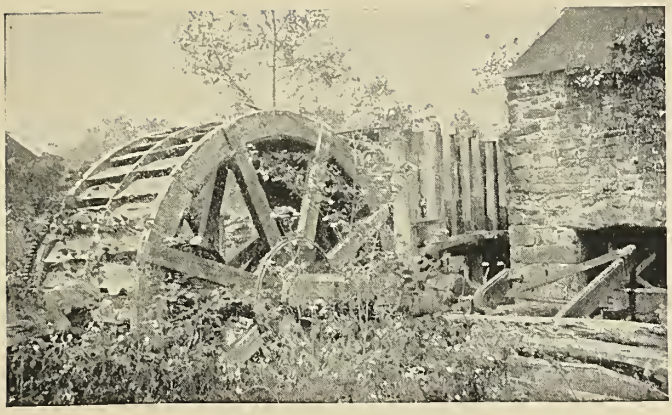
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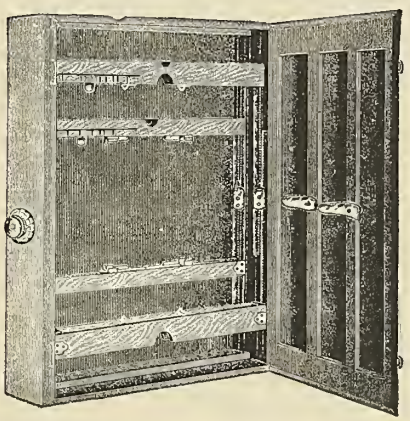
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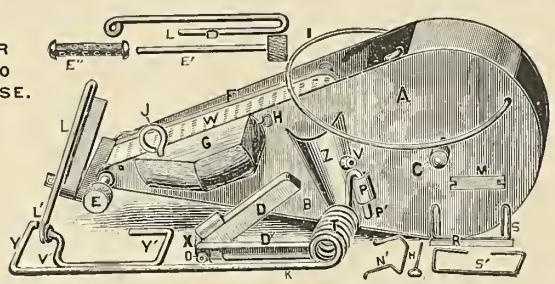
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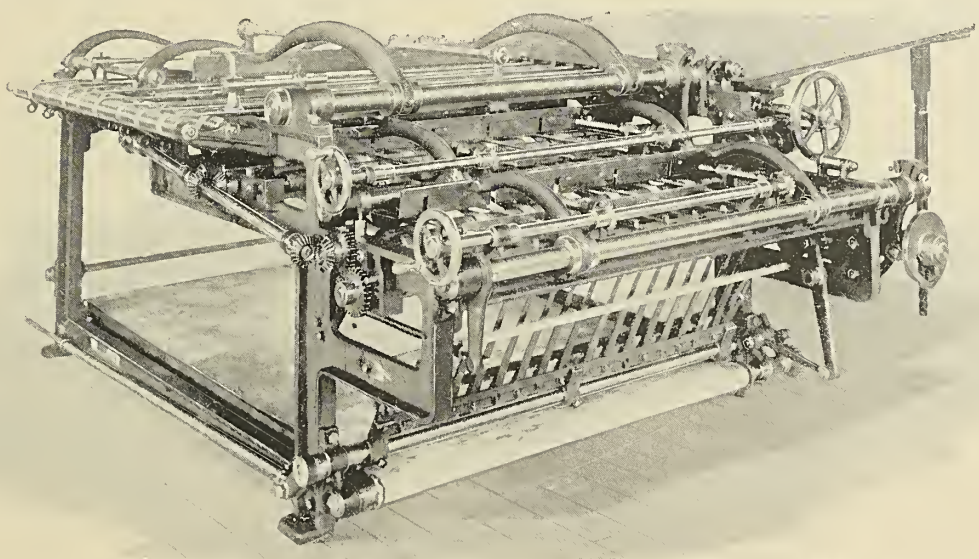
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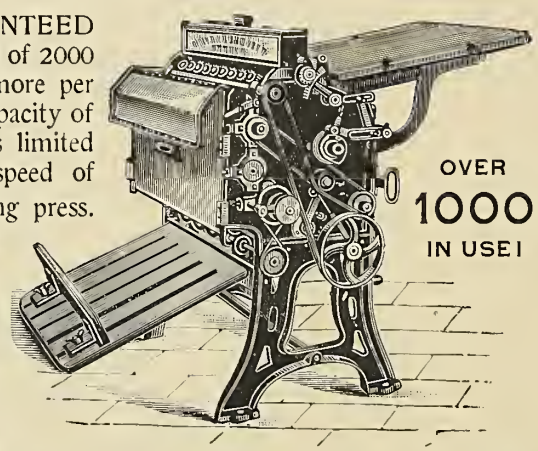
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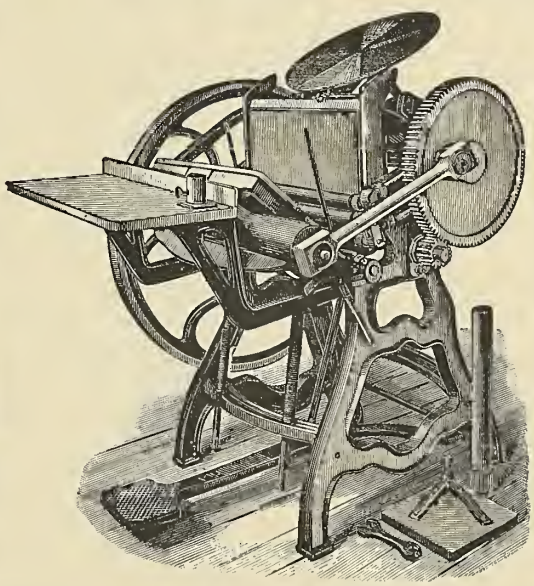
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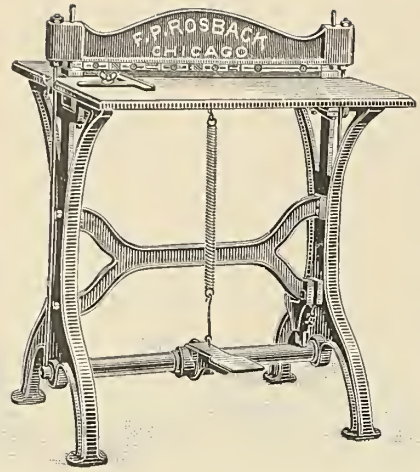
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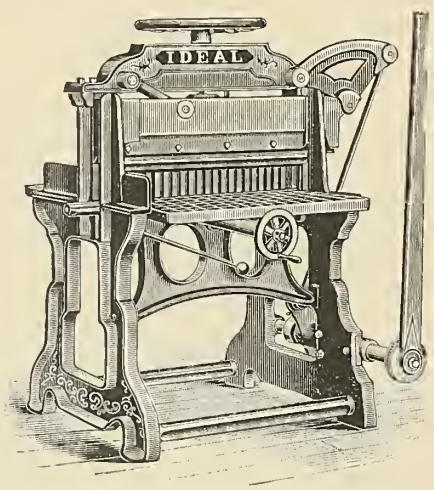
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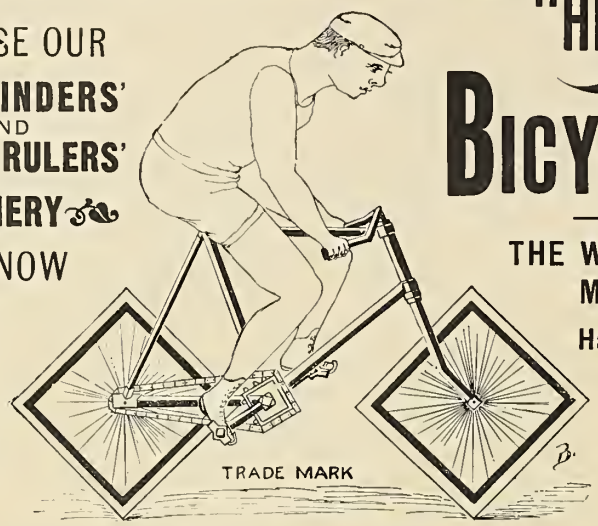
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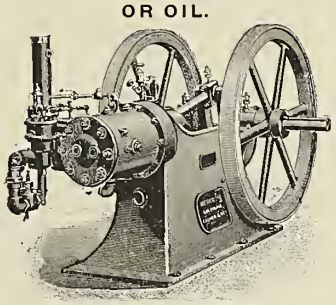
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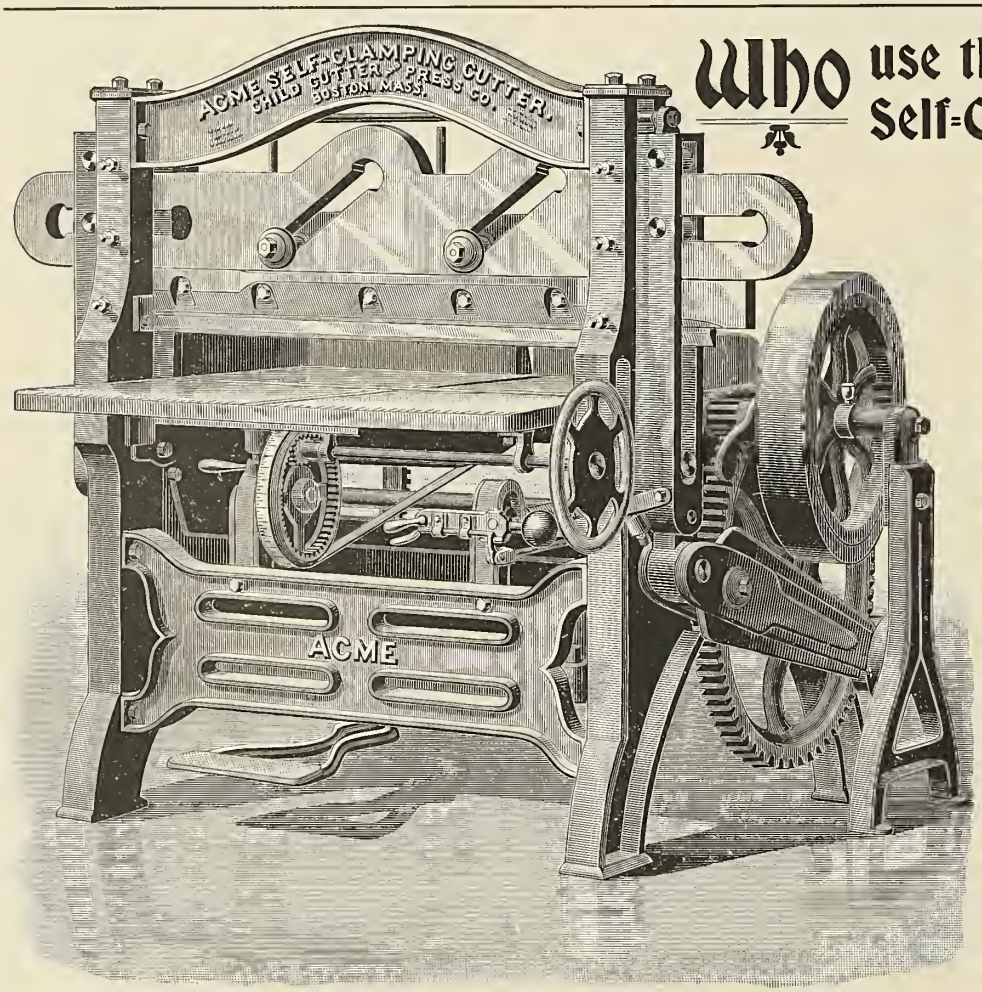
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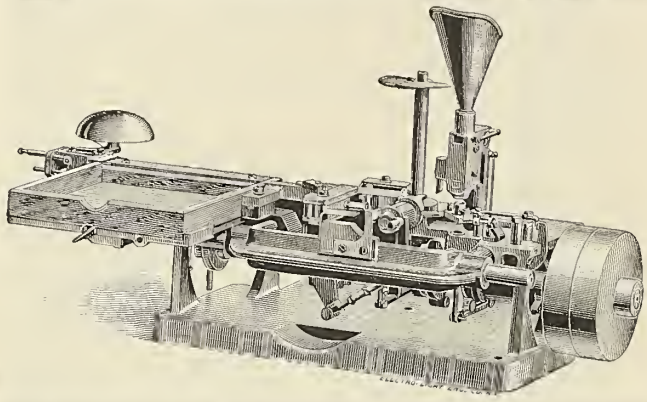
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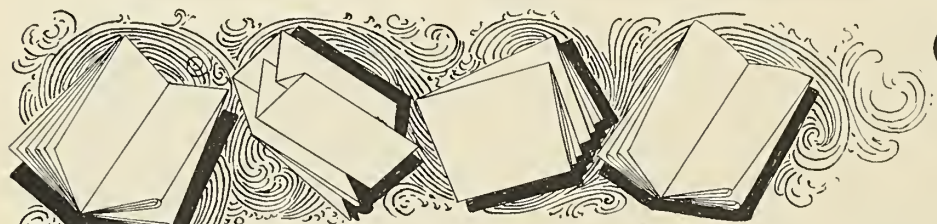


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Coes, Loring, & Co., Worcester, Mass. Makers of all kinds of paper and machine knives. Best finish. Oldest firm in the country.

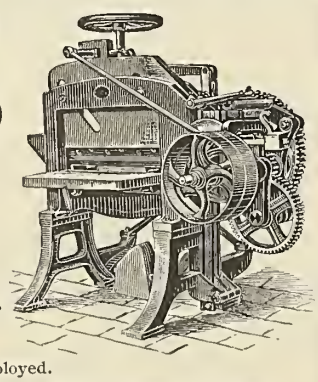
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	Cm.	Inch.	Mk.	$	Mk.	$	Mk.	$	Mk.	$	Mk.	$
AB	50	19¾	425	101.20	550	131.00	150	35.70	100	23.80	80	19.10
ABa	55	21½	485	115.50	610	145.50	160	38.10	105	25.00	80	19.10
AC	60	23½	575	136.90	700	166.90	175	41.70	110	26.20	85	20.25
ACa	65	25½	650	154.75	775	184.75	185	44.00	115	27.40	85	20.25
AD	71	28	740	176.20	865	206.20	200	47.60	120	28.60	90	21.45
ADa	76	30	825	196.45	950	226.50	220	52.40	125	29.80	90	21.45
AE	83	32½	950	226.20	1075	256.20	240	57.15	125	29.80	95	22.55
AEa	91	35¾	1050	250.00	1175	280.00	250	59.50	130	31.00	95	22.55
AF	95	37½	1150	273.80	1275	303.80	260	61.90	135	32.20	100	23.80
AFa	100	39¼	1250	297.60	1375	327.60	280	66.65	140	33.35	100	23.80
AG	108	42	1400	333.35	1525	363.35	315	75.00	145	34.50	105	25.00
AGa	113	44½	1500	357.15	1625	387.15	325	77.50	150	35.70	105	25.00
AH	120	47¼	1600	381.00	1725	411.00	340	81.00	155	37.00	110	26.20
AHa	140	55	1950	465.20	2075	494.20	365	86.90	160	38.10	115	27.40
AI	160	60	2275	541.65	2400	571.65	390	92.90	160	38.10	120	28.60
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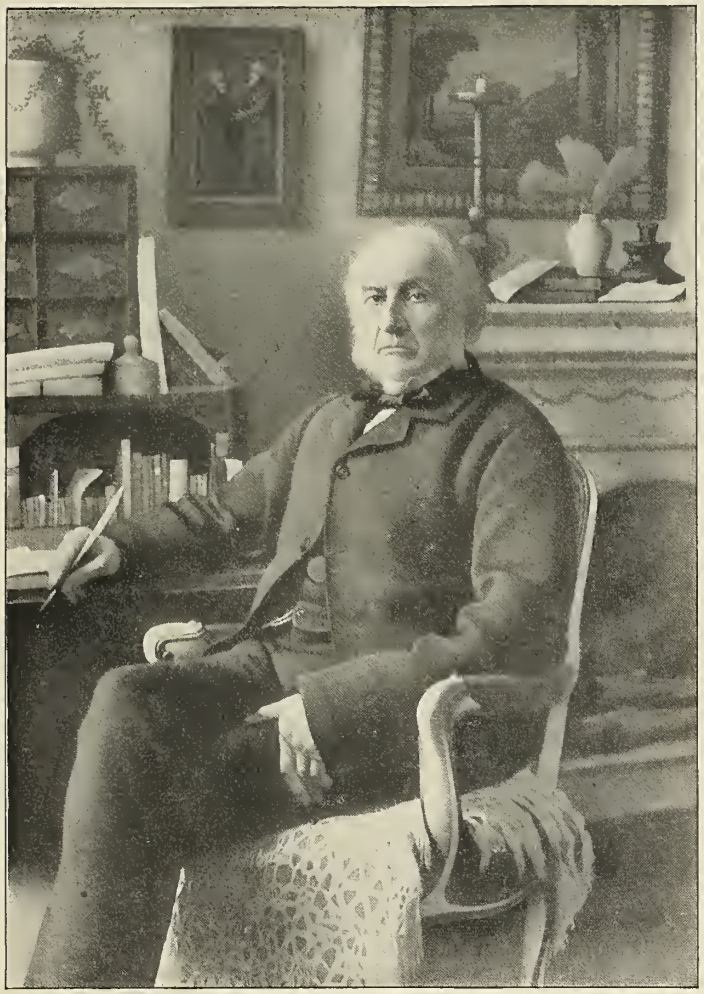
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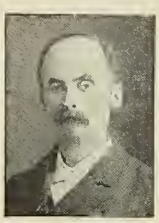
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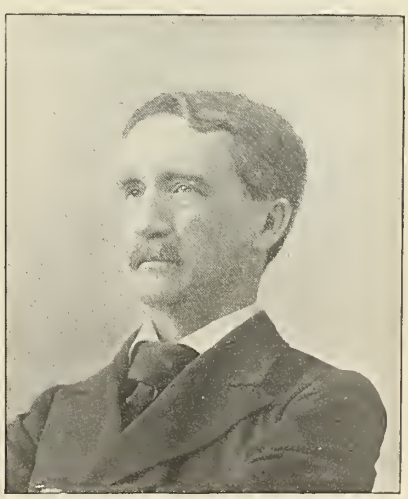
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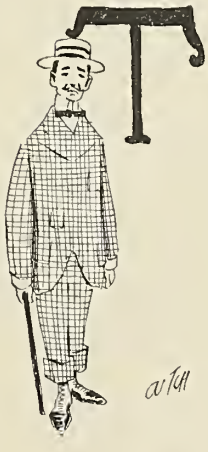
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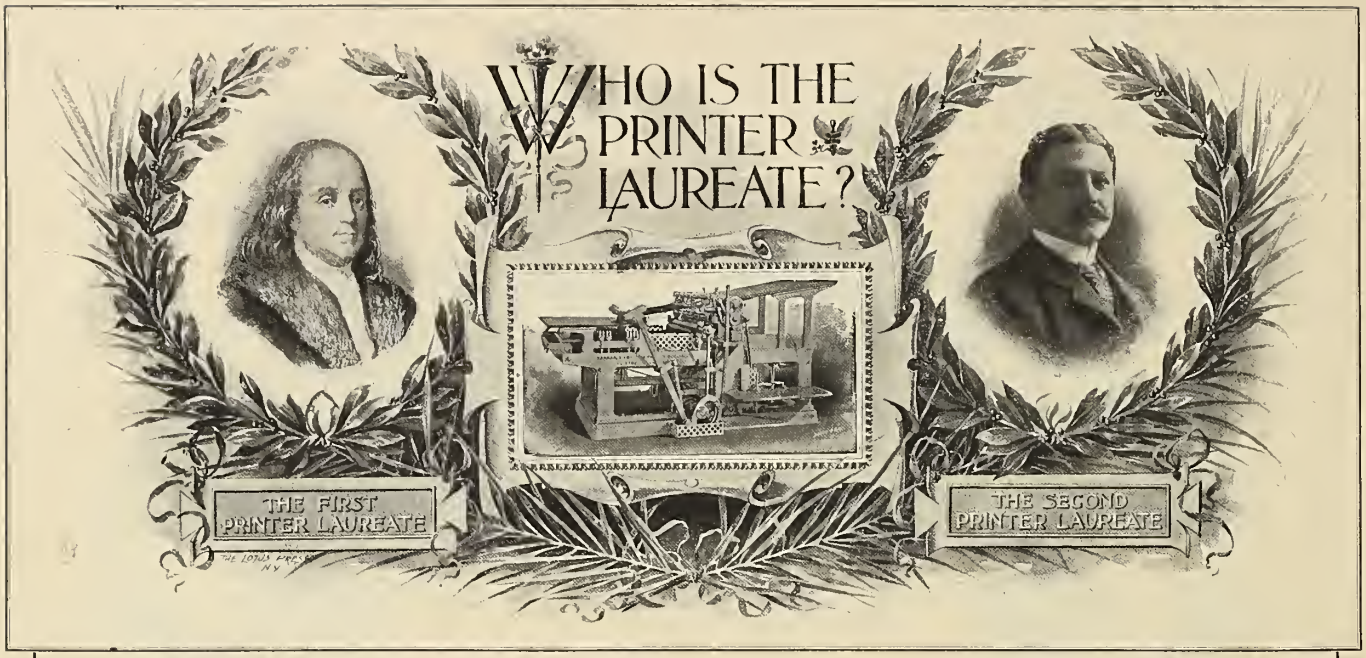
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MR. LOUIS H. ORR, of Bartlett & Co., New York City, wins the Printer Laureateship and the "CENTURY" Pony.

It gives us great pleasure to announce that the Printer Laureate Committee has concluded its labors and find by its final and official count that Mr. Louis H. Orr, of Bartlett & Co., New York City, has been elected Printer Laureate of America, he having received 5,789 votes.

This will be good news to Mr. Orr's many friends who labored so hard and earnestly in his behalf. And it cannot fail to be eminently satisfactory to the lovers of the Art, for no one in the printing industry has done more to elevate and advance the standard of excellence than Louis H. Orr. Mr. Orr is a young man and his candidacy naturally appealed to the young and progressive men of the trade. And it would seem that even the older and more conservative printers, whose natural preferences would cause them to rally under other standards, came over to Mr. Orr's support in large numbers, when it was seen the younger men had matters their own way. Mr. Orr was only 86 votes ahead of Mr. Shepard on January 20, but, although both increased their vote in the closing days of the contest, Mr. Orr's friends rallied in larger numbers and landed him a winner by a comfortable margin.



H. O. SHEPARD.
5,292 Votes.

Mr. Henry O. Shepard's friends, however, may well be proud of the magnificent vote which enabled him to beat Mr. Herbert out for second place and give Mr. Orr a splendid battle for the title.

Mr. B. B. Herbert's friends, too, should be proud of his record, and that they labored valiantly in his support, even to the end, is evidenced by the fact that nearly two-thirds of the votes received between January 20 and the evening of February 1, when the polls closed, were cast for him.



B. B. HERBERT.
5,137 Votes.

Mr. William Johnston, whose candidacy was conducted under many difficulties, but who in the closing hours received the hearty endorsement of *Printers' Ink*, secured over 2,000 votes, and so at the finish occupied fourth place.

We extend our hearty thanks to the friends of these leaders and of the other candidates who worked so diligently in their behalf, and thus enabled us to enroll upon our list the unprecedented number, for a contest of this kind, of 19,878 votes, which it must be remembered were cast by employing printers and publishers only. Each vote received was carefully investigated and, when identified, was duly registered.

Upon the following page will be found the final and official report of the Printer Laureate Committee, together with our announcement as to the awarding of the title and the "CENTURY" Pony to Mr. Orr.

February 17, 1897.

Campbell Printing Press & Mfg. Co., New York.

H. A. WISE WOOD, Esq., General Manager.

Dear Sir,—The Printer Laureate Committee begs leave to announce the conclusion of its labors in registering and counting the votes sent in by the printers and publishers of the United States and the Dominion of Canada in the Printer Laureate contest.

We submit the following final and official report, upon which we hereby declare Mr. Louis H. Orr, of New York, to be elected Printer Laureate of America, he having a plurality of 497 votes over Mr. Shepard, his nearest competitor.

Yours sincerely,

W. W. PASKO, Chairman,
D. M. LORD,
CHARLES H. TAYLOR, Jr., } *Committee.*



MR. PASKO.



MR. LORD.



MR. TAYLOR.

FINAL AND OFFICIAL RETURNS:

LOUIS H. ORR (Bartlett & Co.), New York,	**5,789**
HENRY O. SHEPARD, Chicago, Ill.,	**5,292**
B. B. HERBERT (National Printer-Journalist), Chicago, Ill.,	**5,137**
WILLIAM JOHNSTON (Printers' Ink Press), New York,	**2,257**
PAUL NATHAN (Lotus Press), New York,	**487**
THEO. L. DE VINNE (De Vinne Press), New York,	**293**

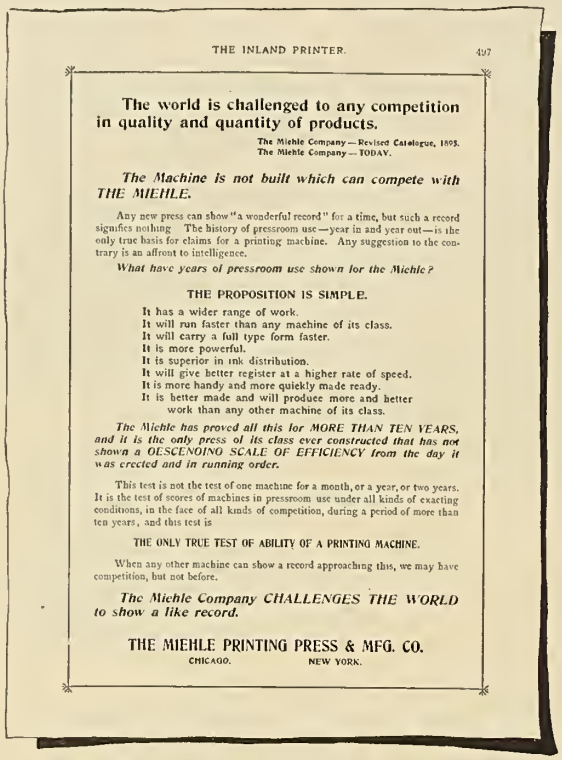
JOHN F. EARHART, Cincinnati, Ohio,	197	J. P. Rieberg, St. Louis, Mo.,	1	Geo. Tall, Baltimore, Md.,	1
ANDREW McNALLY, Chicago, Ill.,	58	W. G. Pierce, " "	1	C. N. Browning, Wilmington, Del.,	1
THOMAS MAC KELLAR, Phila., Pa.,	64	Richard Ennis, " "	1	G. B. Matthews, Buffalo, N. Y.,	1
H. T. ROCKWELL, Boston, Mass.,	47	Stephen Greene, Philadelphia, Pa.,	1	Chas. Gray, Big Rapids, Mich.,	1
GEO. CARLEY, Cooperstown, N. Y.,	44	Alfred M. Slocum, " "	1	Henry Watterson, Louisville, Ky.,	2
CHAS. E. LEONARD, Chicago, Ill.,	27	John Callahan, " "	3	F. B. Hoffman, Baltimore, Md.,	1
W. H. WOODWARD, St. Louis, Mo.,	22	James Redfern, " "	1	H. H. Cabiniss, Atlanta, Ga.,	1
A. V. Haight, Poughkeepsie, N. Y.,	9	Daniel S. Bonner, " "	1	Ed Charry, Chattanooga, Tenn.,	1
A. O. Bunnell, Dansville, N. Y.,	7	W. J. Bradley, " "	1	W. C. Dodson, Atlanta, Ga.,	1
Gilbert A. Newton, Erie, Pa.,	7	C. F. Lasher, " "	1	J. A. Parshall, Delhi, N. Y.,	1
R. R. Donnelley, Chicago, Ill.,	6	Frank McLaughlin, " "	1	W. H. Wright, Buffalo, N. Y.,	1
Thomas Todd, Boston, Mass.,	4	Chas. Paullus, " "	1	Charlie Johnson, Pittsburg, Pa.,	1
Robert Whittet, Richmond, Va.,	6	A. W. Selden, " "	1	W. H. Barnes, " "	1
David Ramaley, St. Paul, Minn.,	7	Nathan S. C. Folwell, " "	1	C. E. Holbrook, Watertown, N. Y.,	1
S. P. Wilson, Chicago, Ill.,	1	J. W. Wallace, " "	1	J. G. P. Holden, Yonkers, N. Y.,	2
Rufus Wilson, " "	1	G. B. Swift, " "	1	I. W. Rank, Saugerties, N. Y.,	1
Albert D. Teal, " "	1	G. W. Ward, " "	1	Michael Corcoran, Cambridge, Mass.,	1
James Russell, " "	1	Charles A. Dana, New York,	5	A. C. Rigers, Cleveland, Ohio,	1
P. F. Pettibone, " "	1	Chas. S. Patteson, "	2	Fritz Schneider, Little Falls, N. Y.,	2
Thos. Knapp, " "	1	James R. Bennett, "	1	J. D. Stiver, Middleton, N. Y.,	1
Jacob Hebner, " "	1	G. W. Donaldson, "	1	H. G. Bishop, Oneonta, N. Y.,	1
J. Harnesh, " "	1	J. J. Little, "	2	Henry Stowell, Seneca Falls, N. Y.,	1
D. S. Gingrich, " "	1	J. R. Rankin, "	1	W. N. Mattice, Slingerland, N. Y.,	1
W. B. Conkey, " "	1	Robert T. Red, "	1	F. W. Bensberg, Utica, N. Y.,	1
Edw. Leavell, " "	1	Walter N. Reid, "	1	John Adams, Waltham, Mass.,	1
Chas. J. Stromberg, Chicago, Ill.,	2	Thomas Rusher, "	1	A. M. Clapp, Washington, D. C.,	2
Robert Miehle, " "	3	James Stewart, "	1	John Wilson, Cambridge, Mass.,	2
Calvin E. Lewis, " "	2	W. F. Vanderhouten, "	1	Robert Opitz, Cleveland, Ohio,	3
C. W. McCluer, " "	1	Edward Inloes, Cincinnati, Ohio,	1	Benj. W. Pearce, Newport, R. I.,	2
William Craiger, Boston, Mass.,	1	A. H. Pugh, " "	1	W. S. Pattinger, Savannah, Ga.,	1
A. M. Skinner, " "	1	C. J. Krehbiel, " "	1	H. G. Buckley, Brooklyn, N. Y.,	1
Bruce Rogers, " "	1	A. O. Russell, " "	1	I. R. Crow, Aurora, Ill.,	1
William Donovan, " "	1	Mr. Morgan, " "	1	Mr. Tuttle, New Haven, Conn.,	1
A. G. Daniels, " "	1	P. Russell, " "	1	W. A. Lawton, Kansas City, Mo.,	1
Geolet Brown, " "	1	Edw. B. Louderbough, Dover, Del.,	1	T. W. Clark, Rockford, Ill.,	1
Chas. M. Skinner, St. Louis, Mo.,	1	E. E. Bryan, North Adams, Mass.,	1	J. B. T. Gage, St. Johnsbury, Vt.,	1
Sam'l Myerson, " "	1	James E. Brown, Newman, Ga.,	1	Col. Olive Lee, Dallas, Tex.,	1

Total number of votes registered, 19,878. Not registered: 232 votes rejected for ineligibility; 25 freak votes received; 74 votes received from people who had voted before. Number of individual candidates, 117.

Mr. Orr being averse to any public ceremonies in connection with the official notification of his election as Printer Laureate of America, an engrossed Memorial will be prepared, which, when signed by the Committee and sealed by us, will be presented to Mr. Orr as a formal token of his election and of our presentation of the "CENTURY" Pony.

THE CAMPBELL COMPANY.

To the Miehle Company:



THE INLAND PRINTER. 497

The world is challenged to any competition in quality and quantity of products.

The Miehle Company—Revised Catalogue, 1895.
The Miehle Company—TODAY.

The Machine is not built which can compete with THE MIEHLE.

Any new press can show "a wonderful record" for a time, but such a record signifies nothing. The history of pressroom use—year in and year out—is the only true basis for claims for a printing machine. Any suggestion to the contrary is an affront to intelligence.

What have years of pressroom use shown for the Miehle?

THE PROPOSITION IS SIMPLE.

It has a wider range of work.
It will run faster than any machine of its class.
It will carry a full type form faster.
It is more powerful.
It is superior in ink distribution.
It will give better register at a higher rate of speed.
It is more handy and more quickly made ready.
It is better made and will produce more and better work than any other machine of its class.

The Miehle has proved all this for MORE THAN TEN YEARS, and it is the only press of its class ever constructed that has not shown a DESCENDING SCALE OF EFFICIENCY from the day it was erected and in running order.

This test is not the test of one machine for a month, or a year, or two years. It is the test of scores of machines in pressroom use under all kinds of exacting conditions, in the face of all kinds of competition, during a period of more than ten years, and this test is

THE ONLY TRUE TEST OF ABILITY OF A PRINTING MACHINE.

When any other machine can show a record approaching this, we may have competition, but not before.

The Miehle Company CHALLENGES THE WORLD to show a like record.

THE MIEHLE PRINTING PRESS & MFG. CO.
CHICAGO. NEW YORK.

(Their reply—INLAND PRINTER for February, 1897.)

Having challenged the world you cannot select your antagonist, nor cavil at his age.

We know what the "Miehle" HAS DONE—that is history; now let us see what it CAN DO in an OPEN and PUBLIC TRIAL with its Successor.

For the THIRD time:

To settle the matter we propose the following:

1st.—That at a point midway between New York and Chicago, a "Miehle" and a "Century" press be erected side by side.

2d.—That these machines be run upon duplicate forms of various kinds for a given period of time.

3d.—That a Committee be selected to take charge of the contest.

4th.—That the Committee consist of three practical printers, an expert mechanic and the representative of a trade journal.

5th.—That the machines be placed in the hands of the Committee before the contest begins and continue in its charge throughout.

6th.—That the Committee, at the end of the contest, report upon the relative values of the contesting machines, with respect particularly to the quality and quantity of work produced, economy (as to time, labor and waste) of operation, and points of mechanical construction.

7th.—That the report of the Committee be accepted by both contestants and by them be considered final.

8th.—That upon the announcement of the findings of the Committee the defeated machine, together with its appurtenances, be delivered over to the Committee for sale.

9th.—That the defeated machine be sold by the Committee for the largest sum obtainable, which sum it is to donate to a printers' charity of its own selection.

10th.—That the Committee keep a full and exact account of all expenses incurred by it, said expenses to be borne by the defeated party.

11th.—That the builders of the defeated machine publicly acquiesce in the decision of the Committee.

YOU MUST NOW FIGHT, OR IN EVADING THE CONFLICT ACKNOWLEDGE DEFEAT.

The Campbell Company, 5 Madison Avenue, NEW YORK.
334 Dearborn Street, CHICAGO.

WE REPEAT: ═══

When ordering a "CENTURY," please insist that our Salesman attach this page to the Contract as part of our Guaranty.

The CAMPBELL COMPANY.

NOTE.—Since last month's issue we have had the pleasure of incorporating this in many contracts.



New York.
Chicago.

Please preserve this page for use when competition compels you to seek the fastest machinery money can buy.

Equip your Pressroom

with a press that will not only print a four-page paper regularly, but will enable you to encourage special announcements from your advertisers by producing, for instance,

Six=page papers on Wednesday,
Eight=page papers on Saturday.

This can be accomplished with a

"Multipress,"

the ideal newspaper press for a paper where high speed does not count and a variable number of pages is desirable. In addition, it prints direct from type forms on a web and delivers the papers folded, ready for the street, at the rate of 5,000 complete papers per hour.

NOTE—We have the sole legal right to build presses of this nature.

The Campbell Company,

5 Madison Avenue, New York.
334 Dearborn Street, Chicago.

If High Speed Counts,

combined with simplicity and economy of operation, there is no press on the market to be compared in efficiency with our **"New Model"** four and eight page Stereotyping Web Perfecting Press; 15,000 is our guaranty, over 17,000 per hour is its record, and yet the small cost of its operation will surprise you!

THE JAENECKE-ULLMAN CO'S
Monthly Communicator

VOL. 1. NEW YORK, MARCH, 1897. No. 10.

1897

WHEN two manufacturers of jewelry met on Maiden Lane the other day, one asked the other, "How many of us do you think are left?" referring to the large number of failures and retirements from business in the jewelry line during 1896. Almost the same might be said of the printing ink line. Darwin's theory of the "Survival of the Fittest" works in no different manner in printing-ink making than it does in everything else; we have survived because we belong to the fittest.

We have always met the demand for the best ink, and we shall continue to do so. We have always met the demand for low priced, whenever an ink could be made and a price met without hurting our reputation. Competition has been great in the printing business, and a cheapening process was bound to attack printing inks as well as it has every other material used by the printer.

We think there will be more printing done in 1897 than there was ever done in any previous year, and this printing will be done better, and it can and will be done with the necessary profit by those printers who have the courage to ask the price it is worth to do good printing. We shall, as heretofore, constantly aim to make satisfactory inks, and we mean by satisfactory, that the ink is fit for the purpose for which it is to be used. We think there are very few printers who have not already discovered the advantages which dealing with a reliable firm have for them. Ever attentive to our business, we are always at our post, and are ready to execute the orders of the thousands of customers with equal precision and promptness, whether that order be for a pound or a ton of ink, well knowing the importance to the printer to have his orders executed promptly and correctly.

We need hardly reiterate it here, for it is well known, that we are fully equipped to meet any demand which can possibly be made on an inkmaker. To those who have been dealing with us, we express our thanks, requesting a continuance of their orders — to those who never have, we tender an invitation to try us and our inks.

Jaenecke-Ullman Company.



THE HARRIS AUTOMATIC CARD AND ENVELOPE PRESS



Is every day receiving compliments from practical printers, which we value even more highly than the Medal awarded us at the recent American Institute Fair, at Madison Square Garden.

The Press feeds itself and prints card stock, eyeletted tags, blotters and envelopes (front or back), at a guaranteed speed of 5,000 per hour. Can you use it in your business? Write for full particulars to the manufacturers,

THE HARRIS AUTOMATIC PRESS CO.
NILES, OHIO.

Printers Laureate...

Every town has its Printer Laureate—some one who is the "best printer in town."

We're after this class. They are sure to appreciate the kind of goods we make, and the goods we make will help them to be Printers Laureate. Works both ways—for us and for them.

HERE ARE A FEW OF OUR SPECIALTIES:

Challenge-Gordon Jobber.
Only perfectly balanced Gordon.

Advance Paper Cutter.
Only one with Gibs and Setscrews.

Challenge Pony Cutter.
Handiest and strongest small Cutter.

Ideal Hand Cylinder.
The Country Printer's Bonanza.

Challenge-Hempel Quoins.
Unequaled for Accuracy and Quality.

Challenge-Hempel Keys.
Cut from Fine Tool Steel.

Challenge Safety Steel Keys.
Rubber Guards save the forms.

Metal Sectional Blocks.
Regular and Special for Half-Tones.

In ordering specify "Challenge," it's a synonym of good quality.

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Diploma of Honor...
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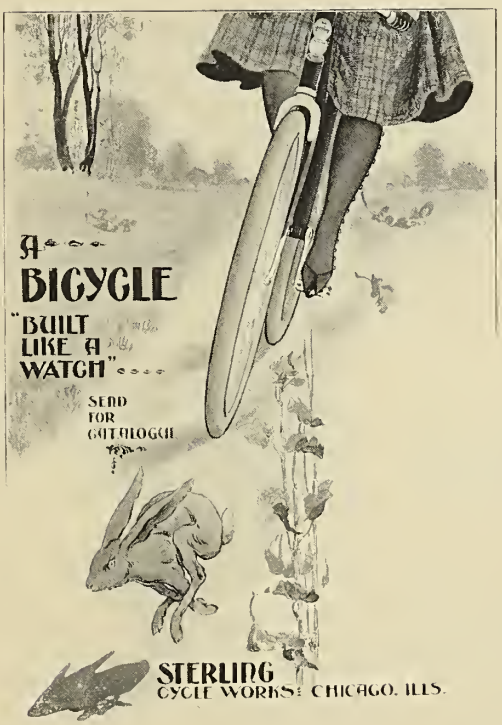


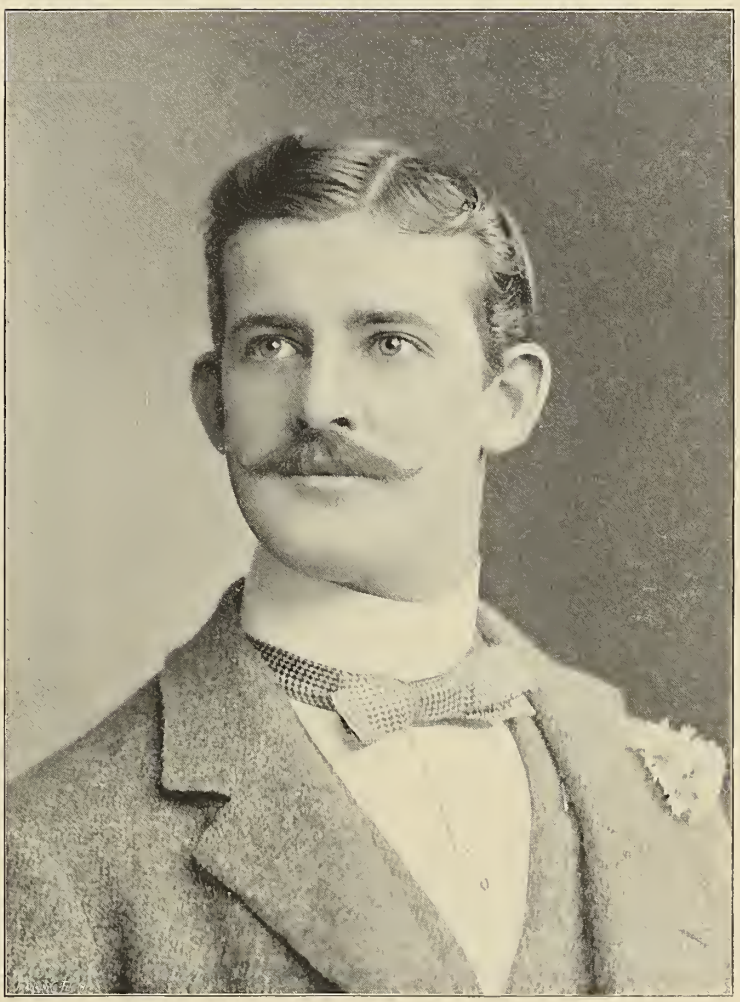
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PERFECT PRINTING PLATES.





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NOW BEING USED AND INDORSED BY THE LEADING PUBLICATIONS IN THE U. S. OF AMERICA AND BY THE MERGENTHALER LINOTYPE COMPANY.

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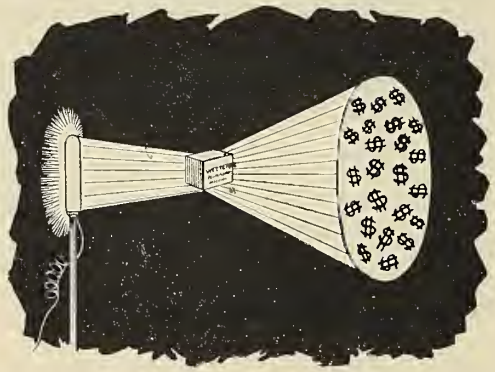
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There's but one way to see Dollars through the "WETTER," and that is to employ it in your shop. It makes money for people who are not a whit more deserving than you. Let it into your business and it will prove our preaching.

Got a "hot" booklet about it.
Write for it.

JOS. WETTER & CO.
20 and 22 Morton Street,
BROOKLYN, N. Y.

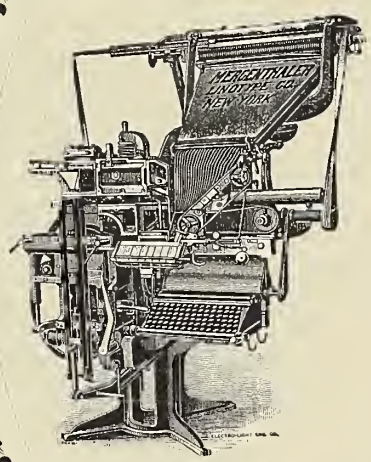
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The Color Printer

BY J. F. EARHART.

CAN now be purchased by the craft at a considerable reduction from its original price. The enormous expense of producing this work at first precluded the possibility of its being sold at less than $15.00, the original price, but owing to the dull times it has been decided to sacrifice the work in order to dispose of the copies yet remaining unsold. It is probable that no second edition of *The Color Printer* will ever be attempted, and no book of the kind will for a long time, at least, be planned and carried to completion. Therefore this is a rare opportunity for those wishing to purchase one of these works on color printing. It is a veritable work of art, size being 8¼ by 10½ inches, 137 pages of type matter, 90 color plates in two to twenty colors each, handsomely bound in cloth, stamped in gold and four colors. To produce a limited edition of this work required 625 different forms and 1,625,000 impressions. The book contains 166 colors, hues, tints and shades, produced by mixtures of two colors each, with proportions printed below each. To use colors intelligently and effectively every printer and pressman should have one of these books. Price, postpaid, **$10.00.** Address all orders to

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All Printers who Are Using The Linotype...

Will confirm our statement that there is no class of straight matter typesetting which it will not do as well as could be done with ordinary type.

Book Composition of the finest grade is being turned out every day in the year from some of the best publishing houses in the country.

Magazine Composition has come to be regarded as the Linotype's special field. Why should it not be, when it makes it possible for a publisher to bring out every issue showing a bright, new face of type?

Legal Work of the most complicated description becomes simple in the hands of a Linotype operator. A table the machine will not set up has not been devised.

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NO BATTERED TYPE.

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President and Gen. Manager.

SOMETHING WORTH READING!



"COLLEGE ANNUALS"

From Pres't. H. A. Gobin, of De Pauw University, Greencastle, Ind. Jan. 16th, 1897. "The work done by your company in the past has been very satisfactory."

"MAGAZINE WORK"

Chicago, Feb. 8th, 1897.

Messrs. J. Manz & Co., #183-187 Monroe St., Chicago.

Gentlemen: We cannot speak too highly of the quality of your printing plates, made for us for use in the Carson-Pirie Monthly. You have, as you are probably aware, furnished almost all that were used in this publication, and we desire to express our thanks for the uniform promptness and satisfactory handling of the business at all times.

Yours truly, CARSON-PIRIE MONTHLY CO.

"STOVES AND RANGES"

Chicago, Feb. 9, 1897.

Messrs. J. Manz & Co., Chicago, Ill.

Gentlemen: We are glad to express our satisfaction with the half-tone cuts that you have made for us of our new range, the Active Acorn. We realize the difficulty there is in making correct reproductions of Steel Ranges, but you have succeeded in this case better than we had anticipated.

Yours truly, RATHBONE, SARD & CO.

"PRINTING PLATES O.K."

Galveston Tex. Jan. 31, 1896.

J. Manz & Co. Chicago.

Gentlemen: The lithogravure cuts for Bank check arrived O. K. and we are highly pleased, but more so when they were worked on the press. You will find proof enclosed.

Yours truly, HATCH, DeLANO & CO.

"MANZ" HALF-TONE-ELECTROTYPES

Middlesborough, Ky. Jan. 30, 1897.

Messrs. J. Manz & Co., Chicago, Ill.

Gentlemen: We are more than satisfied with the quality of your work—the electrotypes doing every bit as good work as the original half-tones.

Yours truly, G. W. A.

"FINE VEHICLES"

South Bend, Ind. Feb.11, 1897.

Messrs. J. Manz & Co., Chicago, Ill.

Gentlemen: We wish to say that if the printer can do a job of printing that will come anywhere near the elegant proofs you have sent us, we will be greatly pleased.

Respectfully yours, COLFAX MFG. Co.

Greenfield Ind. Feb. 9, 1897.

J. Manz & Co. Chicago.

Gentlemen: The cuts you made for us are receiving many praises from all parts of the country and we have been asked several times who made them. We have taken a great deal of pleasure in telling them. Manz & Co. will send you more work soon.

Yours truly, WM. MITCHELL PTG. CO.

"GENERAL ENGRAVING"

"RADIATORS"

Chicago, Feb. 17, 1897.

Messrs. J. Manz & Co., Chicago, Ill.

Dear Sirs: It is a pleasure for us to say that the half-tone work you have done for us during the past several years has been of a maintained high grade and we are thoroughly well satisfied with same in every respect.

Yours very truly, AMERICAN RADIATOR CO.

Greenville, S. C. Jan.16,

Messrs. J. Manz & Co., Gentlemen: Engraving of check blank sent us on Jan. 5th was entirely satisfactory, both to ourselves and to our customers. They pronounced it superior to the lithograph they had been using.

Shannon & Company.

"LITHOGRAVURE PLATES" FOR BANK CHECKS, &c

RATTAN GOODS

Chicago, Feb. 15, 1897.

Messrs J. Manz & Co., #183 Monroe St., City.

Gentlemen: We take pleasure in saying that the half-tone plates which you have made for us from time to time, of both our reed and rattan furniture and children's carriages, have given entire satisfaction, and we consider your facilities for handling work of this kind to be first-class.

Yours truly, HEYWOOD & MORRILL RATTAN CO.

RECENT MAIL COMMENTS FROM CUSTOMERS OF THE GREAT Designing, Engraving AND Electrotyping ESTABLISHMENT OF

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P. O. WILLCOX, ARIZONA.

Sierra Bonita Ranch,

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TELEPHONE. HARRISON 356

Chicago, *189*

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WE ADVERTISE ONLY STOCK IN OUR WAREROOM.

129..40 x 60 Cottrell & Babcock Two-Revolution, four-roller, air springs, rear delivery
150..42 x 60 Campbell Two-Revolution, four-roller, table distribution, job and book.....
151..41 x 56 Campbell Two-Revolution, four-roller, table distribution, job and book.....
152..41 x 56 Campbell Two-Revolution, four-roller, table distribution, job and book.....
148..37 x 52 Hoe Two-Revolution, four-roller, table distribution.....
139..38 x 54 Taylor Three-Revolution, air springs, tape delivery
120..34 x 52 Cottrell & Babcock Drum Cylinder, air springs, tape delivery, two-roller, rack and screw.
143..33 x 46 Cottrell & Babcock Drum, air springs, tapeless delivery, two-roller.....
101..32 x 46 Six-column Quarto Hoe Drum, two-roller, wire springs, tape delivery.....
102..29 x 42 Five-col. Quarto Potter Drum, two-roller, air sp'gs, tapeless delivery, back-up, good as new.
123..24 x 30 Cottrell & Babcock Drum Cylinder, air springs, tapeless delivery.....
131..24 x 29 Hoe Drum Cylinder, wire springs, tape delivery, rack and screw

PRICES TO SUIT YOU.

130..17 x 24 Potter Drum Cylinder, wire springs, tapeless delivery
132..23 x 28 Taylor Drum Cylinder, wire springs, tape delivery
126..16 x 23 Cottrell & Babcock Pony Drum Cylinder, air springs, tapeless delivery, rack and screw....
127..17 x 21 Cincinnati Pony Drum Cylinder, wire springs, tape delivery, rack and screw
149..16 x 21 Hoe Pony Drum Cylinder, tapeless delivery, wire springs, rack and screw distribution...

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MISCELLANY.

Special.—Johnston Steel Die Power Stamper, automatic feed and wiper, with patent ink-saving attachment. Good as new.

134..Brown Combination Folding Machine, taking sheet 32 x 48, 2, 3 or 4 fold, with insert or cover, four pasters and three trimmers
109..Seven-column Quarto Kendall Folding Machine, with paster and trimmer
142..Two H. P. Sprague Electric Motor, 110 voltage..

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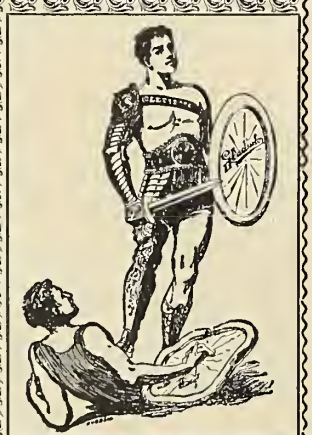
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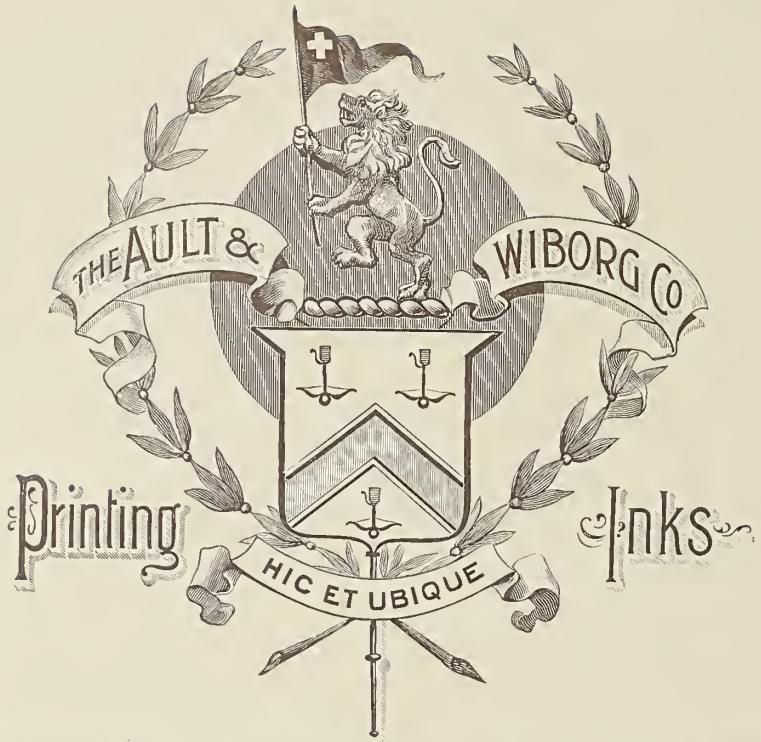
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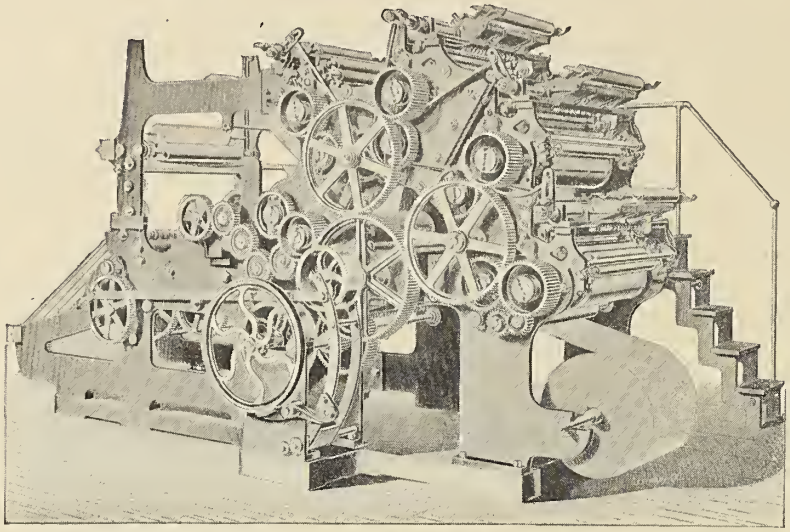
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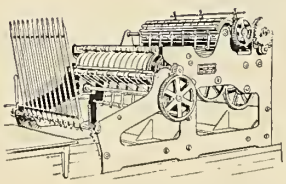
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6-2

SPECIAL PRINTING MACHINERY.

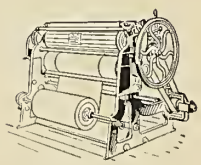


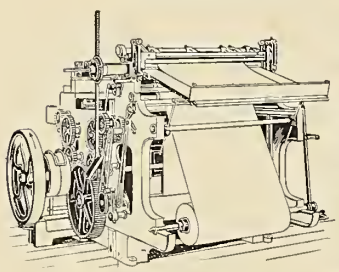
Meisel's new Rotary Perfecting Press, for fine Half-tone printing at 3,000 to 5,000 per hour; one color on each side, or from one to five colors on one side, and one or two on reverse side.



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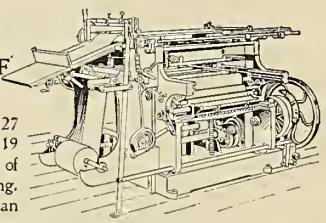


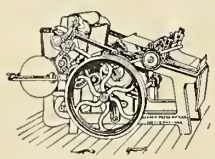
BED AND PLATEN SELF FEEDING PRESS, No. 1

Prints any size form up to 26 x 36 inches; receives paper any width up to 40 inches, and is adjustable to cut sheets by eighths of inches up to 36 inches long; can be built to order to print two colors any size of form up to 12 1-2 x 36 inches.

BED AND PLATEN SELF FEEDING PRESS, No. 3

Prints a form any size up to 13 x 27 inches; takes paper any width up to 19 inches, and is adjustable by eighths of inches to cut sheets up to 30 inches long. By dividing fountain several colors can be printed at a time.



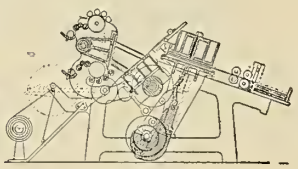


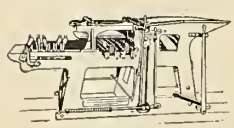
DOUBLE QUARTO SELF FEEDING PRESS

The Double Quarto and Quarto are built on the same principle; also Double Quarto and Quarto printing on both sides. Attachments fitted to either for slitting, perforating, numbering, bronzing, etc.,

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Designed especially for Folding Paper Box Makers; will do the work automatically of four ordinary presses now in general use; built in several sizes.



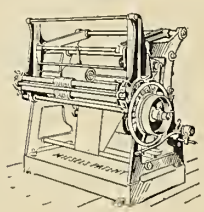


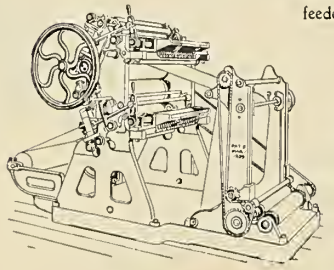
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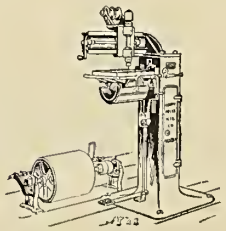


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17X28	. .	16 "
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"	. .	24 "
"	. .	28 "
19X24	. .	16 lb.
"	. .	18 "
"	. .	20 "
"	. .	24 "
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22X32	. .	32 "
"	. .	40 "

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"	. .	24 "

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"	. .	20 "
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"	. .	24 "
19X24	. .	20 "
"	. .	24 "

Made from New Rag stock. Free from adulteration. Perfectly Sized. Long Fibre. A Bond Paper as carefully made as our Magna Charta will last forever, and this is a most important consideration in a paper of this kind. The Magna Charta Bond Papers are all finished by plating.

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A Paper that will withstand the ravages of time

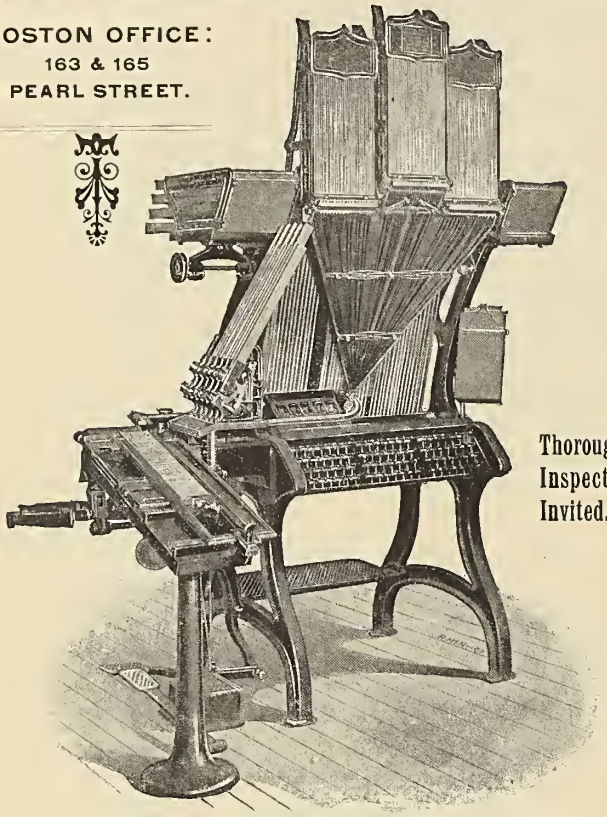
Design submitted by A. Koester, with Fred Klein Company, Chicago, in the Riverside Paper Company's advertisement competition, conducted by The Inland Printer Company, Chicago.

A handsome pamphlet containing the 148 complete full-size designs, with embossed cover, will be sent, express prepaid, by The Inland Printer Company, on receipt of 50 cents. This book presents a wonderful display of ingenuity in advertisement typesetting, and should be in the hands of all in any way interested in advertising.

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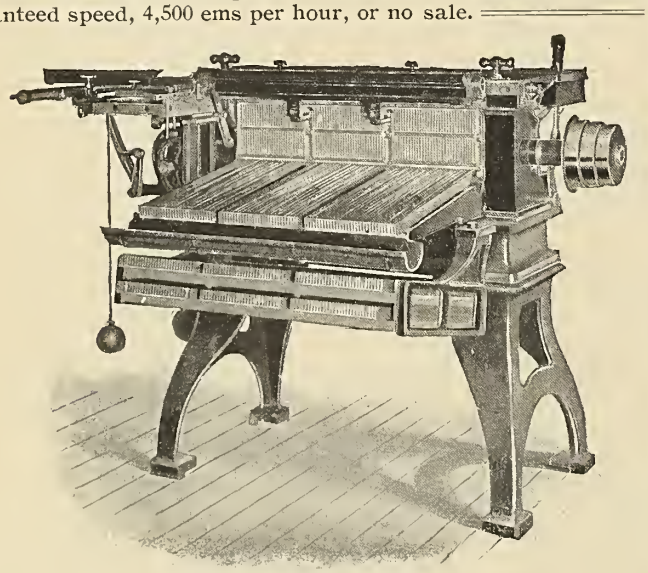


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Requires no machinist, metal or gas. Simple in construction, moderate in price. Rapid and accurate in operation. Admits use of italics, small caps, and black-letter sideheads. Guaranteed speed, 4,500 ems per hour, or no sale.



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Too Little System.



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It presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing offices, and is a safeguard against omissions, errors and losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown.

TABLE OF CONTENTS: Forms of Job Tag, Job Book, Bindery Tag, Compositor's Daily Time Tag, Total Time on Job in Pressroom, Total Daily Time in Pressroom, Daily Register of Counters, Foreman's Daily Press Record, Form Tag, Time Book, Day Book, Journal and Cash Book, Job Ledger.—Tables: Weekly Summary of Labor, Monthly Register of Counting Machines, Monthly Summary of Press Records, Statement of Wages and Expenses, Cost of Time in Composing Room, Cost of Piecework, Cost of Work on Cylinder Presses, Cost of Work on Job Presses — Measuring Dupes—Paid Jobs—Legal Blanks—Monthly Statement of Loss or Gain — Inventory Books — Notes — Samples and Prices.

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Circular Letter to Printing Press Users from The Whitlock Machine Company.

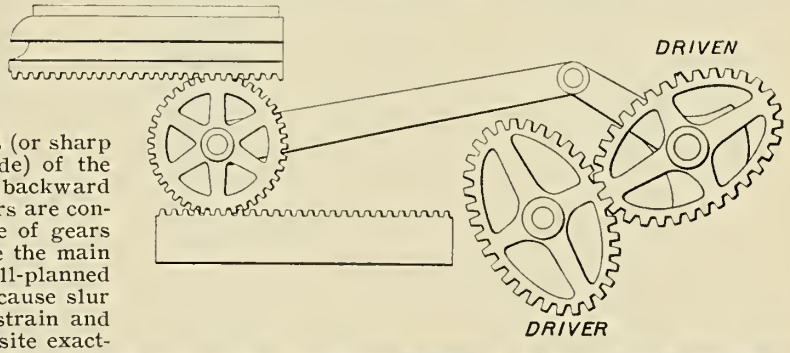
GENTLEMEN,—In our previous circular descriptive of our pony presses, we wrote as follows:

"The usefulness of Pony Two-Revolution Presses in modern printing offices is everywhere acknowledged. We endeavor, in The Whitlock, to bring them into yet greater popularity by improvements that make them available for printing not only ordinary work quickly, but for exquisite half-tone and color work as well, and have added patented features which bring about marked savings in the cost of the production of all the different classes of work."

As we retain in the machine as at present constructed all those features which have won for The Whitlock Pony its wonderful popularity—the Delivery, Fountain, Distribution, Feeding Mechanism, Register and Impression—there can be no deterioration from the exquisite quality of work which it has been capable of producing as formerly built, while, by the substitution of the New Crank Bed Movement for the Napier, we obtain an increase of fully 33⅓% in output, permitting thereby an earning of profits impossible of attainment by the use of any other machine.

The patented features and general mechanism are here described in detail:

THE NEW CRANK BED MOVEMENT.—This movement is very simple. On referring to the outline drawing herewith, one will immediately recognize the bed movement as that embodied in all American built, high-class Stop Cylinder and Lithograph presses, modified by the use of two elliptical gears and adjustable air springs. It is from these elliptical gears that the machine derives its wonderful swiftness and ease of motion over centers. The driver's short axis (or flat *side*) operating against the long axis (or sharp end) of the driven gear imparts the slow, smooth rounding over the centers. The driver's long axis (or sharp end) operating against the short axis (or flat side) of the driven gear imparts the swift travel of the bed backward and forward underneath the cylinder. These gears are constantly in mesh, eliminating the sudden entrance of gears and quick timing of slides or shutters, which are the main features of the other modern bed movements—ill-planned devices which are quick to get out of order and cause slur and loss of register by reason of the enormous strain and wear which the necessary suddenness and exquisite exactness of action entail on them. It is therefore no idle boast on our part that this movement is the simplest and most durably registering bed motion extant.



THE DELIVERY, FLYLESS AND TAPELESS.—The sheet is delivered printed side up, in full view of feeder and pressman, and directly over the form rollers. This delivery is entirely new. It is simple, positive and accurate; it dispenses with the use of fly, tapes, rollers, shoo-flys, stripper fingers, fly cam and fly-cam rod. It requires no care, it gives no trouble, doesn't break, can't wear out, and is always ready for use without any change whatever for any size form, any size margin, or any quality of stock, whether tissue or cardboard. Two forms may be worked at one impression in daily practice, without much reference one to the other. The jogger is a double jogger, allowing two sheets of different size to be jogged at the same time. A margin of one-eighth is all that is required.

FOUNTAIN AND DISTRIBUTION.—The fountain is not fixed in its place immovably, as on every other press made, but can be set tipped at any angle. Short ink cannot back away from the roller, preventing the possibility of running gray sheets. The quantity of ink necessary for operation being so considerably less (less than one-half pound can be operated), a great saving is created when a change from expensive to cheap ink is made. The ink is used to the very last ounce. There are two form rollers, surmounted by a vibrator and a top vibrator, also four table rollers with four vibrators on top.

FEEDING MECHANISM.—By the use of our new feed guides we dispense with feed tongues altogether. Hence only the guides need be shifted to suit the sheet, and this can be done in a moment. The feed-board edge is so spaced that neither guides nor grippers can be set so as to come in contact and be damaged.

IMPRESSION AND REGISTER.—The impression is very rigid and even. A heavy girder, with steel-faced tracks, containing more than the usual number of steel friction rollers (which run free and uncontrolled, like a ball bearing), support the bed. The cylinder and type bed are cast heavier and are supported by stronger arms than on any other machine. The diameter of the cylinder being so much larger than on any other pony press built, reduces the wear on type and plates by easily 50%. The bed is scraped absolutely true after planing, and the cylinder turned true to the trued type bed, so that much time and labor are saved in making ready. We are the only manufacturers who have a machine to test the presses for exactness of register and positive absence of slur, so that our guarantees as to these particulars are not founded on guesswork, but on certainty.

GENERAL CONSTRUCTION, Etc.—The elliptical gears are very durably made—several times stronger than need be. They are cut from two heavy-rimmed iron rings, the teeth being accurately cut by automatic gear cutter, the rings being of different sizes. Each ring is divided into quarters and bolted to a solid elliptical plate, two of the quarters of the smaller ring forming the sharp ends, and two of the quarters of the larger ring forming the flat sides of each elliptical gear—the two complete rings making the pair of elliptical gears. It will be observed that in case of accident, should some of the teeth of the elliptical gears be smashed, it will not be necessary to renew the whole gear, but only that section containing the broken teeth. The air spring is the usual air spring, long one of the features of Whitlock presses, in the cylinder of which are supplemental air valves with outside lever for changing the pressure by the opening or closing of these valves—the work of a moment. The steel shoes and rollers that support the type bed are cone-shaped, utilizing the oil to the very greatest extent, and because of running free do not wear grooves in the track shoes. The back-up works by friction. It stops and reverses the fly-wheel instantly. The trip is simplicity itself, and can be operated up to the time of taking the sheet. The machines are built so as to stand very low on the floor, with extra weight in sole plate, side frames, girders, tracks, type bed and cylinder.

SIZES 29 X 42, FOUR-ROLLER, AND 35 X 47, FOUR-ROLLER, ARE ON THE MARKET.

PONY PRESSES MANUFACTURED IN TWO SIZES.
No. 5. Bed, 27 x 31; type, 22 x 28. Speed, 3,000 per hour.
No. 6. Bed, 27 x 42; type, 23 x 38. Speed, 2,800 per hour.

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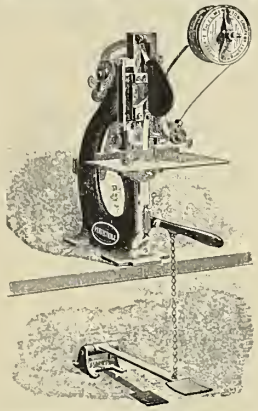
FRED'K H LEVEY CO.

THE LEADING PRINTING INK MANUFACTURERS.

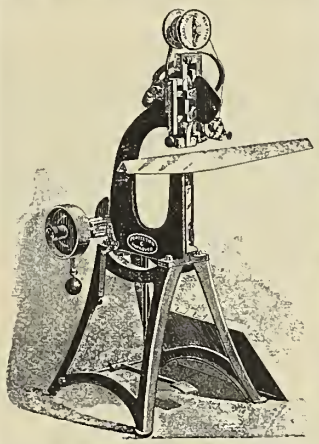
59 BEEKMAN ST.
NEW YORK.

FRED'K H. LEVEY, PRESIDENT. CHAS E. NEWTON, VICE-PRESIDENT.

WM. S. BATE, SECRETARY.



Capacity—Two sheets to ⅛ of an inch.

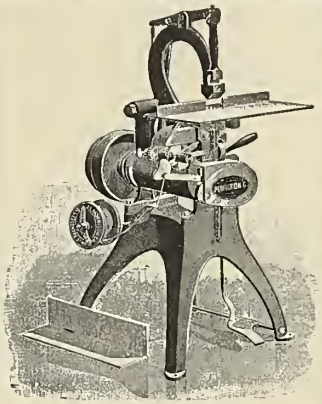


Capacity—One sheet to ½ of an inch.

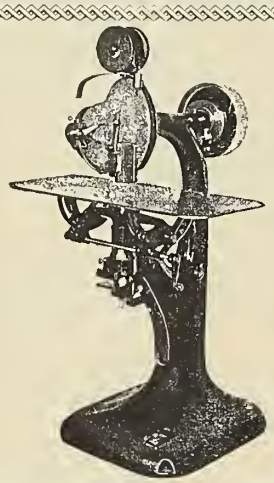
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Send for our Circular regarding them. You will find it interesting and profitable reading.

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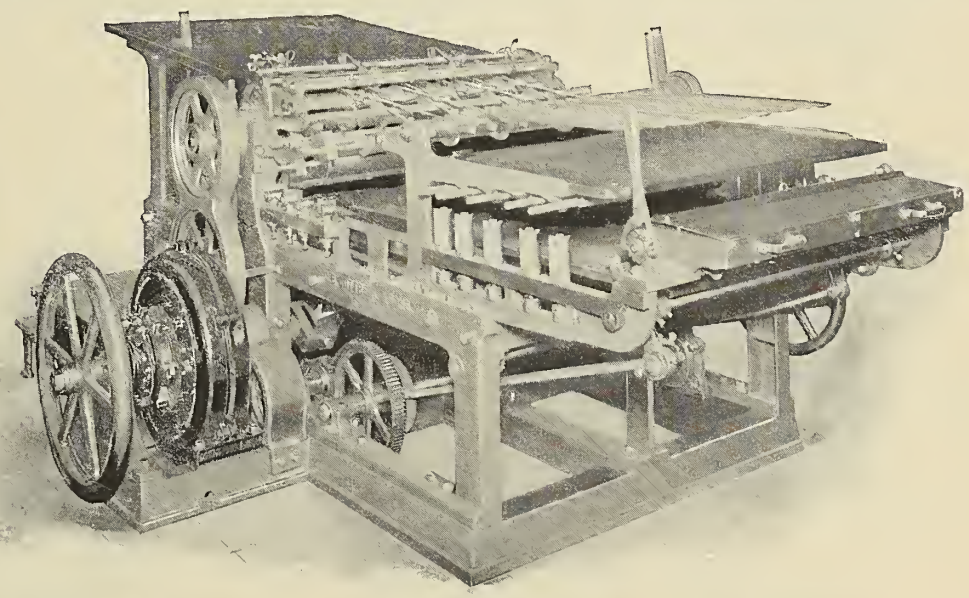


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All of the above stock manufactured by **our own mills.** Capacity 30 tons daily.
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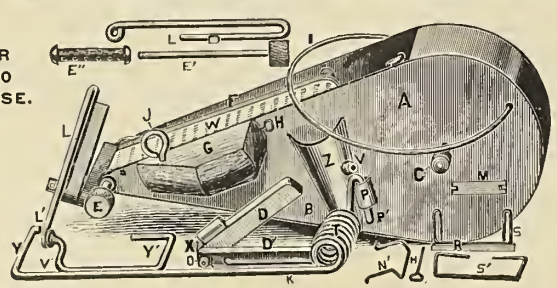
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"Strong Slat" Cases

"STRONG SLAT" is not a fancy name, but means that the slats are practically indestructible. No better cases made.
Catalogues sent to recognized printers.

PRESSES

PENNSYLVANIA COMPANY

Portland, Ore. 1/25 1897

J. P. Knecht Agent Penna Co. hereby certifies that this day received from The Chandler & Price Co. twelve (12) Car loads of Printing Presses as represented by this illustration and forwarded the said twelve (12) Car loads to the various branches of the American Type Founders Co. as shown by the banners placed upon said Cars

J P Knecht

The Chandler & Price Co

Office and Works: East Prospect St. and C. & P. R. R. Crossing

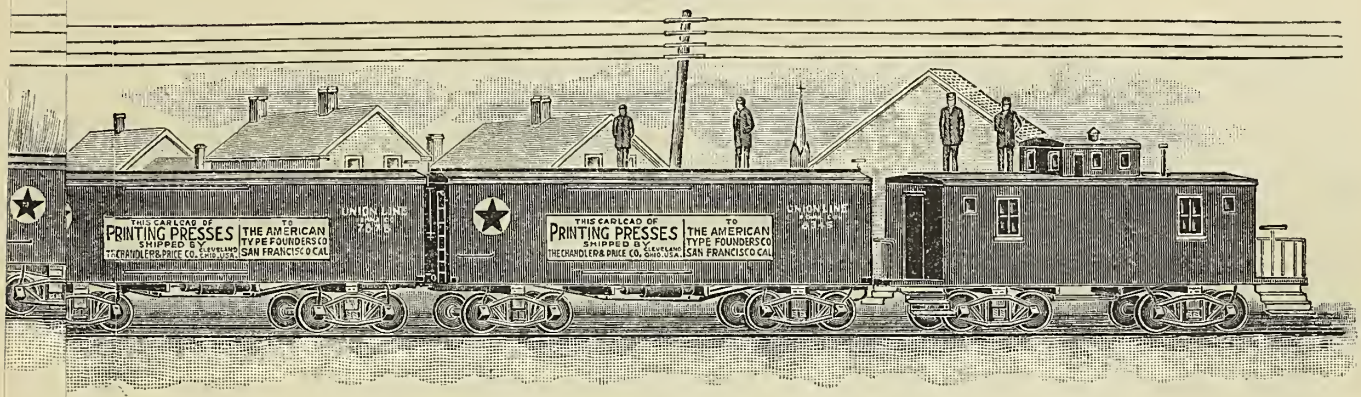
Printing Presses and Printing Machinery

Cleveland, O. Jan 25th 1897

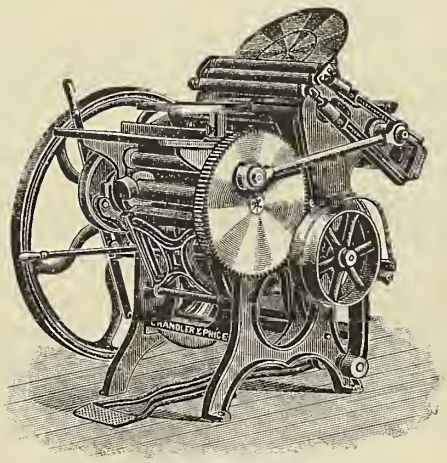
I. N. T. Chandler President of the Chandler & Price Co do hereby certify, that on the 26th day of December 1896 I sold to the The American Type Founders Co twelve (12) Car loads of printing presses, that on the 13th day of January 1897 full specifications were received & that on the 25th day of January said twelve (12) Car loads (consisting of 160 Chandler & Price Improved Old Style Jordan Presses together with Quantity of the articles of our manufacture) were delivered to the Penna Ry. Co and by said Ry. Co forwarded to the several Branches of the The American Type Founders Co as represented by the banners placed upon the trains herein illustrated

I. N. T. Chandler, President of The Chandler & Price Co

READ THESE LETTERS—THEY EXPLAIN THEMSELVES.



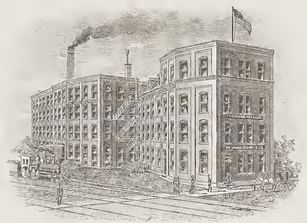
arit ng of orders, and the
o o There is no other
ss *bility and Simplicity.*



CHANDLER & PRICE PRESS.

ECT SATISFACTION

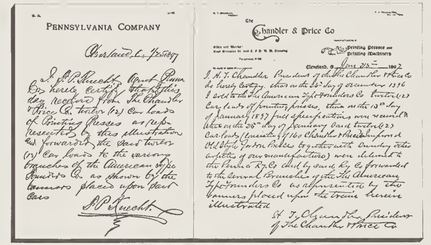
TWELVE CARLOADS OF CHANDLER & PRICE GORDON PRESSES



HOME OF THE CHANDLER & PRICE PRESS.
Capacity, 1,800 Gordons a Year.

The Largest Single Shipment of Platen Printing Presses ever forwarded by One Firm.

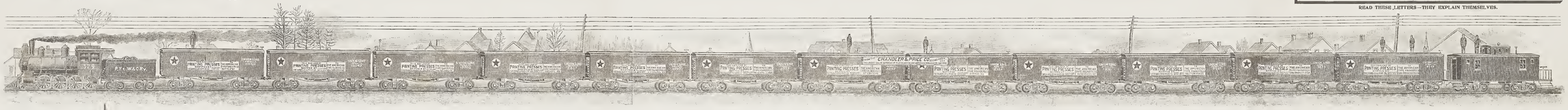
THE ILLUSTRATION herewith represents with photographic exactness a trainload of Chandler & Price Gordon Presses, and other Printers' Supplies, shipped on January 25, 1897, to various branches of the American Type Founders' Company, by the Chandler & Price Company, of Cleveland, Ohio, the order for the Presses (160 Gordons) having been received on December 26, 1896.



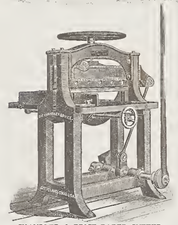
PENNSYLVANIA COMPANY

Chandler & Price Co

READ THESE LETTERS—THEY EXPLAIN THEMSELVES.



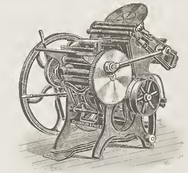
Engraved from Photograph by LIEBIG, Cleveland, Ohio.



CHANDLER & PRICE PAPER CUTTER.

THIS PICTURE is presented to the trade to show the immense popularity of the Chandler & Price Improved Old Style Gordon Presses, the facilities which this factory enjoys for the rapid filling of orders, and the size of a single order from only one of its many customers. No other make of press equals the Chandler & Price Old Style Gordon for general use and as a money maker and saver. There is no other press for which so little repair bills are required. There is no other press made so perfectly and thoroughly embodying the three cardinal principles of correct press construction—*Strength, Durability and Simplicity.*

A Test of Ten Years' Service Verifies all Claims made for these Presses.



CHANDLER & PRICE PRESS.

Over 7,500 CHANDLER & PRICE GORDONS ARE IN USE and ALL GIVING PERFECT SATISFACTION

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Seybold Cutters Won't Break

No matter how tough the cutting.

They have unequaled Accident-Resisting Qualities because the "factor of safety" is carefully considered in the design of each part, and they have enormous reserve power.

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Their Output Large.

INCORPORATED 1895.

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NATIONAL PHOTO. PAPER AND CHEMICAL COMPANY.

J.B.MUMFORD, GENL MGR

MILL AND LABORATORIES, WILBRAHAM AVE.

Springfield, Mass, ~~Jan. 21, 1897~~ 189

The Seybold Machine Co.,
Dayton, O.

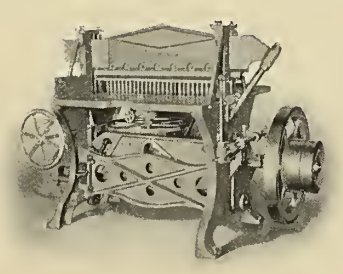
Dear Sirs:-

A few days ago an incident happened in our mill which being in connection with the Monarch Cutter, that we purchased of you, I thought it might be of some interest to you.

The man on the machine uses a small oak block, two by three inches, to even up the paper to be cut. In some way this particular time he neglected to remove it from under the knife before starting the machine. The result was the block was completely cut in two, and that without any injury to the machine whatsoever. According to his statement the knife passed through the wood as though it was a piece of cheese. It appears to me this speaks pretty well for the strength and power of the Monarch Cutter. In my mind it is rightly named. In conclusion will say the machine is giving us perfect satisfaction. As our goods are obliged to be cut an exact size, it being impossible to have a variation of over one sixty-fourth of an inch, you can realize how much we mean when we say that we are perfectly satisfied.

Very truly yours,

Gen'l Manager.



The Seybold Machine Co.

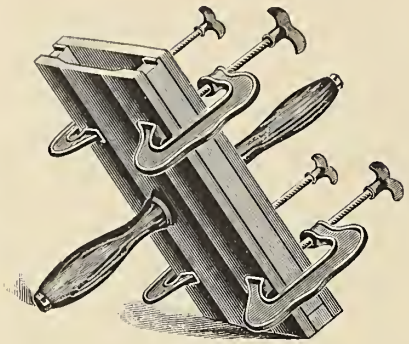
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NEW YORK. CHICAGO. ST. LOUIS.

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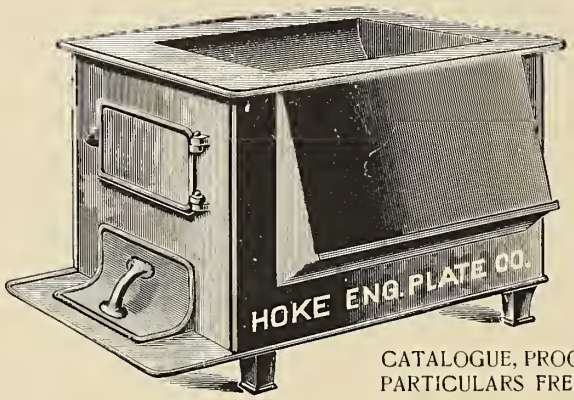


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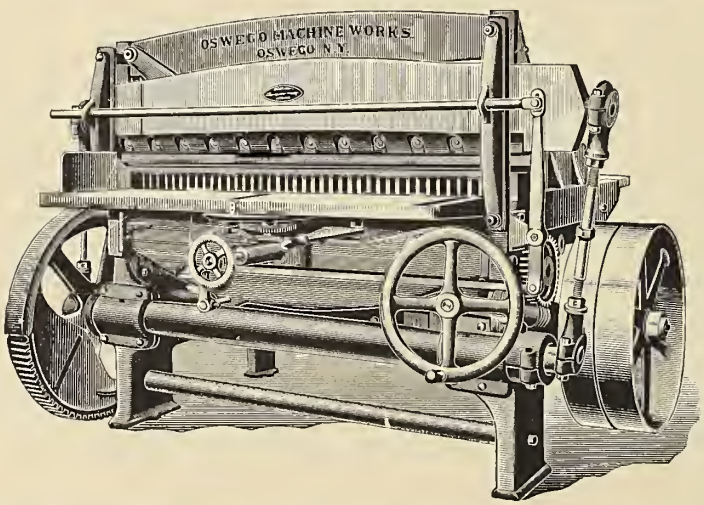
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A synonym for the BEST in Paper Cutting Machines.

Accurate.
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Of Simple Mechanism.

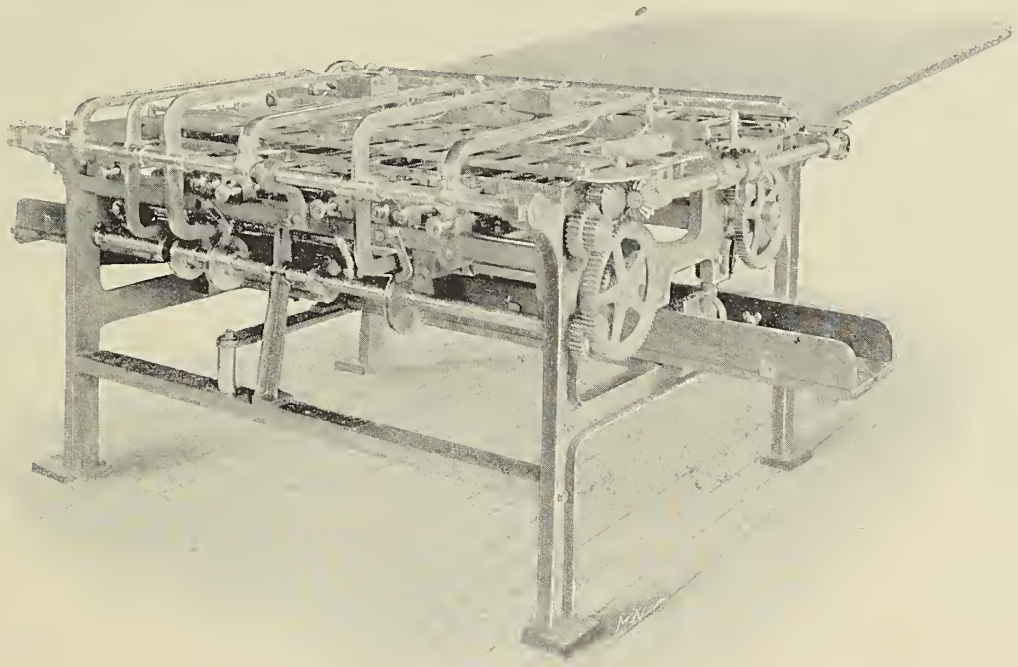


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Second machines to previous users prove they are Profit Producers.

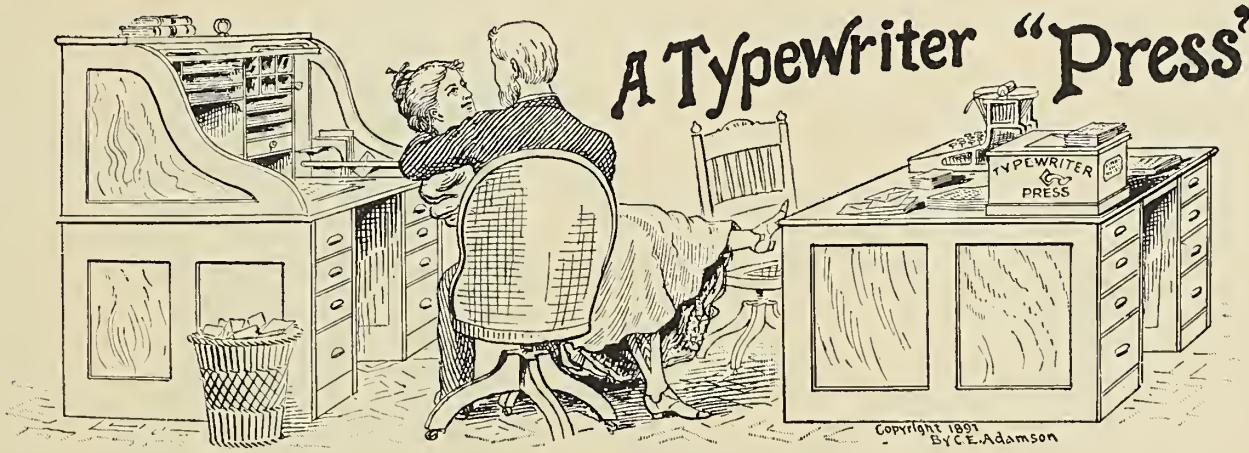
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Double Eight-Page Pasting and Trimming and Double 32 Folder



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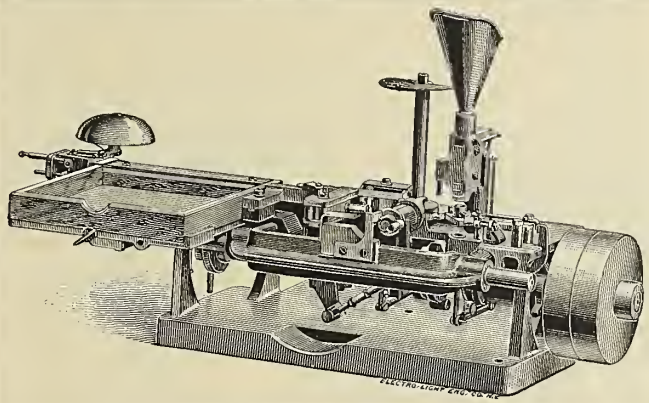
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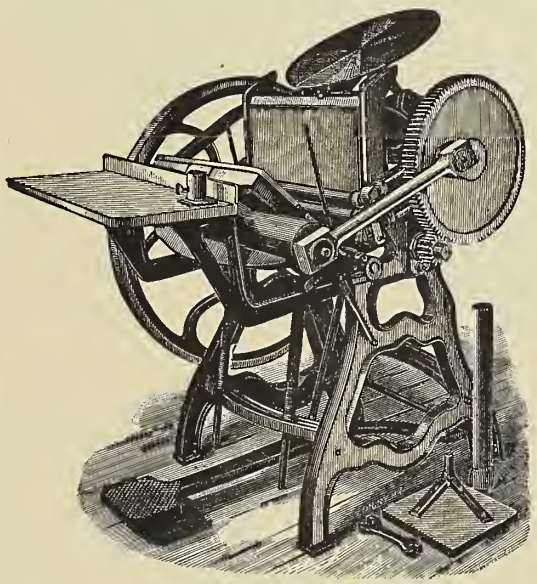
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" 10x15 "	" 1,000 "		135	" 11x17 "	"	"	225

Steam Fixtures, $12. Ink Fountain, $12. Boxed and delivered in New York city free.

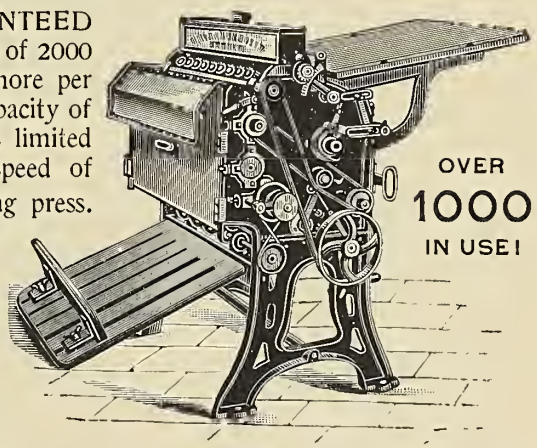
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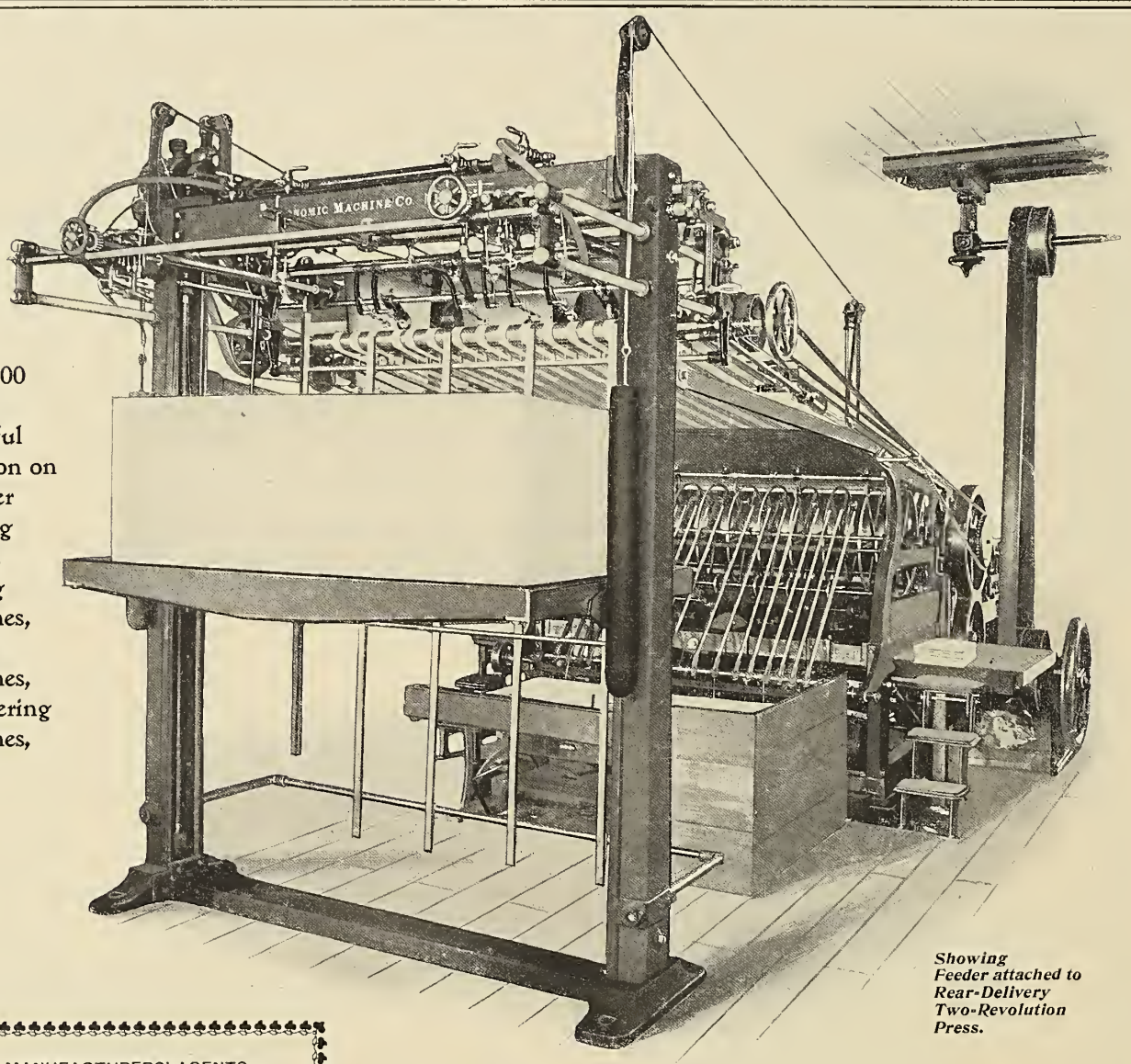
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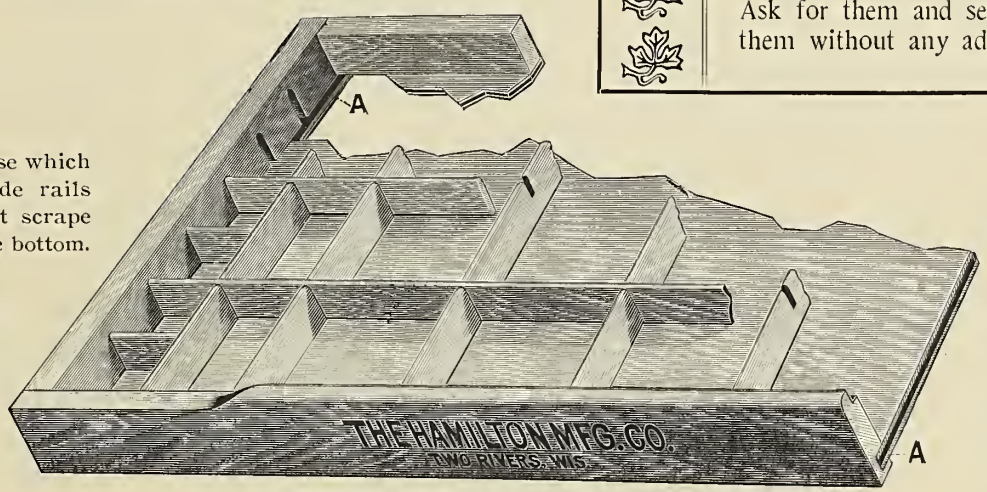
Where the price remains the same, while the quality is vastly improved, there can be no question of doubt.

The "New Departure" Case

REPRESENTS the only real improvement in case making in modern times. It is so simple and does away with so many annoyances that the wonder is it was not thought of before.

NO ADVANCE IN PRICE. We furnish the "New Departure" Cases at the same price formerly charged for the old style case, and we have instructed all our agents to do likewise. Ask for them and see that you get them without any additional charge

The only Case which slides on side rails and does not scrape along on the bottom.



Sectional View of Hamilton's "New Departure" Case.

Cross Section—showing three-ply bottom rabbeted with side rails and front.

Patented August 25, 1896...

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Manufactured exclusively by

The Hamilton Mfg. Co.....

Makers of

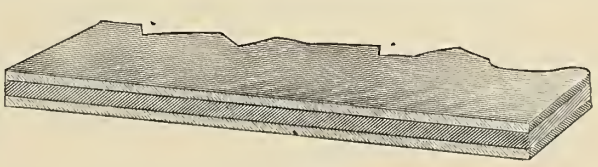
Wood Type

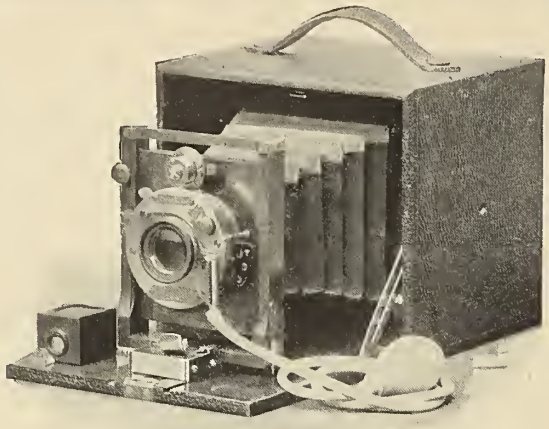
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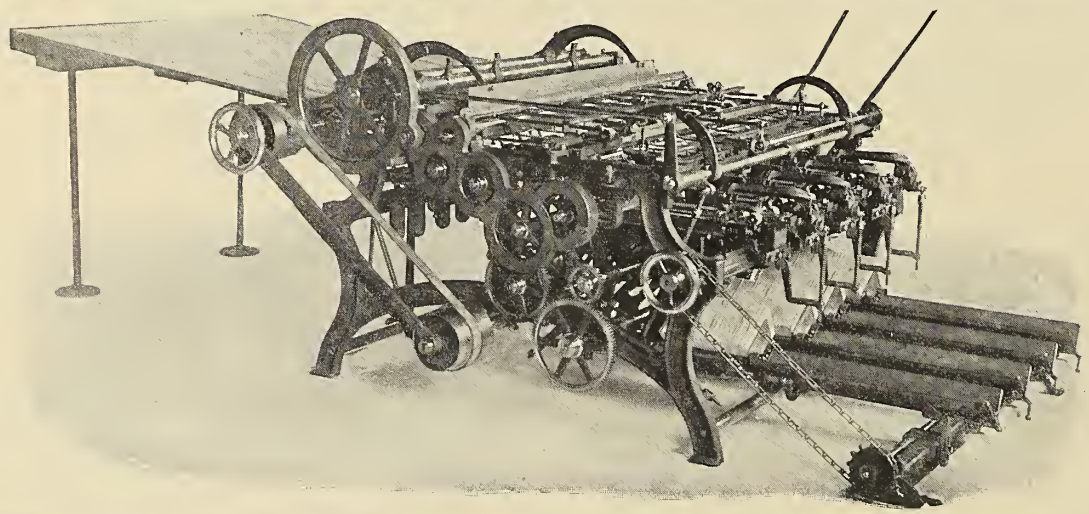
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Quadruple Sixteen-Page Folding Machine....

This Self-Registering Folder will receive a sheet containing sixty-four pages, which it cuts apart, folds, and delivers in four separate signatures of sixteen pages each. It may be fed by hand or by an automatic feeding machine. Under favorable circumstances it has turned out over 100,000 signatures per day.

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THE QUEEN CITY PRINTING INK CO.

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SAMPLE OF QUEEN CITY HALF TONE CUT INK.



Photo by John H. Tarbell, Asheville, N. C.

CHILDREN OF THE SUN.



"BUCK AND BRIGHT," IN THE CAROLINAS.

Photo by John H. Tarbell, Asheville, N. C.

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BOOK-MAKING ARTS AT THE FIELD COLUMBIAN MUSEUM.*

BY EDWARD L. BURCHARD.

HOW to deal, according to museum methods, with the book-making, or, to use a more accurate phrase, the recording arts, is a somewhat perplexing question. They of all arts produce the most abundant "proofs" of their existence and lend themselves easily to attractive and effective installation. Their pathway down the ages is literally strewn with the monuments of primitive writings, to say nothing of the whole libraries issued by each "old printer and modern press." But it is this that creates the difficulty. It is like the child in the toy shop. There is plenty to be had, but there are certain limitations as to carrying capacity and purse. The conditions imposed in a museum are, however, not simply considerations of space and means. The prime requisite is to have a definite object in view, a particular story to tell in words of well-arranged material objects and specimens.

Now, shall the theme be the progress man has achieved since the days of savagery in the methods of recording his thoughts? This is as the anthropologist would have it. Or shall it be a study of successive modern epochs to suit the bibliographer and historian? Shall the artistic element predominate or shall everything be made subordinate to the purely technical? Shall delicacy of touch and accuracy of detail or the chemistry of light and the science of chromatics be made the objective?

Amid such diverse view-points it is necessary to choose the most desirable. It will not do to ignore the past and dwell simply on the methods of today; or vice versa. The simple beginnings must be combined with the technical and artistic in the proper proportions of each to satisfy the interests of archæologist, librarian, artist, engraver and printer.

The plan adopted at the Field Museum was based on this conception of the evolution of the recording arts: that they did not become a notable factor in civilization until that wonderful golden age between four and five centuries ago. Like one of those magnificent rockets shot up over the Court of Honor during the Exposition year, the long trail of whose light reaches a dizzy height and then all of a sudden bursts into a radiant sun emitting still farther up a dozen sparkling rays that illumine the heavens—such has been the evolution of the methods and means for recording thought.

For five thousand years or more mankind wrestled with the problem, using every material, even the most refractory—bark, hides and stone. The Egyptian hieroglyphic developed into the Phœnician and Greek alphabet; the Grecian manuscript carried the classics over to Rome; the Church of Rome became the literary workshop of the Middle Ages and through her scriptorium, as Mr. Putnam, in "Books and Their Makers in the Middle Ages," so well points out, saved the day for learning and made possible the great classic Renaissance.

The written manuscript was substituted for the wood engraved xylographs from which were printed the Biblia Pauperum and the earliest books printed from blocks. Thus was the slender line of light carried up to the fifteenth century.

Then came the sunburst of printing. Linen paper in quantity was substituted for expensive parchment and made possible the multiplication of books. The wood engraving and letterpress

* Since this article was written Mr. Burchard has severed his connection with the Museum, and the sections of Printing and Graphic Arts have been placed in charge of the Curator of Anthropology, who has a wide acquaintance with the recording arts. He will care for any relics or specimens that may be sent to the Museum by those interested in the development of these collections. Specimens should be forwarded to the Director of the Museum.—EDITOR.

of the block book parted company. The former branched out into copper and steel plate and the innumerable varieties of the graphic arts. The latter advanced from crude movable type to artistic fonts and the stereotyped slugs of the linotype. Since that historic epoch these two branches have ramified with increasing complexity and elaborateness until today we see the wide circle of mechanical and photo-mechanical processes of printing and illustrating.

What has been gathered in the Museum in the line of specimens to illustrate this extensive history seems by contrast very meager. But everything must have a beginning. The central idea in the collection, then, is that triumphal entry of printing and illustration into the modern world of arts. To it the specimens illustrating the earlier history open the way. From it issues the technical development of recent times.

Two alcoves conspicuously located off the north court at the main entrance to the Museum are devoted to these collections. In the one, the art and history of printing is developed; in the other, wood engraving and its progeny — the arts of illustration — keep company.

In the printing section is now being prepared, as an introductory chapter, charts to show comparatively the development of alphabets, tracing down to their origin the forms of our letters. Specimens of the books of all nations are being assembled in one case to illustrate both the diversity of material employed and the variations in shapes and styles. Here are to be seen an Assyrian brick covered with cuneiform letters; a sacred Pali book, from Siam, of palm leaves incised and rubbed with oil; an illustrated work on landscape gardening in Japanese and on Japanese paper; a Hebrew manuscript roll of the Scriptures on parchment, and Count Loubat's reproduction in colors of the No. 3773 Maya Codex, with its grotesque rebus writing the original of which, printed on maguey paper is now preserved in the Vatican Library.

Manuscript writing, or paleography, including miniature painting, is a science in itself. For two thousand years or more man recorded his thoughts in this form, and the style of the earliest printed books was based on lettering and ornamentation of the written model. A manuscript collection that would illustrate worthily the uncial, the minuscule, the majuscule and other mediæval forms of writing, and a set of writer's tools — the stylus, the tablets, the rolls — is an expensive but essential link in the chain that joins the hieroglyph at one end to type at the other. The work of Roman publisher with his hundred or more slave writers, and the productions of the pious monks who thought to win indulgences by the number or beauty of the Bibles or missals they wrote and illuminated, must in time find place in the Museum collection, for they form the vestibule to the great Hall of Printing. A



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THANKSGIVING MORNING IN BUNCOMBE COUNTY.

picture on exhibition of the monks before the cases in the Abbey at St. Die, setting up the "Cosmographia," serves to point out the transition from the monk as scribe to the monk as printer.

The great era of invention is ushered in by a series of portraits of Gutenberg and Coster, who divide first honors; Aldus, Elzevir and Wynkin de Worde, the great printer-publishers of the sixteenth century; and Franklin, the printer-philosopher. There are pictures of monuments to the memory of these men, and representations of scenes attending the discovery of movable type, and interiors of early pressrooms. Only a few specimens illustrating the handiwork of these first printers have been collected, but excellent and costly copies of incunabula are at the Newberry and Public libraries, accessible to those interested. There is, of course, an unlimited demand for contributions of relics, pictures or books to fill out this historical series.

Specimens to illustrate practical printing are, at least in Chicago, most available. Again, there are here large gaps to be filled, although the main outlines may be said to be sketched in. A specimen form, with type, furniture, chase, quoins, electrotype and impressions, was specially made for the collection by the American Type Founders' Company. The unique display made by the Hamilton Manufacturing Company at the World's Fair illustrates wood type. A complete series that will clearly show to the public the various steps and appliances in the processes of stereotyping and electrotyping is being prepared by the A. N. Kellogg Newspaper Company. Illustrations of type nomenclature, proof-correcting, paper sizes, etc., to induct the uninitiated into the further mysteries of the craft are being arranged by Mr. U. A. Dohman, in charge of the Museum's printing office. An exhibit of fine printing includes copies of de luxe books, as well as frames containing fancy and decorative printing from the Government Printing Office of Germany, as shown at the Exposition.

The printing press is so broad a subject that comprehensive treatment is difficult. The United States National Museum has contributed pictures of historic presses from the fifteenth to the eighteenth centuries, among others of Franklin's printing press, now in that museum, the "Clymer" Columbian press, as well as the presses of Gutenberg, Caxton and Ruthven. In a large glass case, as shown in the accompanying illustration, is an old Ramage printing press of the style of the last century, which developed into the modern Washington hand press. This was contributed by Barnhart Brothers & Spindler, by whom it was bought in North Carolina, where it was used during the war by the Confederate Government for note printing, and by General Lee to print the farewell address to his army. Next to this relic with its heavy wooden frame are placed illustrations presented by R. Hoe & Co. of their rotary multicolor perfecting presses, turning out a sixteen-page daily with four pages of illustrations in five colors each, folded and counted ready for the newsboy, at the rate of 30,000 per hour. The Mergenthaler Company has sent specimens of linotype slugs and matrices, together with an excellent photograph of this machine that is revolutionizing the newspaper business. The series



Old Ramage Press and the Printing Exhibit.

of models exhibited by the United States Patent Office at Atlanta to show the evolution of the press may in time be duplicated for this collection.

Papermaking has not as yet been taken up, but the Department of Botany of the Museum has already gathered a collection covering woods used as paper materials and their manufacture.

Bookbinding is illustrated through the coöperation of P. Ringer & Co., and their foreman, Mr. Herzberg. A series of book specimens and photographs show each the successive stages in covering a book, and in a way that will give the public a clear idea of the processes involved in this art. A few specimens of fine bindings accompany the display.

In the second alcove, devoted entirely to illustration, a beginning is made at showing the wide range of the graphic arts. The carefully elaborated and logical classification of Mr. S. R. Koehler, the recognized leading authority in these arts and now curator of the graphic art sections at both the Boston and National museums, is adopted as the basis of arrangement.

In this section wood engraving is made the point of departure, ranking first because of its antiquity. The technic of wood engraving is illustrated by the wood block, the wash and photo design on wood, and the finished block, all contributed by Harper & Brothers' engraving department, the employes of which added a full set of gravers. Wood engraved designs contributed by

the same firm include the work of such representative artists as Church, Zogbaum, Thulstrup, Pyle, Smedley, Sherwood, Frost, Remington and Barber. An excellent set of Japanese art color prints is already in the possession of the section. This form of wood engraving will be supplemented by a set of twenty-five blocks used in making one design, and the printers' tools, brushes and other paraphernalia, which are now being collected in Japan.

A wood engraving done by the intaglio method —a magnificent portrait of Webster — is the connecting link between the relief methods and the



Corner Devoted to the "Old Processes."

intaglio. Under the latter are grouped the great arts of line engraving, etching, mezzotint, etc. Among collections under the intaglio may be mentioned the tools, copper plate and proof belonging to the etcher, John Millspaugh, loaned to the collection by his son, Dr. Millspaugh, of the Museum. The Western Bank Note Company contributes steel plates, engravers' tools and progressive proofs of line engraving, as well as a steel transfer roll by means of which parts of plates can be duplicated and transferred to any extent. The Museum has been fortunate in securing choice specimens of the work of such celebrated artist-engravers as Edelinck, Nanteuil, and others; of etchers, Parrish and Moran; of mezzotinters, Sternberg, Phillips and Cousins. The possibilities of colorwork in mezzotint are also brought out by two excellent examples.

A portrait of Senefelder heads the lithographic process, under which are exhibits of colorwork — stones, tools and progressive proofs — from Prang & Co., of Boston, and the J. Ottmann Lithographing Company, of New York. Commercial lithography—designing, engraving and transferring—is covered by P. F. Pettibone & Co., of Chicago, and their employes. The substitute processes are but faintly represented.

So much for the old processes.

The new processes commence with photography, which is strictly a graphic art. Each process invented since the time of Daguerre will be shown historically and technically. A picture of the inventor will be followed by historical data and formulæ, by samples of the paper and by finished prints. These are in course of preparation by the Museum's section of photography, the somewhat difficult formulæ being worked out by Mr. E. P. Allen, of this section, who is a member of the Chicago Camera Club. Photo-mechanical "process work" is illustrated, in half-tone, by the Binner Engraving Company, which has prepared a series of plates to show the progress from copy to the finished process block. For this series Mr. Max Levy, of Philadelphia, the manufacturer, contributed a double glass screen. The Binner Engraving Company has also illustrated the zinc etching process. The collotype, which goes under so many aliases, is exhibited by the Chicago Photogravure Company, which has contributed a complete set of the chemicals used for solutions and films, the negative, and a set of finished impressions. The Heliotype Printing Company, of Boston, and the Kurtz Coloritype Company, of New York, have added a number of excellent prints by various photo-mechanical processes, many artistically executed in colors.

The color processes will in time make a display by themselves, and the wonderful developments now being made by the coloritype companies of the East and of Chicago will undoubtedly receive adequate representation. Mr. McDonald, the noted Chicago inventor, has already agreed to present a series illustrative of his new color ruling method. When enough material is gathered, the attempt can be made to show the history and development of color printing from the earliest block to the modern photo-chromatic achievements.

To The Inland Printer is due acknowledgment for its generous courtesy in opening its columns for this statement of the aims and condition of the Printing and Graphic Arts Section of the Museum. Owing to the present unfinished condition of the display, some hesitation was felt about accepting the invitation of the editor. On reflection, however, this very incompleteness seemed to be a sufficient reason for using the opportunity to bring the needs of the section before so wide a constituency of the printer-public.

A museum, unlike an exhibition, exists primarily not for commercial ends, but to create a permanent material record of facts and phenomena as well as for the diffusion of knowledge among men. Therefore, contributors to this section may

feel that they are helping to create a durable record of the "art preservative of all arts." They are building up a collection which in time may be an honor to the skill of the craft and profession; to the librarian they are furnishing a study of the materials which it is his constant business to manipulate and care for; to the general public they are giving an insight into those arts upon which the many are so dependent, and at the same time so uninformed.

Written for THE INLAND PRINTER.

SCIENCE IN DISPLAY.

BY ALBERT R. WINDUST.

A COMPOSITOR who can display well and whose endeavor is to make the result as artistic as possible is certainly an artist, and must of necessity work on scientific lines. Every compositor who commands the attention of the beholder "feels" the essentials of good display. How much more intelligently can he successfully and constantly produce those results if to his feeling he adds the scientific explanation. When all shall have the benefit of the eight-hour day there will be no excuse if an intelligent workman does not absorb the hints and suggestions thrown out by kindred arts.

An old saying, which has it that a man can know but one business and know it well, is a good one, but the compositor who will devote some leisure moments to reading popular works upon the elements of design, the sciences of color and attention, and the technicalities of art or even music, will certainly work more intelligently. Better still, if he comes in practical contact with them in the school, the laboratory, the art gallery, or the lecture room, and has ears to hear and eyes to see, it will help him to discover the science in display.

For instance, the camera reveals the scientific fact of focus, and the compositor who endeavors to hold the attention by several centers of attraction fails in the highest sense. This is the reason why a page ad., with careful construction, appeals to the beholder more than a page with several ads., each having its point of attraction. The modern artists differ from the old school in this particular. Many old-time painters used several points of attention, and as a consequence, the scene becomes fatiguing to the mind, by reason of the restlessness of the eye as it attempts to take in all the artist endeavored to say. The printer should, then, regard his ad. as a picture, find out the point of attention, and compose the whole with that in view.

If he studies art he will become acquainted with the laws and elements of composition, the massing of black and white, and will find that an artist discards all that he does not positively need to tell the story, then the printer who fills up a page with meaningless curves, scrolls and "flubdubs" is not artistic. Flubdubs, unless used intelligently, are an abomination.

Many pieces of music are written in two or more keys. A composition commencing in a given key, then changing, returns to the original in order to give it completeness. This rule of musical composition is noticed in the work of the artist, who, in painting a landscape containing a peasant figure draped in a brilliant-colored garment, uses some of the same color in another part to obtain harmony, just as he often uses "sky" color in the foreground to produce similar results. Thus the compositor, like the artist, may learn from this rule of music that if he starts with a certain style of type he must return to the original "key" in order to make a pleasing finish. So, also, in seeing the artists' application of this same rule, he learns that when making some startling effect in type, rule or tint work, he must study to reproduce it, in no matter how slight a degree, somewhere else in the page.

It is hoped that these few suggestions may prove to the mind of the conscientious printer the fact that art and science are so closely related to display that if he studies them they will reveal truths applicable to his business, for that which shall endure in it must be built upon the foundation of science.

Not only is it the privilege of every compositor to further this advancement, but it is his opportunity and his responsibility.

Written for THE INLAND PRINTER.

"THE STYLE OF THE OFFICE."

BY F. HORACE TEALL.

EVERY printer knows the almost universal reason given in support of changes on proof that seem queer to one who is new in an office — "It is the style of the office." Often reason seems to have nothing to do with the matter; but the fact is that in every instance somebody's reasoning is the foundation of the usage, and the peculiarities are somebody's supposably studied decisions. It is not always the proofreader who is responsible. Too frequently it is the dictation of some thoughtless but obstinate editor that establishes real error as the style of the office. However this may be, whether the decision is made by an editor or a proofreader, and whether any given item of style is right or wrong from a scholarly view-point, in almost every printing-office certain methods do become so fixed as usage that they are the hardest things in the world to disestablish. Benjamin Drew, in his book called "Pens and Types," stated the common impression about style, in connection with proofreading, as follows:

"A little 'dwarfish demon,' called Style, addresses him [the reader] somewhat after this fashion: 'As you see me now, so I have appeared ever

since the first type was set in this office. Everything here must be done as I say. You may mark as you please, but don't violate the commands of Style. I may seem to disappear for a time, when there is a great rush of work, and you may perhaps bring yourself to believe that Style is dead. But do not deceive yourself — Style never dies. When everything is going merrily, and you are rejoicing at carrying out some pet plan of your own, you will find me back again, tearing the forms to pieces, and again asserting my irrevocable authority. Stick to my orders, and all will be well. Don't tell me of grammarians or lexicographers; say nothing of better ways, or improvements or progress. I am Style, and my laws are like those of the Medes and Persians.' And Style states his true character."

Let us see how truly the character is stated. From the comparison to the laws of the Medes and Persians it is a fair inference that style is thought to be unchangeable. It is not so, but that is nearly enough true to influence many otherwise intelligent persons in favor of the preservation of absolute inanity with regard to this one matter. A forcible example of this is found in a paper that prints constantly such forms as "sleeping and dining-cars," for no other reason, now that the proofreader's attention has been directed to it, but that it always has been done so. The sheer absurdity of the form amounts to nothing as an argument against it, when it is absolutely sure that the proofreader could establish one of the two forms that may with some authority be called correct, though he might find it difficult to accustom the compositors to the use of the one that is beyond question the more sensible of the two. Many grammar text-books have taught the pupils in our common schools that when the last word of such a phrase is connected in sense with each of the other two nouns there should be no compounding, and this would be understood almost immediately by every compositor. The better way, that has not been so often stated by our grammarians, is the use of two hyphens, as "sleeping- and dining-cars"; but this would not be so readily understood and established, because it has been unfamiliar in English. It is better because "sleeping-car" and "dining-car" are indisputable compounds, and the hyphen in each place shows beyond question that "car" is part of each word, even if it is not repeated. In the form objected to "sleeping" appears as one entire word, having no connection with "car," as if a "sleeping" were one thing and a "dining-car" the other.

On the contrary, and as evidence that style is not unchangeable, here is part of a letter that is answered in our "Proofroom Notes and Queries": "Which is the right form for the date-line in setting up a letter — 'Portland, Maine, Jan. 12,' or 'Portland, Maine, Jan. 12'? The January Inland Printer uses the first form in all cases, except one, and that is in the reproduction on page 395; but previous to October the second form was used." Evidently either the editor or the proofreader has made a change here, and the immutability of style is vanquished. The writer strongly suspects that this has come through a change of proofreaders; and if this is true, it is good evidence that sometimes a reader is not so much restricted by old-time style after all. The matter in which this change was made is one of no importance



A Chip of the Old Block.

whatever as to reasonable preference of either form, so that one of them be used consistently, but as a matter of fact the one with the State name in lower-case predominates in usage.

This whole subject is one of great importance to the printing fraternity. It will be seen that most of our letters to the department referred to above come, this month, from students of style, and relate to questions of style. One of these letters tells of an editor who allowed the sense of a sentence to be butchered by the omission of a comma, on the inane plea that the style-card of the office contained a rule not to use a comma before "and." A thousand times better never have a style-card! Style-cards are very useful if made reasonably, and not simply offhand, as too many are made, merely setting forth hasty impressions of the maker or recording usages that have grown up unrestrained by common sense or education, of which latter class the omission of the comma mentioned is one, and exemplifies the common otiosity that plays havoc with so many useful points of distinction in typography. When three or more things are named, each of which is distinct and not more connected in

sense with any other than with all others, the comma before the conjunction is as truly necessary for accuracy of expression as the words themselves. No editor who knows this — every one should know it — should allow his common sense and his authority to be overridden by any one. He should give orders to have the matter made right, and allow no other procedure, even if the "style of the office" had made it wrong for a thousand years.

Here is a note which refers to the editor who so easily submitted to the dominance of the style-card, written by a proofreader, and not intended for publication, but showing so plainly a common state of affairs that should be fought persistently, that we venture to use it: "Lest you might see a copy of the —— and wonder why it shows none of the 'refining influences' of accurate punctuation, I beg to say that we are in the position of the Springfield editor. We try to spell the hard words correctly, get the dates right, and for the rest, in the language of V—b—lt, 'The public be blowed.' Any attempt to get matters down to as fine a point as —— would have them would be met with instant resentment on the part of printers, publishers, president, office-boy, and scrub-lady." This proofreader and others of the same opinion are surely laboring under a false impression. One cannot believe that those in authority would object to demonstrable accuracy in their work, and it is certainly advisable that effort be made to secure accuracy and correctness as far as possible. If any publisher or editor is so inane as to make objection, when the objection has been positively made, so that he is surely known to be incorrigible, is the time to give in.

"The style of the office" should be fought to the death when it is known to be wrong.

Written for THE INLAND PRINTER.

RECENT EXPERIMENTS IN STANDARD ROMAN.

BY R. COUPLAND HARDING.

I DO not think that printers generally realize that the highest skill of the type designer and punch cutter is not displayed in the production of ornamental or fancy faces. Not more than one or two per cent of these possess any marked feature of originality, while the freehand faces at present in vogue are often amateurish to an extreme degree. Many of these are marked by intentional incongruities, and obviously no special skill or study is needed to sketch out or engrave an alphabet of inharmonious elements. In a standard text type, on the other hand, it requires greater skill and a truer eye and hand to engrave three or four characters, agreeing in lining and proportion, than are needed for as many alphabets of eccentrics. It is evident that long and careful study alone could have so harmonized such varying forms as H, S and Z that the eye of the reader can unhesitatingly refer them to the same font. And when to the accepted standard the designer adds a characteristic but perhaps indescribable quality pervading the whole, and differentiating it from any previous attempt, we have a genuine original, and sometimes a work of art in a very high sense. It is time that the place of the designer as an artist (as distinguished from a mechanic) should be recognized. The most trifling examples of black-and-white illustration are so recognized and signed; why not the loftier and more highly skilled productions of the punch cutter? We know the names of some of the artists of old — Van Dyck, Fleischmann, Breitkopf, the first Caslon, and others. There are men, I believe, ranking equally high today, whose products are known only by the names of the trading companies who pay their salaries. As an example of a text roman possessing a unique character which, though it at once strikes the eye, could not be satisfactorily described, I need instance only the new letter in which Mr. De Vinne now prints the *Century* magazine — a letter on which the most critical eye may rest with pleasure.

In every change or attempted reform the designer, if he knows his business, must keep steadily before him two considerations, not always fully reconcilable — legibility and beauty. As type is primarily for reading, legibility must be the first consideration; as both printers and readers love a sightly page, beauty must not be overlooked. The problem is still further perplexed by the consideration that in neither of these respects are the characters to be considered singly, but in groups. Hence the utter failure of many forms of ornamental type. Forms entirely satisfactory when standing apart — used, for example, as chapter initials — not only may be almost unreadable, but lose all their attraction to the eye when arranged in words or lines.

It is partly as the characteristics of legibility and beauty are preferred, that the old and modern romans dispute the ground for precedence. For beauty of effect, either in the single characters or grouped in lines and paragraphs, I do not think any character in ancient or modern writing equals the finer modern-faced roman. Mr. De Vinne's "Historic Printing Types" is a good example of the perfection of this style when properly used in bookwork. The choice by the same printer of a modern face for a high-class magazine like the *Century*, shows its fitness for the most beautiful bookwork. Advocates of old-style claim for it superior legibility — and straightway exaggerate its angularities till it becomes decidedly inferior in that respect to modern roman, as in the typical case of the "Ronaldson," a letter which has never gained a footing outside of the United States. Whether the old-face be more legible I cannot say; at all events I do not think that the old Caslon letters, or

the modern Motteroz types can claim to equal standard modern roman in beauty of form, or that they can be made to produce so beautiful a page. As for the grouping of rudely cut, heavy-faced letters in broad unrelieved masses, as in the fashion set by the late Mr. Morris, it strikes me as one of those bizarre experiments in "decoration" which, like the Beardsley posters, can scarcely be taken seriously, or regarded in any true sense as a form of art. Bookwork of this kind is not even part of the revolt against formality which of late years has operated so widely in the direction of artistic freedom. Anything more hopelessly formal, unbeautiful or painful to read than that terrible page from "Maud," reproduced in some of the trade papers of 1895, I cannot imagine.

Legibility is a point open to much dispute, as we here come face to face with the personal element and the effects of custom. German type is commonly denounced as difficult to read and trying to the sight. I find no appreciable difference in reading printed matter in good German type as compared with roman. Bismarck, accustomed in youth to the German character, says that he can read as much in twenty-five minutes in this letter as he can of roman in half-an-hour. Looking at a page of Sanskrit, Ethiopic, Arabic, or of the curiously scrolled Tamil and other Indian alphabets, one wonders how the mysterious characters with points of difference so minute can ever be learned; but use and custom render them clear enough to the student.

A "Specimen Booklet of Cushing Types" has reached me. I have read with interest Mr. Cushing's occasional articles on book types, and have seen stray specimens of his "Monotone" Nos. 1 and 2, but have not before seen these faces displayed to such advantage. I take special interest in experiments of this kind, and have carefully preserved every modern attempt at modification or improvement of the roman face which has come in my way. I am not sure that I can place Mr. Cushing's design in exactly the same category as the modified roman of M. Claude Motteroz or the "Danziger Schrift" of Doctor Schneller. Both of these were well-thought-out schemes, the result of careful experiment, to increase the legibility of the standard face; beauty of form, while not wholly ignored, being treated as a minor consideration. It is remarkable that the French and German designers, working in almost opposite directions, achieved about an equal measure of success. Mr. Cushing's type has no point in common with the Motteroz face; but it does approximate to the Schneller type in some respects. It probably falls short of it in legibility; but I suspect that Mr. Cushing had other considerations in view — that his object was rather to produce a letter having a distinctive style and character of its own than to sacrifice every other quality to that of legibility. In this he has succeeded. I find three text styles in the book before me: "Cushing," "Cushing Monotone," and "Cushing Monotone No. 2." In one feature they all agree — the lines throughout are uniform in thickness. The experiment has been tried — unsuccessfully — before. First, in those awful "antiques" of the early years of the century, which evoked Hansard's historic protest in 1825; secondly in the "hair-line" romans of the same period, which, in imitation of copperplate engravers, it was thought proper to use as the title-lines under wood cuts. Later on came a few hair-line italics or semi-scripts for circulars; and then a family of job-letters which had a vast popularity for a while — the so-called "Geometrics." The point in their favor, and which chiefly



On His Sea Legs.

accounted for their popularity, was the even and regular effect they had in the mass. No ordinary roman, with its diversity of strong and weak lines, would produce a tint effect like a light wash of Chinese ink over the printed page; yet this was just what the "Geometric" did, and herein lay its novelty, and a certain decorative effect unattainable with other letters. But the type itself, as a letter, was intolerable. Some of the characters, standing apart, would never have been identified as letters at all. This result always follows when a type-designer limits himself to too narrow conditions, and it is the most fatal defect an alphabet can possess. Tons of the "Geometrics" — roman and italic, wide and condensed — were sold, and the founders reaped a good harvest, no doubt; but he

would be a bold printer who should use the letter now — it is as dead as Julius Cæsar. The "Cushing" has all the good points of the "Geometric," with none of its defects. Lovers of "massed effects" will admire the half-tint effect of a page of "Cushing," and the designer is far too practical a printer to tolerate illegible characters in his alphabet. There is a suggestion of the Elzevir face in the stub serifs. For catalogues, books of verse, or publications in which lightness and quaintness is desired, there are few more suitable letters. One departure only I note from the accepted form, and that is in the W, the first "v" of which is imperfect. "Cushing Monotone" is a shade heavier, and follows in general form not the Elzevir, but the standard old-style, the a and g and similar letters approximating more to the rounded modern form than the broken curves characteristic of the Caslon models. "Monotone No. 2" has the exaggerated angular serifs of the "Ronaldson" type, and is therefore somewhat dazzling and less pleasant to the eye in reading than No. 1. Of the three I would, both for legibility and on æsthetic grounds, give decided preference to "Monotone No. 1." The "Danziger Schrift" (1891) to which I have already referred, has much in common with the "Cushing," though it partakes somewhat of the quality of the "Clarendon," and in thickness of line is not quite uniform. It is also heavier generally. The "Cushing Italic" is a choice letter for circulars or programmes, and would, I think, be found more in request than the romans. "Cushing Old Style" is disappointing, as all mixtures of styles are. The English founders have been very successful with old-style antiques; Genzsch & Heyse have a fine series, both roman and italic; in all these the old-style characteristic is maintained throughout. In the "Cushing" it is not. Take, for example, the 48-point specimen. The caps C, E, G, R and S are old-style; all the rest modern — in fact, they might have been copied exactly from a standard English clarendon; and a similar incongruity characterizes the minims.

My reference to Genzsch & Heyse reminds me of their splendid series of "Romische Antique," brought out a few years ago. I wish I could show a paragraph of it in this article. In these days of "Jenson" revivals (which, by the way, it preceded) it should take. Aggressively uncouth as some of the caps are, it has all the magnificent vigor of the Caslon letter, with the boldness and blackness of the "Jenson." Few productions of the Continental founders escape the notice of my friend De Vinne. In this original series of the great Hamburg house he would find a letter embodying all the qualities he admires in roman type.

Where a style has come into vogue, as the "Jenson" has, the printer will sometimes find it difficult to choose among the numerous variants. Each has its own good features, and each is, of course, asserted by its makers to be the best. Personally, I have a decided preference, but cannot name the letter I prefer. In the *Engraver and Printer* of February, 1896, Mr. J. E. Chamberlin has a thoughtful and suggestive article on "A Return to First Principles." By way of illustration, he shows a page from "Esther and the Love Sonnets of Proteus," printed in a 12-point old-style, intermediate in design between the "Cushing Monotone" and the "Jenson." "The type," says Mr. Chamberlin, "was made some years ago by the Dickinson Foundery; I like it better than the less simple 'Jenson,' made more recently." I entirely agree in this estimate. I know of no other old-style of the "Jenson" class so clear, legible, even and pleasant to the eye; and though it would not be easy to put it to the test, I suspect that for steady reading it would be more agreeable and less fatiguing to the sight than either of the Continental faces specially designed for legibility. For, as a reader who is not an optician, I suspect that the distance test is not to be solely relied on as proving the readability of type. No one, in actual practice, reads at the extreme visual limit. The true test — difficult as it would be to submit to actual experiment — is that of the comparative fatigue induced by reading at the usual focus, under normal conditions. Notable and striking as this Dickinson letter is, I do not remember seeing it in a specimen sheet or specimen book, and cannot give its name, nor do I know of any but the 12-point size. The individuality of some of the most enterprising foundries is now merged in the great trading concern of the American Type Founders' Company, but I think I am right in setting down this letter, the "Jenson" and the "Cushing" fonts, to the Dickinson Foundery. If so, these three products alone would establish a record of which any foundry might justly be proud.

The letter of which I wrote would have looked vastly better if the compositor had not (following the Morris models) jammed the text up close to the border. The effect to the lover of a beautiful page is simply maddening. It is like the makeshifts of Caxton before the invention of the setting-rule. Here I am in full accord with Mr. Cushing, in his "Notes on Morrisania," who complains that for the whim of producing a certain "effect," Mr. Morris sacrificed both legibility and the balance of the page. Long ago I was impressed by the remark of an art critic that some painters were so uneasy that they could not leave "an inch of calm canvas." The same criticism applies equally to much modern "art" bookmaking. The trail of the amateur is over half our modern books, and much of the value of the finest modern type and ornament is lost in frantic striving after "effects." But the balance will adjust itself in time.



"OLE AUNT DINAH."

Photo by John H. Tarbell, Asheville, N. C.

The Inland Printer

[Entered at the Chicago Post Office as second-class matter.]

A. H. McQUILKIN, EDITOR.

Published Monthly by

THE INLAND PRINTER COMPANY

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HENRY O. SHEPARD, President. C. F. WHITMARSH, Secretary.
A. W. RATHBUN, Treasurer.

VOL. XVIII. MARCH, 1897. NO. 6.

THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

SUBSCRIPTION RATES.

TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

FOREIGN SUBSCRIPTIONS.—To countries within the postal union, postage prepaid, two dollars and ninety-six cents, or twelve shillings, per annum, in advance. Make *foreign* money orders payable to H. O. Shepard. No foreign postage stamps or postal notes accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers and type founders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. MCCOY, 54 Farringdon Road, London, England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Grimmaischer Steinweg 3, Leipsic, Germany. An denselben sind auch alle Anfragen und Aufträge Insertion betreffend zu richten.

THE CLOSE OF VOLUME XVIII.

WITH the present issue THE INLAND PRINTER closes its eighteenth volume, the index pages accompanying this number indicating in a more satisfactory way than can be expressed here the value attaching to a volume of the magazine. We ask a perusal of the index pages, especially by those not regularly taking THE INLAND PRINTER, as an examination of these pages will give them a correct insight into the general scope and usefulness of the contents of a single volume. Beginning with April a number of new features will be added, and subscribers can be assured of the regular receipt of matters obtainable through no other sources. With the growth in number of pages, it goes without saying that the circulation will constantly increase, and advertisers, present and prospective, will thereby reach a circle of readers by being represented in its pages which other magazines cannot at present put them in touch with.

PHOTOGRAPHING FOR ILLUSTRATIONS.

THE Chicago Trade Press Association is doing a distinct service in bringing forward the experience not only of its members, but of those skilled in the various arts and handicrafts bearing on printing, publishing and illustrating. Notwithstanding the general adoption of photo-mechanical illustrating, there is a great deal of ignorance on the part of publishers and others of the requirements to obtain the best results, and of the importance of employing skilled photographers, in order that half-tone illustrations may be illustrations in fact as well as in name. Among the contributions in the present number of this magazine will be found a paper on the subject of photographing for half-tones, by Mr. Charles Stadler, president and manager of the Manz Photographing Company, read before the Trade Press Association, which will be found of value and interest to printers and others interested in printing, covering as it does very thoroughly the points on which there is the greatest doubt among the laity. The paper will also serve to indicate the practical character of the monthly programme of the association, the meetings doing much to advance the interest not only of trade journals but of the printing trades as well.

PRINTERS WHO ADVERTISE.

PRINTERS if they do not believe in their own medicine at least are forced to take it by the pressure of competition, and the varying specimens of advertising coming to THE INLAND PRINTER range from the crudest production to the highest attainment of experience, judgment, taste and skill—all showing that the printer as a rule eschews newspaper advertising and prefers to exploit himself by the products of his own presses. One serious fault with a number of printers is that their work does not indicate the attention to detail or thoroughness that they preach, and not the least glaring of the omissions is leaving off the name of the city and State, and printing only the street and telephone address. A good piece of printing carries a passport by virtue of its excellence. It travels. And when it is away from home, who is to know who is responsible for it without its address? One circular of this kind says

that "if a man receives a circular of some article he takes an interest in, if the advertisement is well and attractively printed, he is going to read it, and put it aside for future consideration." It also has the following appropriate illustrations:

> An exchange tells of a boy who went to market with a sack of rabbits, and lingered around town all day. When asked by his mother why he had not sold his rabbits, he said no one had asked what was in the sack! A good way to let people know what is in *your* sack is through the medium of our special postals.
>
> A titled English lady reduced to abject poverty, who sought to win a livelihood by peddling fish, was heard to murmur softly, "Sprats!" and then in a still lower tone, "Dear! dear!! I hope no one heard me!"

This pretty circular with good taste everywhere displayed in its get up, is nevertheless issued without either city or State address. In the department of Reviews of Specimens, THE INLAND PRINTER has been suggesting improvements and pointing out faults in printing, and yet the most frequently occurring of these faults is the omission of the character described. This fault still continues to display itself, however, and THE INLAND PRINTER considers it of sufficient importance for the welfare of printers to give it this editorial attention.

THE ERRATIC SPECIALIST.

THIS is an age of specialists, and the printers of the present day no longer cast type, mix ink, or make rollers for themselves; indeed, the work of subdividing the business has been brought down to such a fine point that we have newspaper men, job compositors, stonemen, and many other specialists, each of whom is supreme in his peculiar duties, not to mention those subdivisions which have become distinct trades of their own. Many printers can remember the day when a printer was to set anything that came along, from straight matter to a show poster, and when he had completed that portion of the work, make it ready and run it off on a Washington. Now the pressmen are in a distinct class to themselves in all but the smallest offices, and the newshand is hardly expected to set display work. Recognizing this, many compositors endeavor to become specialists. This would be all right if so many of them would not slight everything else in their endeavor to pose as specialists, and change their ideas of specialty every twenty-four hours. There is Brownson, for example, who, hearing that good stonemen are always in demand, will perpetrate the most atrocious work in any part of the business he may have in hand, and imagine he can bring it out right by being careful on the lock-up. He will put in as much time imposing a sixteenth-sheet dodger as an ordinary man would take to set it, because he wants to make a good job of it. But this fit only lasts half a day, or until he hears that careless spacing out often spoils a good job, and for the rest of the day he devotes all his energies to the artistic spacing of his work, and ultimately locks it up with a big curve in it, thinking the accuracy in one stage will make amends for the careless work of the other. If he would be reasonably accurate in his other work, his efforts to become a specialist would be commendable, but when he violates the rudiments of the art, because his mind is on his specialty for the time being, he becomes a nuisance; the more so because one never knows where to find him, and no reliance can be placed on him. Brownson can set a very tasty job when the fit is upon him, but if he happens to strike such a take while his mind is running to stonework everything goes, and he will display a fine millinery circular with a crude layout. When the streak is on him for clean distribution, he will sort his 4-em and 5-em spaces with mathematical accuracy for an hour or so, and the next hour he will be throwing them into his 3-em space box in his frantic effort to achieve rapidity, as the chief end of his ambition. Thus it goes on day after day; everything is slighted but his momentary specialty. While his fine-spacing fit lasts he will space a stickful of newspaper copy with the accuracy of a mediæval artist, and the next take will be thrown together anyhow to get it done, so that he can get to an advertisement that he intends shall be a paragon of artistic excellence. On this advertisement he will exhaust himself, setting a nice heading, and finish up by getting a grotesque combination on the bottom. With his stonework it is the same way. He will start out to get everything "just so," and end up by tightening his side quoins first and bowing the whole form out of shape, remarking that "the pressman will have to unlock it, anyway." All this time Brownson is wondering that other men are put ahead of him, although they are not specialists, and only the poorest class of work is intrusted to his tender mercies. Still he is unable to see that a man, to be a specialist, does not have to botch everything that comes in his way outside his peculiar branch, but is expected to exercise a reasonable amount of care over everything he undertakes, even if it may be a little outside of his own choice, and that the man who is unstable as water, and careless as sin, will never excel in anything. There is a little too much color in this picture, but there are many who should consider it carefully.

VOTING CONTEST OF THE CAMPBELL PRINTING PRESS & MANUFACTURING COMPANY.

THE voting contest established by the Campbell Printing Press & Manufacturing Company, concluded February 1, is a fair example of the ingenuity and enterprise of the advertisers of the present day in their plans for obtaining publicity for their goods. At the time of this form going to press the name of the successful printer has not

been announced, but so far as the Campbell Company is concerned the result desired has been accomplished — the name of the Campbell presses has been carried into the minds of every printer in the country. As to the candidate receiving the greatest number of votes, it is safe to say that none of the gentlemen will feel himself to be accepted by the printers of the country as the most representative of their class. A consideration of the merits of all of the candidates will show that such high-sounding titles as have been chosen for the man receiving the largest number of votes, would be ridiculous. The eminent printers who have declined to be candidates have taken the most dignified course under the circumstances. If the voting had been for the most popular printer, in all probability more candidates would have been in the field. As it is, the enterprise has been a notable one; but in no case does it determine who is the most worthy successor of Franklin or entitle anyone to the name of Printer Laureate.

ADVERTISING FOR PRINTING.

ONE of the favorite methods of the printer for making business for himself is to advertise cut rates. Some advertise cheap printing and give a cheap quality of work on the principle of "not how good, but how cheap." Another gives his time away, and his material at cost, in the expectation that when he has obtained a patronage he can gradually raise his prices to a living profit. A correspondent of THE INLAND PRINTER asks an expression of opinion on his method of advertising a printing business, and as his explanation of his method offers many points of interest, we feel warranted in publishing it herewith for the careful consideration of employing printers generally:

"I am a member of a medium-size concern," writes the inquirer, "that has done and is doing considerable advertising. Our plant is a good one and up-to-date. Our aim is to do the better class of work, and we pride ourselves on our reputation for so doing. This month we decided to try newspaper advertising quite extensively, a departure from our ordinary method, which usually consists of circulars, blotters or booklets. We have appropriated a certain sum of money to carry our advertisements daily, in three of the leading papers. We have decided to pound away on but one thing, and that one item is bill-heads. It is a fact that of the people who come to us for printing for the first time, fifty per cent of them become regular patrons. We do no soliciting, and in order to get a new lot of people to try us, we are offering 1,000 No. 6 bill-heads (during this month only) for $1. Notwithstanding that we print them in gangs of three or more, we use our best No. 1 flat, 28-lb. double cap, and are as particular about the workmanship on these as on those for which (on any other month) we charge $2.75, our regular price.

"We figure that we are printing the dollar bill-heads at an actual loss of about 60 cents per thousand — one thousand limited to each customer at the special rate. Our theory is, that we induce people to come to our office; that many will give us work aside from the bill-head which we are advertising, and that the advertising, aside from direct results, will be beneficial. What is your verdict on this method of advertising?"

We believe the principle to be a bad one for the trade. Though it may for a time result in profit for the advertiser, yet he may find it difficult to restore his prices when he desires to do so. Our correspondent promises to report progress, however, and practical demonstration will show if the theory is correct.

"DOCTORING" TIME TICKETS.

ONE of the worst nuisances in a printing office is the man who doctors his time ticket, and yet there are many good printers who do it persistently under the idea that they can make a record for themselves as "swifts" by so doing. If they would reflect a moment, they would see that their cleverness virtually results in robbing the firm and leads to their discharge as soon as they are found out. For instance, an office takes a catalogue to print at $5 a page and 60 cents an hour for alterations. The pages are set up and submitted to the author, who makes several changes therein; when the proofs come back they are passed out to the men who have no copy in hand. Mr. Swift was distributing when a proof was given him to correct. There were not many marks in it, only a few adjectives inserted here and there, and the artist thought it would take about half an hour to fix it; but by the time he had got a galley, found the page, made up his stick, some time had elapsed. Being determined to do no botch work, he overran such paragraphs as necessary in making the alterations, and before he had the page made up again he had put in two and a half hours of steady work on it, the overruns around the cuts having entailed considerable labor before the page could be made up again that he had not reckoned on in his calculations, and he had worked hard all the time, too. When he looked at the clock to charge up his time, he was astonished to find it had taken so long, for he had worked energetically and the time had flown more quickly than he imagined. Two hours and a half! that will look bad on the ticket, he thinks, so he charges up one hour for alterations and the other hour and a half he adds to his distribution time, little dreaming that his employer is out 90 cents on his smartness. This goes on for a time; but while he imagines he is making a record for himself as a rapid workman, he is detected in

his cleverness and wonders he is laid off the first moment the firm can dispense with his services. He complains to his companion that the boss is not much of a judge of printers to lay him off and keep on a lot of dubs that he could work all around. It may be true, as he says, "that he could give some of the men cards and spades and beat them out in a day's work," but if "the dubs" charge up their time honestly the firm will make more out of each of them than out of the swift who doctors his ticket to make a record and does the firm out of 90 cents or $1 a day to do it. For in these days of close competition the office wants the benefit of every hour of extra time that can fairly be charged up against the work. The man who puts in fifty-five minutes on author's changes and charges up an hour for it is thought a great deal more of by the management than one who pares it down to forty-five minutes. Again, it often happens in locking up a form that a man, by taking the chase and furniture off a dead form put up for him by the distributor, can save an hour or so on the job; if he knows his business he will give the office the benefit of that in making out his ticket, and charge two hours for the work, even if he was able by a fortunate accident to do it in half the time, because if he had to get out new furniture for a 16-page form the work would really be worth what he charged up and the office is fairly entitled to it. A foreman always looks with suspicion on a man when his ticket contains four or five hours for distribution every day, because he knows full well that two hours should furnish all the material a printer could use for the day. The same thing occurs often in jobwork, for a man can often pick up part of a note-head or bill-head and gain considerable time by so doing—which can fairly be charged up against the job. There are many good printers who do not seem to understand that by manipulating their tickets they are defrauding the firm that employs them, and wonder they are so often out of a job, while less skillful workmen are steadily employed. Printers should see that the office gets the benefit of every minute it is honestly entitled to, especially on such work as author's changes and the like, that come outside of the primary contract and are charged up separately from the time tickets. The man who shades his ticket can easily take the profit off every page he handles, to say nothing of the unfairness of such a proceeding in regard to his fellow-workmen.

ITS ADS. ARE WONDERFULLY ATTRACTIVE.

THE INLAND PRINTER is always a source of surprise. Its quality appears to take a fresh leap up stream every month. Excellently written articles on all subjects for printers of all branches, beautiful illustrations, and last, but by no means least, wonderfully attractive ads., make up a total of printorial beauty that cannot be equaled anywhere.—*Scottish Typographical Circular, February, 1897.*

Written for THE INLAND PRINTER.

THE STIMULUS OF APPRECIATION.

BY S. K. PARKER.

THE vital principle of the interest one takes in performing any task or pursuing any occupation is the sense or consciousness of its utility or beauty, whereby the completed work will be of use or engage the interest or admiration of some one other than oneself.

Proof of this is seen in the listlessness with which compositors will set up dead copy to fill time; the disinclination of proofreaders to read matter known to be standing, etc. A sense of uselessness in doing anything takes away all spirit and energy in its performance, even when good pay is assured.

A knowledge that the printed matter is only for purpose of record, and will have no recognition from an artistic standpoint, will lead the compositor to slight the spacing and other points governing good work, even though the price per thousand ems is the same, and he will consider himself imposed upon if held to rigid requirements. He feels that good work in such case is of no use—it will not be appreciated.

Give a man $5 a day just to carry a brick from one spot to another only a few feet apart. At first thought it would seem to be a "snap." But unless the brickcarrier is of an unusually stolid temperament he will very soon throw up the job from the sense of its utter uselessness.

These thoughts are in part suggested by the articles that have recently appeared in the Chicago *Record* anent the young man's chances of success in life, and some of the letters commenting thereon in the same paper.

It is a strong factor in the success of anyone when he feels that his efforts are of use, of benefit, or enlist the admiration of some one, and a most potent influence in this direction is recognition by the employer of the individuality of the employe who is endeavoring to push himself forward. It is safe to say that few, if any, of our eminent and successful men made their start or gained headway in a large establishment where they were but a small part of a great machine, unless some one singled out and encouraged them, thereby causing them to feel their efforts were of use and value. A kindly word now and then has a wonderfully stimulating effect upon a sensitive and conscientious employe.

A well-known Chicago printer who recently entered the dark vale, during the years that he actively superintended the mechanical departments of the firm in which he was a partner, made a practice of going the rounds each morning, with a cheerful greeting to each employe, and a word or look of approval when a piece of work merited it, or a kindly criticism or suggestion. The writer

can bear personal testimony to the efficacy of this treatment.

A word of commendation or approval from customers is eagerly sought for by employes; it makes them feel their work is of use and acceptability, and they are stimulated to renewed efforts. What if one does occasionally get a "swelled head." It happens so infrequently as not to be worth consideration.

Employers are invited to "think on these things," act on the suggestion, and watch the results.

PHOTOGRAPHING FOR HALF-TONES.*

BY CHARLES STADLER.

THE enormous value of photography, both direct and indirect, for commercial purposes, is quite a recent discovery, or, I might say, evolution. By direct photography I mean those photographs which the representative of a business carries around instead of samples, giving a perfect idea of beautiful and exquisitely delicate china or glassware, or tons' weight of agricultural machinery. I need not enlarge here upon the advantage of being able to save carriage on samples and of being able to go to the customer with the photographs instead of having to drag him to an exhibition of samples spread out at a hotel, or exhibited in some swampy field.

Perhaps the best and most profitable method, in the long run, of introducing goods to the notice of buyers is by means of the columns of the special journals, our excellent trade papers. Photography used in this way in trade papers, magazines, newspapers, art posters, etc., I call the indirect method, inasmuch as the direct photograph itself is not used, but a half-tone reproduction, and as a matter of course, to have the very best half-tone it is necessary to have not only the very best photograph, but also one that is best adapted for reproduction.

The manufacturer often says, and with perfect justice, that his products, whether they be boilers, bicycles or boots, sell themselves; that is to say, their appearance is good enough to influence a possible buyer. This being the case, we have only to reproduce those beautiful and hypnotizing appearances and send them far and wide through the columns of your papers to insure that hard times shall come again no more.

The faithfulness and truth to the original of a half-tone reproduction is so well known to the public — or rather I should say, so well believed, which is just as good — that this method of representation is a great advantage by the confidence it inspires. The popular opinion that a photograph *must* be exactly like the original should be cherished as much as possible and encouraged on our part by the very best workmanship.

We find that illustrations in novels and magazines from photo reproductions are a great advantage. In books of travels and adventures they are indispensable, and in class journals the day has utterly passed when straight reading matter, unenlivened by illustrations, will satisfy, but the illustrations must be good, and especially is this true of those for advertisements. What is an advertisement? Is it not simply something, in the first place, to attract attention? There are two ways of doing this: the coarse and loud, and the artistic; and in this latter great things have been done during the last two or three years. Here is where the art of photography comes in. It may be that a soap advertisement has to be produced. The photographer finds a good model, drapes her well (if the picture is to be beautiful a female model is used, if comic a male model is better); she is set on a case or chest, any old thing will do, a box or bar of soap is put in her hand, and, if care and skill are used in the draping, the pose and the lighting, a fine figure is the result, from which the background can be cut away and another painted in with any suitable inscription, such as "See how beautiful I look from using Blank's soap."

The difference between what is usually considered a good, or artistic, photograph, and a photograph good for reproduction, is considerable. A good photograph in the artistic sense, looked at for the sake of the photographic picture, has to have certain qualities which render it unsuitable, or less suitable, for reproduction as a half-tone. The illumination in this case is different. The aim is to give, as much as possible, the same effect, the same impression, as was seen by the artist. A certain softness is needed, and just in this a good photograph for art purposes differs from a good photo for half-tone reproduction. The half-tone photograph must be harder, that is, show much more contrast in its different parts.

I may take it for granted that we all here know more or less thoroughly how a half-tone is produced; that a picture, usually a photograph, is set up in front of a camera and rephotographed, but this time, through a very fine screen, like a sieve produced on glass, with a mesh as fine, in some cases, as 130 lines to the inch. Now, in consequence of the interposition of this screen, a large amount of detail is lost. This effect may be often seen in the summer time, on looking at an oil painting or other picture, covered with gauze to keep the flies away.

The effect of the screen is to destroy any full line; if we examine a half-tone we shall find that it consists of nothing but fine points of different degrees of intensity. As a consequence of this

*Paper read before the January meeting of the Chicago Trade Press Association. Mr. Stadler is the president and manager of the Manz Photographing Company.

weakening effect of the screen upon the photograph and its breaking up of lines, it is altogether absurd to make a half-tone from a line drawing. The name itself indicates that a half-tone gives roundness and transitions from lights to shades. A half-tone from a very close line drawing may sometimes be done as a makeshift, but never for high-class work. As to the difficulties in getting a really good photograph for reproduction as a half-tone, they consist mainly of two, the physical and the financial. As for the physical trouble, one part of it consists in this, that nowadays work has to be done in too much of a hurry. Take, for instance, a machine; the proper way is for a photographer to study it from different points of view, and not only this, but understand it. He should, if possible, get it worked for him so as to more completely understand it, in order that he may give prominence to the new invention, or important part which should be noticed, while at the same time he preserves a good picture, appealing to the public.

As to the financial difficulties, these may, to an extent, be included in the physical. A photographer must give his time, which represents money, or should do so. In consequence of unfavorable weather, or unsuitable light, he may make some wasted journeys; but if he is a poor workman he will have very little trouble, he will make an exposure, "hit or miss," and go home again without loss of time.

Photographing in basements and in dark and confined places where the flash light must be used means increased difficulty, consequently increased expense.

The one thing against which there is more sinning than all others is in making photographs when the light is not suitable, with perhaps the sunlight streaming in at the windows toward which the camera is of necessity pointed. In such a case we ought to go away and return at some other time of the day, when the light is suitable; but because of the delay and expense involved, this, too often, is not done.

What makes good photography expensive is the time occupied in going after subjects; not only the light is not good, but very often things are not ready. In addition to this there are some minor matters, such as the quality of materials used, plates, chemicals, paper, etc., but a very important matter is the camera, and above all, the lens. The proper way to take a good picture is to select the most favorable point of view, and set the camera there and there only; but if we possess only two or three lenses we cannot do this. In such case, in order to get the whole of our subject right on the plate, we may have to bring the camera closer to it or move it farther away; and even if we have plenty of room to do this, which is seldom the case, we do not get such good results as if we have exactly the right lens for the work. To do this a considerable assortment is required, possessing different qualities and different angles.

These lenses, too, are quite expensive, and to the button pusher with his $5 camera, who feels himself the equal of any photographer on earth, it may be a surprise to find what a small fortune can be invested in lenses and apparatus. Speaking for myself, I have not a lens that cost less than $50, and possess one for which I paid $450, though there are photographic lenses, for very exceptional scientific work, costing as much as $2,000. The camera itself — what the professional photographer familiarly calls a "box" — is not a cheap thing, and must be in various forms for different kinds of work.

For the hired help which it is necessary to have, good operators are very expensive, and although this may not be a matter which interests the man who gives the order for a photograph, still it helps to explain why something more has to be charged than the mere cost of the paper on which the print is made.

In ordering photographs from which half-tones are to be made, the question arises, what is the best size? And also what kind of print is best. As for the size, this depends a great deal upon the half-tone and upon the subject to be photographed. For landscapes, buildings, and things of that kind, the photograph should not be much more than twice as large as the resultant half-tone; but for commercial work — by this I mean things done in the studio, such as furniture, pottery, etc. — it is better to make the photograph much larger. The reason for this is that if the camera is put quite close to the object to be photographed, details are preserved which are lost if the camera is at a distance, chiefly in consequence of the atmosphere lying between. For instance, in a piece of furniture, if the camera is near, every detail of the markings or grain of the wood will be shown, and this will still be distinct in the reduced half-tone, if the original photograph is made with good, contrasting effect; but with the camera at a distance and the interposition of a deeper stratum of atmosphere these details are softened or altogether lost.

What kind of print is best? This is a question individual to the half-tone operator, depending very much on the process or modification of the process he uses, but, as a general rule, the majority of half-tone men prefer highly polished pictures, that is pictures with a very glossy surface and having a reddish tone. The reason why a reddish or chocolate color is better is that the red tone of the photograph forms a contrast with the screen. This screen consists of a network of intensely black lines, and if the photograph is intensely black too, it forms a blur in the dark parts with the lines of the screen. It is possible that some half-tone workers prefer a mat surface paper, but, so far as I

know, very few do so. With a mat surface paper, it is quite difficult to get the right strength, because details in the shadows are apt to be inky black or else too weak. Of all the objectionable papers, however, a blue print is the worst. This is an abomination both from an artistic and a mechanical point of view. It may surprise you to know that it is very difficult to get a good negative, or a suitable negative for blue printing, as the paper is not sensitive enough for half-tones. In a negative which is good for blue prints, you can hardly see anything at all. Here contrast is carried to the extreme, so much so that nearly all details are lost. Blue paper is cheap enough, and anyone can make it, but by the time it is done with, it costs more than the ordinary silver paper.

Where size and weight admit, it is better to send the subject to the photographer's studio than to take the camera to the subject, because everything here is right and the light can be regulated as desired. This matter of lighting is the most important thing in photography. Taking, as an illustration, portrait photography. Two men may have equally good studios, equally good cameras and lenses, but the one man does such fine work that he can easily get $12 or $15 a dozen for his productions, while the other man has difficulty in getting $3, and the difference between the two is due to absolutely nothing else but the lighting. Light is the photographer's tool, as the pencil is the artist's or the chisel the sculptor's, and some men are born with a greater talent for using their tools than others can ever acquire.

Lighting in a factory is always bad, and if we want it improved by hanging up screens, etc., there is often a large amount of dissatisfaction at the trouble occasioned. What is described by the manager or owner as an "elegant light" is frequently abominable from a photographic standpoint.

The retouching of photographs is an important and perfectly legitimate part of the work, and this retouching may sometimes have to be done, not only on the negative, but also on the print itself, by means of water color, to obtain high lights, etc.

In conclusion, I wish to say a few words about photographing direct from the subject through the screen, instead of first making a silver print. Many people think that to do this in every case is an advantage, and that a stronger and better picture is the result. This is a mistake. Some things can be done in this way, provided they are flat or nearly flat, such as a plate or a bas-relief, but if the subject has considerable depth, such as a piece of furniture or a machine, the half-tone cannot possibly be done at all. To explain this fully now would take rather too much of your time, and would involve a lecture on the optics of photography, which is quite an extensive matter, but I may mention that there is besides a financial objection to direct photographing through the screen. The commercial half-tone operator is a specialist, and his line is not the setting up of objects to be photographed, the arranging the light or selecting the best point of view. It is a waste of his time to cast this work upon him, even if he were able to do it.

Written for THE INLAND PRINTER.

PATENTS OF INTEREST TO PRINTERS.

BY CHARLES M'CORMICK.

IT is not often that the general public is interested in the patents which emanate from the United States Patent Office, although there are many patents granted from time to time which have a vital bearing upon certain branches of established business of the country. It was only a few years ago that the advent of the linotype machine, in its improved form, created a general stir in the printing world and affected in a marked degree the interests of individual printers, and also of proprietors. The linotype machine may be said to have created an era of marvelous progress in the printing art, and while at that time the invention was given to us in a more or less perfected form, still it only spurred the genius of the American people to greater achievements. Recently two more of the machines have been placed before the public in the form of patents. One of these patents was granted to Ole M. Peterson, of Chicago, Illinois, and the other jointly to said Peterson and Christian C. Hill, also of Chicago, Illinois. Neither of these patents has been assigned, and it may be remarked incidentally that Mr. Peterson is a subject of the King of Sweden and Norway. The applications on which these patents were granted were filed in the Patent Office early in March of 1886, and in consequence may have an important effect upon other patents previously granted. These patents cover improvements in that class of typesetting machines wherein a limited number of type are employed and are set up line by line, an impression being taken from each successive line as it is set up, and the type then distributed before another line is set up. Many of the claims cover, broadly, certain of the essential features of the machines, while the joint patent contains features in addition and of improvement, such as the specific structure of the type arms, and extra precautionary means operating automatically to prevent entanglement of the type arms. The machines involve many complicated operations, but are of substantially the same general construction, and therefore a description and illustration of one will substantially apply to the other.

The first figure shows an elevation of the right side of one of the machines. In these machines a requisite number of each kind of type are secured to a series of type arms, mounted pivotally on a series of stationary parallel rods, on which they may slide longitudinally. As all the type of the same kind or letter are mounted on the same rod, the type will automatically distribute themselves by simply swinging into a vertical position from their pivotal support or rod. The rods, on which the different sets of type arms are mounted, are arranged parallel to each other and in the same plane. The direction of the line of type when set up is parallel with these rods, or at right angles to the type arms, and each set of type arms is consequently of different length; but all the type arms of the same set are of the same length. The type arms have two kinds of movements: one a pivotal or swinging movement on their rods to bring the face of the type into a horizontal position, and the other a longitudinal movement on their rods to bring the type into their proper position in the line. When the type are distributed, or not in use, all the type arms of each

set are assembled at the rear end of their supporting rod, and there maintained by suitable means. The type arms are pulled forward in turn as required for use, by means actuated from the key, and into position to be raised or swung up, so as to bring the face of the type horizontal. The type arm is then swung up by means of a movable or rotary sweeper, actuated by or from the same movement of the key. The type arm is then moved forward longitudinally to bring the type into proper position in the line, one end being supported by the rod on which it is pivoted, and the other end by means of a movable support or bed, which stands on about a level with the sweeper and in juxtaposition therewith, when the sweeper is moved or turned so as to bring the type arm into its horizontal position. After a complete word has been set up by depressing the appropriate keys in their order, an automatically adjustable spacing device is next inserted in the line by pressing a key, and another word then set up, until the line is completed, a spacing device being inserted between each two words. The length of the line is then fixed by pulling a locking bar into proper position at the end of the line, according to the width of the column or page wherein the lines form a part. After, or at the same time the line is justified, it is straightened, and the face of the types leveled by means of a straightening bar on one or both sides of the line, which bar has both a downward movement to level the face of the type by pressing on all the type arms in the line, and an inward movement against the types in the line to produce a perfectly straight line. The impression is next taken on a suitable matrix or mold, which is secured to a movable plate on an impression bed by pressing said matrix or mold against the line of type. As the impression bed moves back after taking the impression, the matrix plate is automatically moved the space of one line, so that the matrix will be in a proper position for receiving an impression of the next line. After the impression has been taken, the type arms are permitted to swing back into a vertical position, and by a reciprocating pusher bar pulled back to their original position. This redistribution of the type or type arms is accomplished by first moving the bed or bar on which the line of type rests, which is done automatically, allowing the type arms to rest on a supporting bar or roller, which is gradually and automatically lowered, so that each type arm will rest on the roller until it reaches the vertical position, and thus have no tendency to vibrate. To prevent the entanglement of the type arms while being returned to their original positions, or at other times, a thin plate is employed between the type arms depending from each rod, thus forming, in effect, a stall for the type arms of each kind of type or character of the alphabet. To make the machine more compact and avoid type arms of great length, part of the

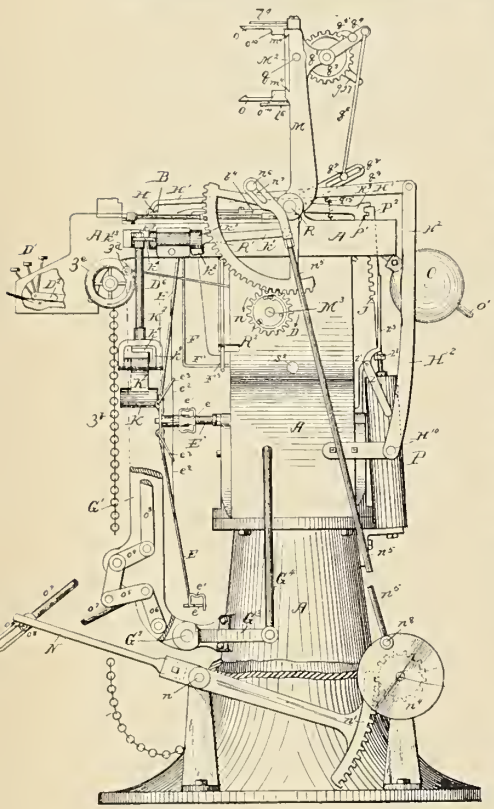


Fig. 1.

latter are arranged on each side of the line; those carrying capitals on the left and those carrying lower-case on the right of the operator, so that the type arms on each side are swung in opposite directions to bring their type into line. As the force required to give the necessary movements to the different parts of the machine is greater than can be rapidly and successfully exerted by the operator upon the keys with his fingers, the sweepers which elevate the type arms and the pushing bar which moves them into position in the line are operated by power, as by a spring or weight, the depression of the keys serving simply to put such power in operation. The impression bed is pivoted by suitable arms or frame pieces to a transverse shaft, and is operated by a treadle or foot lever, two kinds of connecting mechanism being employed, one operating to swing the impression bed down quickly from its vertical position within a short distance of the type, and the other mechanism to force the impression bed with great pressure down upon the face of the type to produce the desired impression. The impression bed is swung back by means of a weight secured to an arm on the opposite side of the impression-bed shaft, and this weight is made heavy enough to operate the main cam shaft of the machine as the impression bed is elevated, said cam shaft being connected by suitable gears or mechanism with the impression-bed shaft. Suitable cams on this main shaft thus operated communicate the proper movements, in the appropriate order of time, to the movable bed or support upon which the type rest when the impression is taken, to the pulling bar by which the type arms are brought back to their original position after being used in the line, and to other mechanisms intimately related thereto. The bar or leaf which operates the spacing devices is automatically actuated directly from the impression bed as it makes its downward movement; the straightening or aligning bars being operated in a similar manner both to straighten the line and to level the face of the types. The mechanism for moving the matrix or mold the required distance between the lines is also actuated automatically by the upward movement of the impression bed.

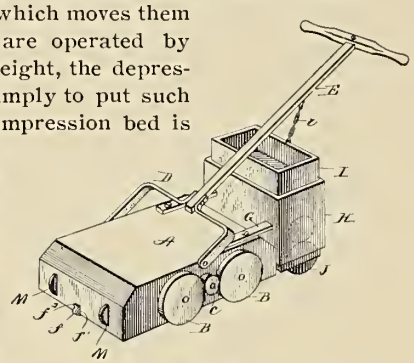


Fig. 2.

David J. Etly, of Louisville, Kentucky, has invented a unique device for advertising purposes, the object of which is to print advertisements upon sidewalks, paved streets, etc. His apparatus is shown in Fig. 2, and embodies a wheeled frame supporting a printing device and provided with a rotating brush which operates in advance of the

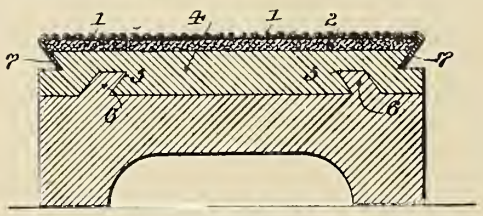


Fig. 3.

printing roller to sweep the dust and dirt out of the path of the latter and thereby provide a clear surface for the printing roller to imprint upon. The traction wheels are made to rotate the brush of the sweeper by frictional contact with a pulley on the sweeper shaft, said sweeper depositing the dirt in pans within the frame. The pans are hinged to the frame and are easily dumped. The printing apparatus is connected with the pivoted propelling handle, and is arranged in rear of and outside the main frame, so as to

slide vertically within a casing fixed to the main frame, and is thereby capable of being elevated without lifting the sweeper. This arrangement has another important advantage in that it enables the utilization of the common and well-known carpet sweeper for sweeping in advance of printing and thereby obviates the necessity of specially constructing a sweeping means to be used with the printing device.

A novel electrotype plate has been produced by Gilbert H. Benedict, of Ellenville, New York, the patent for which also covers the process of making the plate. Fig. 3 shows a section of the plate and base block. The plate or shell is backed with a strengthening filling consisting of a plastic cement having a base of metallic oxide. To this filling is applied a backing of a material of a fibrous nature, such as papier-maché, wood pulp, or the like. The oxide forms an amalgam with the material composing the shell, and the cement filling firmly and intimately unites therewith. Before the filling hardens, to its back is applied the fibrous material with considerable pressure, resulting in the penetration of the fibers into the filling. The plate thus made is light, durable, stiff and strong, and possesses a degree of elasticity favorable to the production of a clean, clear impression.

ABCDEFGHIJKL
MNOPQRSTUVW
XYZ

abcdefghijklmnop
qrstuvwxyz

1234567890 &$£

Fig. 4.

The font of type shown in Fig. 4 is the invention of John F. Cumming, of Worcester, Massachusetts, who has assigned to the American Type Founders' Company, of Newark, New Jersey. His grant is in the form of a design patent. The characteristic features of the respective letters of this font of type are mostly dissimilar, there apparently being no feature common to all the letters except the heavy face. The letters A, M and N have features in common, as also the letters B and R. An essential feature is said to be the curve found in the majority of the letters.

Robert W. Jamieson, of Rochester, New York, has been granted a patent for sheet-delivery mechanism for printing presses, the object of which mechanism is to produce an accurate and easily managed sheet-delivery apparatus of the "dropper" type. Fig. 5 shows a side elevation of the machine in which there are several discontinuous tapes having one end secured to a roller above the bed and the other end secured to a similar roller beneath the bed, and being intermediately passed around a third rotating and bodily traveling roller. A sheet is delivered from the impression cylinder over the upper surface of the tapes, and the traveling roller, locked against rotation, begins to move away from the impression cylinder, unwinding the tapes equally from the other rollers and carrying the sheets along to the extreme outward position shown in the figure. As the traveling roller reaches such position it is automatically unlocked and the upper roller of the pair is automatically locked. The carriage then begins its return movement and the tapes wind upon the lower roller, rotating the traveling roller, thus feeding the sheets from the tapes onto the table.

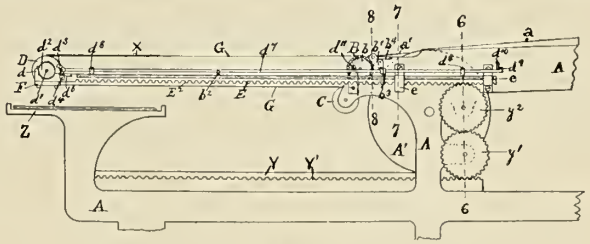


Fig. 5.

When about one-half the tapes have been wound upon the lower roller, the upper roller is automatically unlocked and the tension on that roller being greater, the tapes are now wound thereupon until the tension upon the two rollers becomes equalized, which is when an even amount has been received upon both rollers.

Fig. 6 shows, in end elevation, a machine for finishing books, the patent for which was granted to Daniel Nitschke, of Toledo, Ohio. This machine is designed for accurately and quickly lettering, filleting and stamping the back of any sized book with gold leaf or the like. The machine is provided with a suitably constructed frame, in the standard of which is fitted to slide vertically a book-supporting table. The face ends of the book cover rest on the table presenting the back of the book upwardly, and the covers are pressed by plates, one of which is a fixed part of the frame, and the other is fitted to slide transversely in guideways formed in the ends of the frame. A screw rod, engaged by a wheel nut, mounted to turn in suitable bearings and the rail of the frame, serves to adjust the sliding plate according to the thickness of the book. The type used for lettering the back of the book are carried by a holder, adapted to engage a vertically disposed slot formed in a block, held laterally adjustable in a plate, adapted to rock transversely on a guide plate, fitted to slide transversely in bearings of the frame. On the rocking plate are arranged a number of longitudinally extending pivot pins engaging slots formed in the guide plate, two of said slots being curved and crossing each other, and the other being made V-shaped. The operator by inserting the typeholder in the rocking block can rock said holder transversely, owing to the pivot pins traveling in the slots of the guide plate. As the typeholder is vertically adjustable in the rocking block, the type can be brought down on the back of the book, and the transverse movement given to the handle of the typeholder produces a rocking motion so as to print on the back of the book. Other means are provided for holding the guide plate directly in the middle of the book, no matter what its thickness may be; and the table is caused to slide vertically by means of a rotary shaft carrying pinions meshing with rack bars secured to said table.

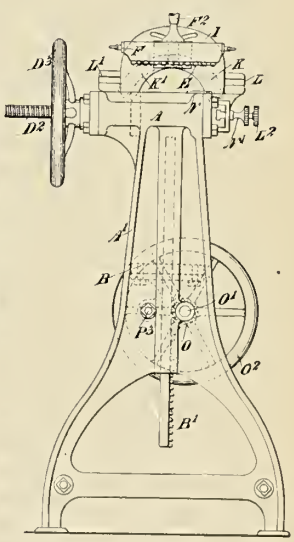


Fig. 6.

The specialized apparatus of Fig. 7 was invented by Joseph B. Mockbridge and Julius G. Hocke, the former of New York, and the latter of Bayonne, New Jersey. Their

invention is a printing apparatus which is especially designed for use in a system of checking freight, to print a set of characters on a shipping receipt or like document, and at the same time issue a separate check or ticket containing duplicate characters of those printed on the shipping receipt. In the frame of the apparatus is mounted a rotary shaft carrying a pair of type wheels, having on their rims corresponding type characters indicating alphabetically arranged letters of the alphabet. Said shaft also carries two rotary sleeves, on each of which is arranged a pair of type wheels, one pair having on their rims type characters indicating consecutive numerals from 1 to 100, and the

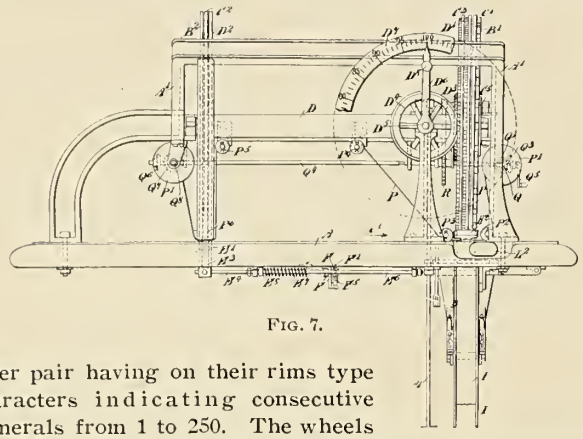


FIG. 7.

other pair having on their rims type characters indicating consecutive numerals from 1 to 250. The wheels of the respective pairs are arranged alternately, three wheels on each end of the supporting shaft. An inking ribbon is arranged to travel transversely of the type wheels, and is fed from one reel to another, passing under guiding rollers lying in a plane with the bottom of the type wheels. The paper tape to be printed on is carried by a reel beneath the table of the frame, the tape being fed intermittently to one set of the type wheels, and between the latter and an opposing platen. Mechanism is also provided for cutting the tape into proper size for the ticket or check, and subsequently to the printing. A pointer is provided to be shifted by hand along a dial so as to bring the type wheels into proper position. The operator then places the document under one set of wheels, and presses an actuating rod which causes the platen to move upwardly and take the impression from the type wheels upon the document and tape or ticket. The actuating rod is then released, causing, through certain mechanism, the shifting of one set of type wheels to bring the next consecutive numerals to position.

NANTUCKET'S JAIL.

Nantucket is noted for its good behavior. The November session of the Supreme and Circuit Courts of the county had just one case before it—that of a man charged with riding a bicycle on the sidewalk. It is said that a number of years ago one "Trusty C.," otherwise known as Tristam Coffin Barnard, committed some minor offense for which he was temporarily placed in the local jail. The jail differed in many particulars from Sing Sing, or Trenton, or Joliet. The commitment itself was a sensation for Nantucket, and furnished the subject of conversation at the Lyceum and at every evening gathering for some days. Two days after the incarceration Trusty appeared at the sheriff's office with his ultimatum. "I you don't keep them air sheep from a-nibbling at my mattress I won't stay in your danged old jail." A couple of bars were put up before the jail door, and Trusty C. got his full allowance of sleep after that. What his final sentence was, Nantucket records do not disclose. The jail is just as secure now as it was twenty years ago, and seems to be quite as necessary as many another legal fiction.

Written for THE INLAND PRINTER.

A CHAPTER ON PANELS.

BY ED H. M'CLURE.

IN an endeavor to evade the use of the commonly existing forms of panels, and to relieve the stiff, box-like appearance usually characterizing this class of work, several meritorious solutions of the question have resulted, and while I will not presume to vouchsafe for their entire originality, they will doubtless prove none the less acceptable to my fellow-craftsmen.

No attempt has been made at elaboration, the aim being to rather confine the consumption of time to the minimum, and of the several styles shown herewith, in no case has the time of composition exceeded one-half hour, while the greater part have only required fifteen or twenty minutes. The added improvement to work in which they have been embraced has been of such a degree as to warrant the expenditure of still greater time, if necessary.

ILLUSTRATED CATALOGUE

No. 1.

The first in order are the combination capped and bottom-band panels, No. 1 being composed by the use of ornaments belonging to the "Relievo" font of type, both for the cap and side pieces; 10-point Jenson periods being used for the top band and 8-point modern parallel signs for the bottom band.

HOCKHEIMER

No. 2.

The material used in No. 2 is sufficiently familiar to require no explanation, with perhaps the exception of the periods, which are MacKellar, Smiths & Jordan 6-point antique No. 5, and which, with the Jenson periods, are two of the neatest and most serviceable styles for period ornamentation I have yet come across.

ACADEMIA · INDIANIAE

No. 3.

SIXTEENTH REGIMENT

No. 4.

Nos. 3 and 4 exemplify the open panel style, with bottom, also side bands, the finishing pieces at the top of both bands being ornaments from the "Mortised" (48-point) font of initials.



No. 5.

The simplicity of panel No. 5, the effectiveness of which is enhanced by the neat ornament cutting in the upper left corner, is not its only recommendation, as it served its purpose admirably as a space-filler, there being only half a dozen lines of matter for a space 15 ems wide by 20 ems deep.

No. 6 panel is from a two-color business card, the panel denoting the width of the right half, and a wood-cut portrait



No. 6.

occupying the left half, the ornament in the left corner of the panel relieving a space caused by the stair arrangement of the firm name.

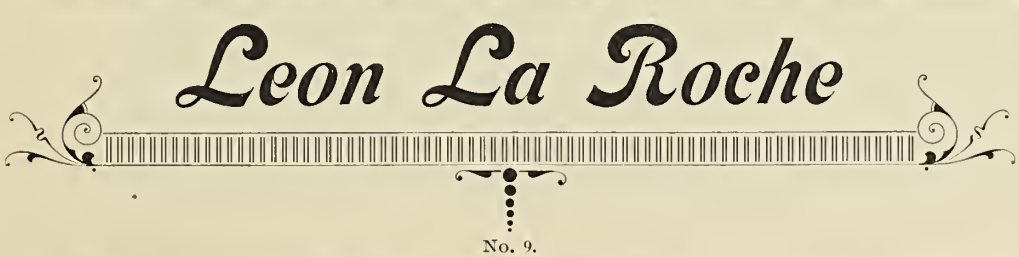


No. 7.



No. 8.

Although Nos. 7 and 8 are of the closed-panel style, the simple method of ornamentation pursued is calculated to raise them above the level of the ordinary. In No. 8 the bottom ornaments are from "Mortised" (48-point) font of initials, and the top pieces from 48-point art initials.



No. 9.

The feature of note in the half-panel, No. 9, being that of the effective use of parallel signs, of which those used are long primer old style.

There are in nearly all establishments of any age whatever many ornaments which are practically discarded that are adaptable to the composition of panels, in this respect No. 1 being particularly an instance.

Where it is possible, as an aid to both effectiveness and presswork, not less than a card space should be used between rule and border or other ornamentation.

Written for THE INLAND PRINTER.

A REJUVENATED PRINTING PRESS.

BY J. H. DOUGLAS.

EVEN years of road service do not entirely efface from the mind of the salesman the scenes and incidents that to many form a life volume of pleasant remembrances. The printing press agent is not exempt from the cares that infest the day, to say nothing of the nights, but he takes the bitter with the sweet and patiently permits those in high places to not only turn him down, but also to turn upon him the ribald jest. But to my story, and strange to relate, for a press salesman, a true one. Some years ago the writer, as agent for a well-known printing press company, was in the city of Chattanooga. Having sold a press to the leading newspaper there (it still holds that distinction), he was told that the Memphis *Avalanche*, now the *Appeal-Avalanche*, was "in the market." The next morning found me in the business office of the *Avalanche*. At that time the paper was under the direction of Congressman C——. This genial Southern gentleman has passed from earth, but the writer remembers his kindness and hospitality. After several days of interview and much figuring a sale was made of a double-cylinder Taylor. This type of press was in demand then, not having been made obsolete by the fast web.

It must be understood that this press was sold as a secondhand machine, and certain generalizations were made as to its style, AGE, and previous conditions of servitude. In due course the press was erected, and having been run for a short time, the writer called to see the users thereof and how it stood the test. About nine in the evening I happened into the *Avalanche* office and there found the Congressman and his corps of colaborers. His greeting was pleasant, and after some general talk concerning the machine below stairs, he asked: "How long did you say the double Taylor had been used before it was erected in my office?" From the dense silence that followed this question the reply came, "ABOUT eight years, if I remember correctly." "Now, that is also my remembrance, and so I will tell you an incident that happened here the other evening confirming your statement." To better receive the blow, similar in character to the one said to have had a bad effect on father, the press agent sat down. "We have in our composing room an old typesetter, an old Scotchman," so continued this Southern gentleman. "And he is a very old man and has been a faithful employe here for many years. The other night he came down into the office and asked permission, which was granted, to go down and see the new press. In about an hour he reappeared, holding his handkerchief to his tear-stained face! Wondering what had happened the old man, I was about to question him, but he stammered out, 'I can't help it, Mr. C——, I can't help it. I looked a long time at your new press, and as I looked it grew familiar. At last I knew I was right and my feelings got the best of me, for there on the side frame I saw my initials that I had cut when I fed that press over thirty-nine years ago.'" The echo of the laugh that followed comes to me through the years. Before the evening was over that laugh was flavored with a decided odor of mint.



ON THE SWANNANOA, BUNCOMBE COUNTY, NORTH CAROLINA.

Photo by John H. Tarbell, Asheville, N. C.

Correspondence

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

THE JENSON HYPHEN.

To the Editor: BUFFALO, February 8, 1897.

Those who have noted the ungainly appearance of the hyphen in a cap line of Jenson, or other type of which the lower case possesses an unusually high shoulder, will probably marvel at their own stupidity when their attention is called to the fact that by simply turning the nick upside down gives the hyphen its correct position. The founders are not to be censured in the matter, unless for the reason that they should have specified this method of its application, the lower case having evidently been primarily considered, and with which it is satisfactory.

ED H. MCCLURE.

REFERRED TO OUR READERS.

To the Editor: CHICAGO, February 2, 1897.

I would esteem it a great kindness if you will favor me with your judgment as to what amount of *paid-up* stock should be secured before starting a daily and weekly newspaper in a rapidly growing Western city of near 6,000 population.

What ought a plant to cost equal to such an enterprise?

What working force would be required?

Of what should that force consist?

In what form would you suggest that stock be issued to secure the enterprise against a catastrophe like to that which resulted in depriving Horace Greeley of the editorship of the paper he founded. J. V.

WANTED—INSTRUCTION IN DRAWING.

To the Editor: LEAD, S. D., February 7, 1897.

Where can I find the right kind of instructions in the art of designing and drawing letter-heads, etc., and making ordinary newspaper cuts? I have had no experience in that line worth mentioning. Of course, you will understand that I am intending to take it up alone.

CLAUDE T. TAYLOR.

THE INLAND PRINTER has arranged for articles covering progressive lessons in drawing to be published through the year, to meet the desires of printers and others, the first installment of which will appear in the April number.—EDITOR.

A RUST PREVENTER AND TYPE CLEANER.

To the Editor: NEW HAVEN, CONN., January 25, 1897.

Anent the inquiry in the January issue concerning the prevention of rust on cast-iron furniture, I will say that a solution of caustic potassium in water, in the proportion of 1 to 16, is a fairly good preventive of rust, and also a tiptop cleaner of type.

The way I use it is as follows: Brush the chase, furniture and type with the lye. Let stand about ten seconds; then turn the hose on the whole form. The chase gets just enough water to carry the ink off, but the type is washed thoroughly. The bottom and lower parts of the sides of the chase, which receive as much water as the type, I rebrush with the lye, and let it dry on. I use nothing but cast-iron and metal furniture in forms washed with lye, and have never been troubled with rusty furniture or quoins. All small forms for job presses, where wood furniture is used, I find it economical to wash with benzine, except when copying inks are used, and these forms are washed with methol alcohol. THOMAS ROCHE.

REGLET CHEAPER THAN FURNITURE.

To the Editor: MALDEN, MASS., January 11, 1897.

An article appeared in the December number of THE INLAND PRINTER on "Hints to Wood Furniture Manufacturers," signed Leon Ivan, which might prove a money-maker for the furniture manufacturers, but a very poor suggestion from the employing printer's standpoint. To my mind, as well as to a good many others, the putting of a piece of reglet each side of a quoin is a proper thing to do. By so doing you will preserve the furniture and every piece will have smooth and square sides ready to be put against type forms and give a perfect lock-up, as the reglet would receive the scratches from the quoins instead of the furniture. Now this four and one-half pica furniture would be used two or three times and then you could read the imprint of the quoin manufacturer on all sides, and the piece would never be fit to be placed next to a solid type form. If workmen would be a little more careful of what we have instead of wanting something new all the time, they would thus greatly assist the men who pay for their services.

A WORKMAN.

FOR THE TYPE FOUNDER'S EAR.

To the Editor: CHICAGO, February 4, 1897.

If the type founders are not tired of having suggestions offered to them, I would like to give them one more. We have many years had the two-em and the three-em brace, and for any greater number of ems have had the piece-braces. I now call for a four-em brace, cast on one piece of metal. Why? Because a four-em pieced brace consists of five pieces, namely, the two end-pieces, the center-piece, and two en-dashes. This combination always has a ragged appearance, no matter how carefully it is justified and printed, except when the characters are in perfect condition, as the slightest damage to the edges of the lines, or any dirt between the several pieces, will cause a disjointed or out-of-line appearance in the print, particularly in the smaller type bodies. For illustration, see second column, page 288, December, 1896, number of THE INLAND PRINTER.

S. K. PARKER.

UNFRIENDLY CRITICISM.

COLORADO SPRINGS, COLO., February 5, 1897.

To the Editor:

Please express my sincere thanks to Mr. Wilson for his criticism upon my offering to a friendly composition in ad. display. I have obtained great knowledge by it—a number of things I probably never would have learned had he not written his criticism. I would suggest that Mr. Wilson make his criticism upon his own composition—if he is able to do so—then it can hurt no one. I acknowledge his views, as seen by him. My offering was a botch and I am heartily ashamed of it, but the work was done in four hours with old scraps—but this does not prevent it from being a botch job. I do not know whether Mr. Wilson's criticism will lose me my position, one that I have held for eight years, or not; I do know that every favorable comment upon my work that I have received in THE INLAND PRINTER has helped me, and has been the cause of my having been offered two good "sits" in Chicago in large offices. One will make a botch once in a while, and when he does it rather hurts to be held up to ridicule. I think Mr. Wilson

has sense enough to see that. For this reason I make the friendly suggestion that criticism be made upon the critic's own work where it can do no one harm, and I believe it would be just as effective in teaching such slouches as I am to print. HARVEY PRESTON.

A SIGN OF THE TIMES.

To the Editor: NEW YORK, January 5, 1897.

I send you a print and negative of a sign opposite my place of business. Pretty cheap, isn't it? My seven



presses have all they can do and I charge more than double the prices mentioned on sign. I thought the readers of THE INLAND PRINTER might like an example to fail by.

ROBERT L. STILLSON.

PEGS IN PLACE OF PULLED SORTS.

To the Editor: CHICAGO, February 9, 1897.

Being in a retrospective mood, my thoughts revert to a time when, some years ago, I worked a few months in a small office the business of which comprised a weekly paper and some small jobwork. An expedient that served its purpose well at that time comes to mind, and there may be printers who will find it useful now. It was frequently necessary to pull sorts from the ads. in the paper to use in jobs. To avoid going to press without replacing the sorts was the problem. From a piece of straight soft pine board I sawed a cross-section about a pica longer than type height. Splitting this into pegs of various sizes I kept them in a pasteboard box on top of the newspaper form, and after pulling a letter, stuck in its place a suitable size of peg. Thus in preparing form for press it was easy to see where sorts should be replaced, and it was impossible to miss a peg as the planer immediately detected it in planing down the form. S. K. PARKER.

THE PROPER MOUNTING OF CUTS.

To the Editor: CHICAGO, February 10, 1897.

The letter of Mr. Hutchin in your last issue regarding the making of cuts to even measure reminds me of another matter which I think engravers should always observe, whether they have explicit orders to do so or not, and that is to trim all cuts flush at the bottom so that lines of type can be set close. This applies to either half-tone or zinc plates, as nearly every cut must have a title or copyright line, or some wording that should be set close to it. Another thing: when engraving initials, always trim them close at the right side and at the bottom, so that the type matter can be run around properly, and if mortised see that this is evenly and carefully done. Care in this direction will save the compositor much time and be thoroughly appreciated by those who purchase engravings. It is a good rule to trim cuts flush on all sides if they can be properly fastened to the block without shoulder on the outside to tack on, as very often they are intended to go in a column of the same width as the cut, and if the shoulder is left on the sides it necessitates cutting the column rule or the slug dividing the columns, and breaking the furniture on the edge of the page to allow for the projecting block, all of which takes time. With half-tone work it may not always be practicable to do this, especially with square-finished cuts; but in this case the shoulder can be made as narrow as possible and still allow for securely fastening the copper plate to the block. Engravers will find that these little points, if carefully observed, will help them wonderfully in holding trade.

C. F. W.

VALUABLE DISCOVERIES IN COLOR MIXING.

To the Editor: OAKLAND, CAL., January 29, 1897.

It seems hardly possible that, with all the color mixing that has been done since the dawn of creation, no one has ever discovered that a mixture of equal parts of the primary colors, red, blue and yellow, gives black; but it is true that no one appears to realize the full significance of the fact. I know that it is always stated in books on natural philosophy that a mixture of the primary colors gives white; but at the same time it is admitted that the experiment is never satisfactory, a grayish mass being obtained usually. Nevertheless, it is true that red, blue and yellow make black, and it is one of the most important facts in the whole subject of color mixing. Hundreds of puzzling difficulties are accounted for, and we know at once how to overcome them. We know why it is so hard to mix a good purple or green. If there is the least touch of the third color about any two-color mixture, your combination will be darkened, or muddy. In making a green, if there is the least tinge of red about either the blue or yellow you get a dark, muddy mass that is useless where a good green is required. A touch of yellow about purple or violet is worse than black.

Not long ago I saw the statement that true red is made by mixing scarlet lake and yellow, and true blue by adding a little red, etc. True red must have not an atom of any other color. True blue and true yellow must be pure yellow and pure blue, and nothing else. Every color and tint on the earth or in the sky may be made from red, blue and yellow, but a thousand years of mixing could not make a red, blue or yellow from any other colors. Anyone who has ever tried to make a light-blue tint knows how hard it is to keep from getting a slate color instead of blue, but few know the reason. Almost all light blues have red about them. You can see it the moment you stir it into white, and, when you do see the red, you may know your combination is going to be dark. The trouble from darkening, in two-color combinations, may be overcome by selecting colors that lean toward each other; as, for purple, take blue-red and red-blue; but for the three-color half-tone work and for making tints, nothing short of pure colors are entirely satisfactory. It will not do to add blue to a yellowish red, expecting to overcome the yellow and make a compromise color. You only darken your red and ruin it entirely. The same is true of the other colors. It is possible to keep adding colors to a three-color combination and finally bring it to what you want; but if you once get a touch of the third color into a two-color mass, all the mixing in the world will not bring it back; and one color is just the same. It is hardly necessary to go on adding explanations. The simple statement that red and green make black is sufficient for

deep thinkers; but I will be glad to answer any questions, if I have not made myself clear.

I hope the inkmakers will think over this and give us pure colors, if possible. Really they must, if the printers see the point as they should, because the first one to get out pure colors will leave all the rest. CHARLES A. JONES.

ROBERT SMITH, THE OLDEST WORKING PRINTER IN AUSTRALIA.

BRISBANE, QUEENSLAND, November 30, 1896.

To the Editor:

"Too late the task? Ah, nothing is too late
'Till the tired heart shall cease to palpitate."
—*Longfellow.*

The oldest Australian compositor in regular daily employ is Mr. Robert Smith, of the Government Printing Office, Brisbane, Queensland. He was born at Herne Bay, Kent, on March 6, 1814. His father was an Irishman by birth, who, after serving in the British navy for a number of years and seeing active service on the Rodney at the siege of Gibraltar, was appointed to the blockhouse at Herne Bay, from which, in 1826, he was transferred to the lightship at The Nore. Mr. Smith spent his boyhood between the two places named, where he acquired the passion for a seafaring life, which, as will be seen, exercised so marked an effect on his after life. About the year 1830 he was bound apprentice to Mr. Valpy, printer, of Red Lion court, Fleet street, London; but after serving six months the yearning for his childhood's atmosphere was too strong to be resisted, so he ran away and joined a ship. As a sailor he visited many parts of the world, making his first acquaintance with Sydney so long ago as 1832. But he never returned to Mr. Valpy, nor did his master ever get a chance to lay hands on him. In 1834 Mr. Smith was one of the crew of the ship James, which brought out to Sydney a number of emigrants, some clergymen, a newspaper plant, and a staff of compositors under charge of the Rev. Doctor Lang, who was destined to become so largely and honorably identified with the genesis of Australian nationhood. The projected paper, the *Colonist*, was published in 1835; and in that year Mr. Smith, growing temporarily out of that touch with a sea life, bound himself apprentice to Doctor Lang. But his ambition to learn a trade and settle down soon suffered a sea-change, and he bolted several times aboard ship. On one such occasion he shipped as seaman on the Hercules for England. Another time he cruised off the coasts of New Zealand in a whaler, and was at the Bay of Islands in 1839. On his return from that trip to Sydney he was arrested and compelled to complete his apprenticeship before he received his indentures in 1841. Mr. Smith then worked successively as a journeyman at the old Government Printing Office, under Mr. W. J. Row, the first Government Printer of New South Wales, and in the Sydney *Herald* (now Sydney *Morning Herald*). It was about this time he made a first acquaintance with the late T. W. Hill, so long familiar to all Queenslanders as the publisher of the Brisbane *Courier*. His next move was to ship on the government schooner Isabella, which carried supplies from Sydney to "the Settlement" (now Brisbane). He put in a couple of years at this work and then typesetting once more claimed him, and, after working on several Sydney papers, he accepted an engagement under a Mr. Farran for the Bathurst *Free Press*. He was the fourth compositor in order of time to set foot on Bathurst Plains, where he remained from 1849 to 1852, the year of the great gold upheaval. But gold-seeking had no attraction for him; he worked steadily on, and he remembers distinctly how the office was rushed when they published an "extraordinary" relating to the latest gold find. He then came back to Sydney and worked at the Government Printing Office, the *Herald*, the *Empire* (then owned by the late Sir Henry Parkes), and various jobbing offices. Mr. Smith has a lively recollection of the time when Mr. J. C. Beal (ex-Government Printer of Queensland) was serving his apprenticeship; also when, in 1854, Mr. Gregory, the present Government Printer, arrived from London to take up a frame on the *Empire*. Mr. Smith worked at Messrs. Joseph Cook & Co's printing establishment, Sydney, during the apprenticeship of Mr. Vaughan, now overseer at the Queensland Government Printing Office. In 1857 he sought a change from typesetting by hiring out boats in one part of Sydney harbor; he remembers well the night of the terrible storm in August, 1857, when the Royal Dunbar was wrecked at South Head, only one person being saved. Mr. Smith also shipped in a boat owned by Captain Towns, trading between Sydney and Moreton Bay, and again in a steamer running from Sydney to Newcastle, with intervals of "comping" work at Goulburn and the metropolis. In 1861, having had the misfortune to lose his wife, he finally abandoned the sea as a casual calling. In 1862, after a turn on the Newcastle *Chronicle*, he "humped bluey" from the coal city to the Darling Downs, Queensland, taking a hand at various kinds of work on tramp, during three months of which he never slept under a roof. He then secured a frame on the Toowoomba *Chronicle*, where he stayed for about thirteen years, occasionally varying the routine of typesetting



HEADS OF DEPARTMENTS, F. C. NUNEMACHER PRESS, LOUISVILLE, KENTUCKY.

E. J. Bahr. H. H. Frenke. J. W. DeVeny. R. T. Brooks. Samuel Ostrander. Frank E. Fell. J. R. Beeler.
H. G. Coyte. Jno. H. McQuiddy. F. C. Nunemacher. J. D. Gibbs. Jas P. Harris.

with farm work on the Downs. In 1875 he came on to Brisbane and worked on the *Evangelical Standard*, the *Telegraph*, and afterwards in the Government Printing Office, where for over sixteen years he has continued in unbroken employment, being at present engaged as "dis." hand. Mr. Smith has been twice married; his second wife is still living. Notwithstanding the many hardships encountered during his long life, his health keeps very good. He has never had occasion to wear spectacles; in fact, even now, at eighty-two, his sight is so keen that he is able to distribute nonpareil. Always a union man, he was, some three or four years ago, taken off the active members' list and, in company with two other working veterans — Messrs. S. G. Mee and T. Wright, of the *Queenslander* — unanimously elected life honorary member of the Queensland Typographical Association. His unimpaired memory is richly stored with recollections of the early days of the Australian continent, when the clank of the convicts' irons and the "swish" of the flogger's lash were daily heard in the land, and when outrages by the blacks and bushrangers were occurrences of fearful frequency. GEORGE A. BARKER.

NOTES FROM SCOTLAND.

To the Editor: EDINBURGH, January 28, 1897.

The past year was a very good one for Scottish printers — good, at least, so far as the total output of work was concerned. But the complaint is general that, owing to the increasing keenness of competition, profits are a steadily diminishing quantity. Publishers are quick to set competing book printers against each other, and the way in which printers estimate for work, and the differences in their offers, are sometimes amazing. I heard only the other day of a firm in this city who had estimated for the printing of a series of books, being informed by the publisher that he had accepted an offer from a printer in another town at twenty-seven per cent less than their offer. How the successful offerer can make his contract pay — unless he gets his material for nothing — is to me a complete mystery. The basis on which competitive estimates for printing are made seems to be of remarkable elasticity. And the job printer, if we can judge from the quotations sometimes seen in the daily papers, is very little better off than his book-printing confrère.

The literary output in Great Britain during 1896 was 5,234 new books, and 1,339 new editions — a total of 6,573, or 18 books a day. Edinburgh's share in this work is no small one, for although there are no authentic figures available on the subject, I am sure that fully fifty per cent of these books were printed in Edinburgh. For Edinburgh is the book-printing center of the kingdom, and it is difficult to pick up a modern book without seeing what has been described as "the Edinburgh convention" stamped on every page of it.

A new weekly journal made its appearance here in the middle of January, under the name of *Scottish Society*. It is intended to appeal to and cater for ladies of the upper and middle classes; but if the literary fare is aristocratic, the price is only the democratic penny. Its printing is certainly much superior to that of an ordinary weekly, the printers being Messrs. Neill & Co., the oldest printing firm in the city, who — despite the exodus of most other book printers to the outskirts of the city — still turn out creditable work from the "heart of Midlothian," and under the shadow of the old church of St. Giles, where John Knox preached, and near where he is buried.

We are promised another weekly — the *Illustraled Edinburgh News* — on February 5. But the long-expected morning daily has not yet made its appearance, nor is anything authentic known of it, though Rumor persists it is coming. We are rather behindhand here in regard to morning newspapers. Edinburgh, with a population, if we include Leith, which is really a part of it, of 350,000, has only one morning newspaper.

The session of the Edinburgh Typographia has been fairly successful so far as the attendance at the classes is concerned, but the committee are greatly concerned at the sparse audiences at the lectures. The membership is set down at 600, and yet between thirty and forty is the usual attendance. This is not due to the quality of the fare provided, for the lecturers are all in the first rank, but must rather be set down to sheer indifference. But the work of the various classes still goes on successfully, and that, of course, is the most valuable part of the Typographia's work.

A number of compositors who have been displaced in America by the Linotype machine, have come to this country in the hope of finding employment. I am afraid some of them have already discovered their mistake. The fact is, printing here, to the average compositor, is not a very profitable business. A good many newspaper hands have already, in our larger towns, been thrown out of employment by the same cause. And in Edinburgh book houses, the piece hands have heavy odds to contend against in their efforts to earn a living wage. The "stab" wage is 32s. per week of 52½ hours; but the average earnings of the pieceworkers do not amount to more than 20s. per week. So that while stab. men (about one-fifth of the number) are fairly well off, the happy hunting grounds of line compositors are not in this part of the world. Whether this is beginning to be understood by Edinburgh parents or whether it is fright for machine composition I can't say, but boys are beginning to fight shy of composing rooms, and apprentices are hard to get. G. F. S.

AD. WRITING AND SETTING.*

BY W. C. CRANDALL.

THE ability to write an ad. is practically universal. Any individual who can compose a business letter, who is at all versed in the line in which he is employed, is able to write something which passes in the composing room as an ad. But the person who can write an ad. which shall be distinctive in its wording, that shall have directness, truth, strength and individuality, is not found in every place of business, nor indeed in every line of business. The man who can build ponderous, intricate, or delicate machinery, who plans and estimates, studies and accomplishes wonders in the productions to which his mind and thought has been given, generally fails completely when he comes to take his pen and plan an attractive ad.— something that shall attract the public to his invention or production. The scholar who writes an interesting novel, who can command the interest and close attention of the reader from cover to cover, fails when it comes to enumerating the advantages of a particular brand of soap. Chemists who have after long years of experiment and study succeeded in producing a medicine which will build up the wasted physical nature, are powerless to explain its merits with a pencil. Men who can talk on the merits of their particular line of goods, who can take a customer and demonstrate beyond a possibility of question that their goods are superior and cheaper by far than any other similar goods, fail to touch the public by the composition of their printed announcements. There was a time years ago, when competition was not so keen, that the simple announcement that Mr. John Smith manufactured horseshoes was sufficient to bring a maximum of trade. This condition no longer obtains. Many people manufacture horseshoes. Why is

* Paper read before the Printers' Technical Club No. 1, of Rockford, Illinois.

Smith's shoe better than Jones'? The American people are characteristic advertisers. They differ from their English cousins in this particular, and today in English periodicals you will observe those old-fashioned ideas predominating. The desire to acquire riches quickly is undoubtedly the occasion of the rise of the ad. writer. He took in the situation. He saw that the man who manufactured the article gave so much of his thought to the manufacture that he had nothing left to give to the advertising. He prepares himself by a study of the merits of the goods; he examines the claims made by the rival concern, and like an attorney looking for technicalities, he looks for the points which may be sprung on the public to advance the sale of the particular line which he is writing up. Having secured that, he makes the great public acquainted not only with its merits but also with the defect of the opposition.

For example of this I refer to the baking powder ad. of the past five years. Ad. writing is a combination of natural ability, quick judgment, a close study of the people, and common sense. The most successful writers of ads. are those who say little but say it well. Advertising costs money, and space is a matter which counts on the cash book, therefore much must be conveyed in a few words. Perhaps the most conspicuous example of this kind of work are: "Good Morning—Have You Used Pears' Soap?"; "March, April and May—Use Ayer's Sarsaparilla"; "One Hundred Doses One Dollar—Hood"; "Sozodont, for the Teeth, Hardens the Gums"; "Ivory Soap—It Floats"; "Sapolio Used on Week Days Gives Rest on Sunday."

Illustrations have always been an attractive feature in ads. Who does not know "Woodbury's Facial Soap" (the neckless head); "The Hoffman House Cigar"; "Pyle's Pearline"; and that latest success: "Wool Soap—'My Mama Uses It; I Wish Mine Had'"?

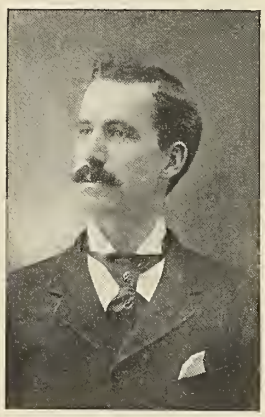
But the combination of ad. writer and ad. setter is rare. The ad. writer prepares his copy carefully and sends it to the printer, marked often as to the exact size and style of letter he desires to use. He does not leave much to the compositor, for before him he has the firm's specimen book which shows the contents of the office, and from this he plans his work.

Not so with the business man with whom the average compositor must deal. There is nothing but a mixed mass of copy—an underline here and there, and that usually in the wrong place.

It is an old rule of the printing office to "follow copy if you follow it out of the window." Once that might have held good, but today it does not. The compositor, by study of his text-book, by observation of the style set by the men who make the display of ads. a study, has learned that the average business man has little idea of how to write an ad. The basis of the argument is there, but proper display is a matter of judgment. In the first place, take the copy and set all the straight matter as small as you think it will stand, leaving all possible room for display lines. Many an ad. has been spoiled by the comp. setting the body too large, and leaving no room for a proper heading. If the matter has a border, that must be selected according to the character of the advertisement. If it has a cut, see if by sawing the wood you can obtain more space for a large display letter. When fixed sizes like straight matter and cuts are laid out, you know just how much room you have for display. In this, try and find from the copy what the man wants to advertise the most. When found, throw it in as big and black a type as you can get. Avoid fancy type in ads. It does not suit the public even though it suits the customer. De Vinne, Howland, large faces of old styles, Gothics, Jensons and such lines are almost entirely called for by the ad. writers who draw large salaries, to attract trade. It is not always necessary that the name of the firm who manufactures the goods should be large; in fact, in the late production of Fowler, Shumway, and others, the firm name is kept small, as it is the inference that if the article itself possessed enough merit to attract, the reader will naturally look to see who manufactures it. The spacing of ads. is one of the most important features. Let a two-thirder set an ad. according to instructions as to type and take a proof, and then an ad. man take the same type and space it properly, and his proof will show a marked change for the better. To sum up the subject, the compositor must look to these points in copy not designed: How small dare I place the body matter? What is the strong word or words to bring out? What type is adapted to the character of the ad.? See that the spacing shows the ad. to the best advantage. These points well followed produce an ad.

AMERICAN PRINTING PRESSES IN AFRICA—ARTHUR WILSON.

BY his recent trip to Capetown, South Africa, Mr. Arthur Wilson, the subject of this sketch, has attracted much attention to that country as a market for American printing presses and type. Something in regard to himself personally, may, therefore, be of interest. Mr. Wilson is a native of England, and had some experience in the printing trade when a boy, in his native town. He came to America when twelve years old, and was shortly afterward apprenticed to L. A. Leonard, of Cincinnati, Ohio, who at that time had charge of the now defunct Cincinnati *Sun*. After finishing his apprenticeship as a printer, Mr. Wilson took up presswork in the office of the American Book Company, in the same city, and six years ago accepted a position as road man with the Duplex Printing Press Company, of Battle Creek, Michigan, and in this service became well and favorably known throughout the trade. After two years spent with the Duplex Company, Mr. Wilson took a position with the Leader Publishing Company, of Lexington, Kentucky, in charge of their pressrooms. In January, 1896, he received a proposition from the Argus Printing and Publishing Company, of London, England, to erect and start a Duplex press in Capetown, South Africa, and left his position in Lexington for that purpose. After five weeks in transit he arrived at the Cape of Good Hope, where he accomplished the purpose for which he was sent with the greatest success. During his stay in Capetown Mr. Wilson introduced and sold considerable American printers' materials, and now has in view the sale of a Miehle in that far-away land. He wrote some very interesting articles upon the conditions existing in that country, for the Kentucky *Leader* and Cincinnati *Enquirer*, besides occasional letters to the printers' journals upon the condition of printing there.



ARTHUR WILSON.

After the completion of his contract he returned to this country and to Lexington where he is at present in charge of the Leader Publishing Company's pressrooms, his position having been kept open for him by that company. He was a delegate from Printing Pressmen's Union No. 19 to the Philadelphia convention, in 1895, and has been president of No. 19 for two years.

I receive THE INLAND PRINTER regularly. Could not say enough in its favor in a column of solid nonpariel. It is a beauty from cover to cover.—*J. E. Cates, Tacoma, Washington.*

NEWSPAPER ILLUSTRATORS—CLARE ANGELL.

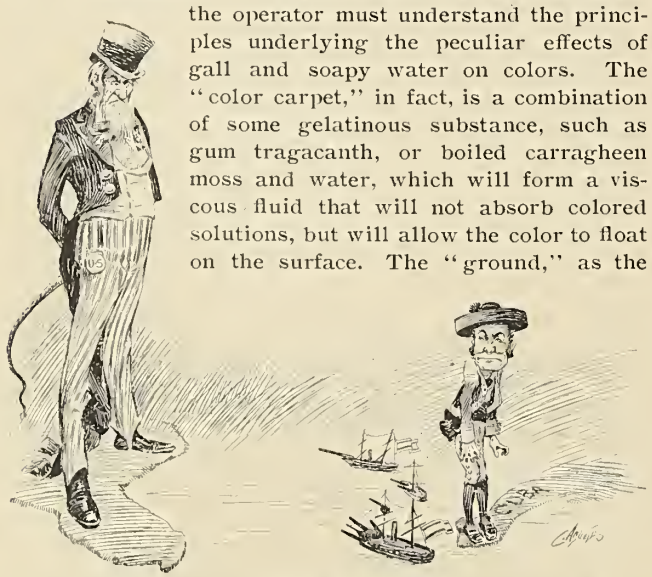
THE work of Mr. Clare Angell on the New York *Press* is exemplified in the sketches shown in these pages. In response to a number of inquiries, Mr. Angell said his experiences began in Lansing, Michigan, March 4, 1874, and that in that city he had a grammar school education, as well as in Detroit. In the latter city he left school in his fifteenth year. "Then I had to hustle for myself," said Mr. Angell. "I was office boy, clerk in a real estate office, and clerk in a wholesale hardware house, and was discharged from the latter position for drawing pictures and caricatures on the walls. Then I entered an architect's office and studied architecture for about two and a half years, and after that spent nearly a year in the service of the Park Commission of Detroit as a draftsman and designer. During that year I took up the study of 'High Art' in the Detroit School of Arts—night study, entirely—and finally shook the dust of Michigan's metropolis from my shoes and hied myself to the country to study more 'high art' (with water colors, by the way). I did considerable manual work on a farm to reduce cost of living during the couple of months I was 'farming it.' I then packed up my linen (?) and my colors, and some examples of what I thought to be 'art,' and stalked into Chicago, with my hat too small for me, determined to conquer or die. Well, I came near dying—that's about the size of it, whether from starvation or from wounded vanity I haven't quite found out yet. However, I endeavored to sell some 'high art' elsewhere, and again *failed!* At last I found myself in Jersey City, with a ferry ticket to New York, a trunk, some ten or twelve dollars, and—Oh, yes! a portfolio containing some 'art!' Well, I had a hard time of it at first, between dodging my landladies, escaping the wrath of the free lunch counter attendants, and the endeavor to get work. Finally, everything came out all right, and I am trying to get revenge on my old love, 'High Art'—and so, here I am."



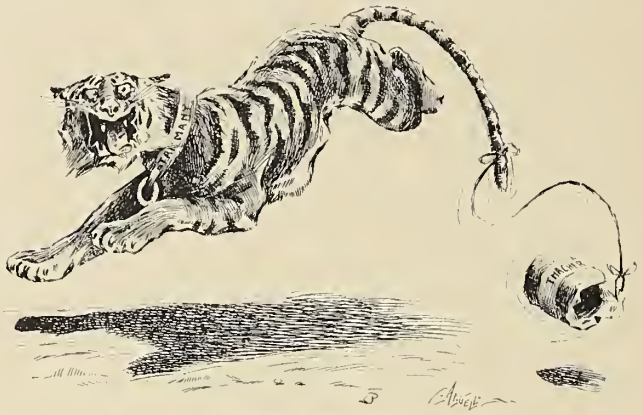
CLARE ANGELL.

MARBLING BOOKS AND PAPER.

THE art of marbling the edges of books and paper can be practiced by anyone who knows how to lay a "color carpet." To know how to lay a color carpet the operator must understand the principles underlying the peculiar effects of gall and soapy water on colors. The "color carpet," in fact, is a combination of some gelatinous substance, such as gum tragacanth, or boiled carragheen moss and water, which will form a viscous fluid that will not absorb colored solutions, but will allow the color to float on the surface. The "ground," as the bath is called, is used to give a smooth, flexible surface on which to float thin colors mixed with gall, so that the workman can pick the colored pattern thus formed up from the "ground" and transfer it to the edge of a book or to a sheet of paper. The gall is added to the thin solution of color because gall makes the drops of color run together. Soapy water sprinkled on a very weak colored carpet of two or three colors, draws the colors together in fine veins, leaving the greater part of the surface uncovered, and if the colors are then taken off the fine vein remains, like fine-veined marble, on the edges of the book, the spots covered by the water remaining white.



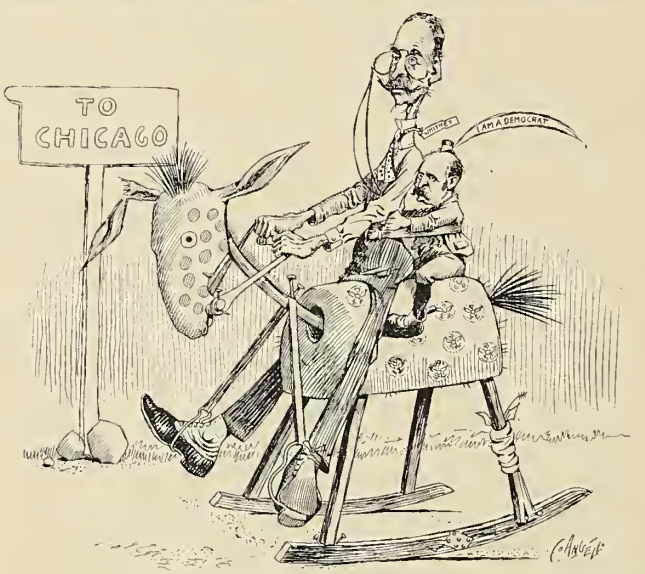
SPAIN TO UNCLE SAM—"Whip me, and give me an excuse for running away."
Drawn by Clare Angell.



ANOTHER VIEW OF IT.
Drawn by Clare Angell.

A man who "marbles" the edges of books for a living, describing the art, said:

"I learned my trade in Germany, where the art of marbling the edges of books is regarded as something higher than mere skilled labor. The work is simple, and like all simple work the whole secret lies in the "knacks" and tricks of the trade, and these only can be secured by long experience. The utensils used by the bookbinder in marbling are as follows: Several troughs of zinc or of painted iron; some long bristle brushes of different sizes; rice-straw brushes or brooms; different kinds of combs; a number of thin, well-planed slats of hardwood, beveled on both sides; sprinkling screens and patterns. The troughs generally are about 30 inches long, 10 inches wide, and 3 inches deep, so that books of all sizes can be handled in them. These troughs contain the gelatinous ground, or 'size,' on which we sprinkle the colors, which afterward are worked



TO CHICAGO A-STRADDLE.
Drawn by Clare Angell.

by means of the combs, or 'styles.' In marbling the edge of a book, the book is dipped into the color carpet; the color sticks to the paper, and when the edge of the book is removed from the trough the design is permanently colored on the edge. The design is made by drawing combs through the thin fluid, floating colors. If a comb is passed through the layer of color—color carpet—the colors which lie close together in waves will be divided without the mixing of the different shades, making a design which will remain unaltered long enough for the operator to take it off on the edge of a book or on a sheet of paper.

"The greater the number of colors sprinkled on the ground or size the more varied the color carpet will be. Of course, care is taken to use only such colors as will harmonize. So you see all there is in marbling paper is to sprinkle a thin layer of color on a ground or size that will not absorb the colors, and then take the colors off on a smooth surface that has been dipped into them.

"The comb used in marbling paper consists of needles, or pieces of wire, glued, at regular intervals, to a piece of pasteboard, so that the needles project about an inch or an inch and a half beyond the pasteboard. The points of the needles are always accurately aligned, because perfect alignment is required for successful work. The comb is used to produce lines in the colors floating on the ground, and it does this by being pulled through the color. Comb designs, so called, are those commonly used for business books, and they are made as follows:

"The colors are first sprinkled on the ground or size evenly; the ground, of course, being in the trough. Then the operator takes a style or pin made for the purpose, or a piece of wood or bone, and 'cuts' the drops of color by passing it from one side of the trough to the other, the colors following the pin in straight lines.

"After this has been done as carefully as possible, the comb is placed in the color at the upper end of the trough, and is moved across the color lines. By moving the comb slowly, round feathers are formed, and by moving it quickly, pointed ones are obtained. A clever marbler will produce a great variety of designs by using combs having different spacing of teeth, and by varying the manipulation of the comb in the color. Of course, you understand that when the design is formed and is floating on the ground the marbler dips the edge of the book in the bath, and thus transfers the color carpet to the book. In making fine-veined marble, the ground or size is sprinkled with two colors: first, ultramarine blue and then a brown. When a pretty uniform color floats on the size, a rice-straw brush is dipped into a mixture of gall and water, or of gall and a thin color, and then is shaken so that only a little gall remains on the brush, and this is sprinkled over the color, so as to form small drops. The drops of gall push the colors together, forming narrow veins, showing the ground beneath.

"If very delicate veins are desired, the colors are sprinkled through a sprinkling screen, and the gall is sprinkled through another one. The variety of designs which a clever marbler can make are almost beyond number, and, naturally, no two designs are exactly alike."—*Chicago Record.*



Walking the 16 to 1 Plank.
Drawn by Clare Angell.



Mr. Platt—"Charles W. Hanchett to succeed Dave Hill in the United States Senate? Say!"
Drawn by Clare Angell.

INVESTMENT OR EXPENSE?

This is how the Alfred M. Slocum Company, of Philadelphia, Pennsylvania, makes its argument to the public:

"Your printed matter—is it an investment that will bring returns; or do you regard printing as 'expense,' like coal for fuel, to be bought from the lowest bidder?

"As a matter of fact, everything printed used in and about the business is advertising—how effective depends upon the printer. It ought to be so good as to represent the business creditably, not misrepresent it, and it should differ as much as possible from the conventional style of others. Office stationery in particular should be very good—not showy or flashy, but the quality fine. If the proprietor respects his business and desires others to respect it, nothing can be too good.

"Most printing is ordinary—it bores you. Now and then a piece will interest you. It may be a business card, a bill-head, a letter sheet, an order blank, a check, a shipping tag, a label, a circular, a catalogue, or even an envelope, but it caught your attention and held it for a moment or more. Perhaps it was printed by us. We can do work as good—maybe better—for you, and our facilities enable us to do it cheaply, too."

CHALK-PLATE PROCESS OF ILLUSTRATING NEWSPAPERS.

REFERRING to the chalk-plate illustration by Mr. Hohnhorst, of the Cleveland *Plain Dealer*, which appeared in the January number of THE INLAND PRINTER, Mr. Tyler McWhorter, with the Des Moines *Leader*, writes in complimentary terms of Mr. Hohnhorst's work, and says:

"Chalk plates have been much despised, and not without cause; but their real possibilities have never been developed. Every artist who is drawing on chalk is on the lookout for a position where he can work with pen and ink, and if he has real talent he generally finds recognition and bids farewell to chalk plates. If he has not the ability to get a position where he can make his pictures with a pen, the chances are he has not the ability to elevate the chalk plates.

"The work has been characterized, principally, by three faults: weakness, lack of freedom in handling, and absence of artistic feeling in lines. Weakness is always characteristic of work in which the artist takes no pride, or may be due to an amateur's fear of color; lack of freedom in handling is a natural result of working against the resistance of the coating; lack of feeling in lines, which is the great charm of pen work, is, perhaps, the worst fault to deal with, because the strength or character of the line cannot be changed by a slight pressure on the tool as on a pen. To change the width of a line, tools must be changed or the line must be retraced.

"The first fault can only be overcome by getting rid of the idea that good work cannot be done on chalk. To avoid the second fault, stiffness and awkwardness of handling, lay the work in with a fine tool sharp enough to go through the chalk easily, and use as soft a plate as will cast sharp lines. To get feeling into the lines, I first make a 'two-tone' drawing with a fine point and then work up the shadows by retracing the shading lines with wider points to get the desired color. This method is not as slow as might be supposed. With a little practice it takes about the same time as cross-hatching and gives much better results on poor paper and rapid presses. I often combine cross-hatching with this method and get a dark shade without the multiplicity of lines which looks very well on the plate and very bad when printed.

"The accompanying cut was made in less than an hour and was not touched with a graver after being cast. It is not submitted as an example of excellent work, but is an every-day cut selected as being particularly well adapted to the purpose of illustrating how three of the worst difficulties in the way of good work on chalk plates might be partially overcome without unreasonable waste of time."

Among others sending unsolicited testimony to the value of the chalk plate, Mr. F. W. Bolande, editor of the Bridgeport *Evening Post*, Bridgeport, Connecticut, speaks of the excellence of the process as a substitute for the expensive photo-engraved cuts, and its especial benefit to the papers of small towns, and says he has used the process with considerable success for the past four years.

Inquiries about the process are very frequent—the inquirers wanting to know how to mix the chalk, what is the recipe and what are the ingredients, and must a person be an artist to use the process; what branches of drawing a beginner should practice, and if there is a book thoroughly treating on the subject.

The process of making chalk plates is protected by patents and secrecy, and while plates have been made and sold by other than the owners of the process, numerous law suits have resulted. The editor of *Newspaperdom* recently requested the Hoke Engraving Plate Company to define their rights in the matter of this patent, bringing out a very comprehensive answer, as follows:

"Every claim of our patent has been fully sustained by decisions in the United States courts. We therefore are sure we have good reasons for saying we are the only legal manufacturers of chalk plates.

"The only way to escape our patent, by anyone wishing to make chalk plates, is to bond them with lime or Portland cement, or similar insoluble bonds. Our patent covers every soluble bond. Therefore, it is an infringement of our patent, as we look at it, and as the courts look at it, not only to recover our base plates, but to recover any base plate, or to put chalk-plate composition upon a new base plate. In addition to the liability for infringing our patent, there is, according to Section 4,901 of the United States Revised Statutes, a punishment fixed for recovering base plates bearing our label and trade-mark. To do this becomes a criminal act, and such cases are prosecuted by the United States attorneys, the same as any other criminal offense, without expense to us.

"There is one point of law that publishers seem slow to comprehend, and that is, that the user of an infringing article is equally guilty and responsible with the manufacturer of the same. We have, in various cases where the manufacturer was irresponsible, been forced to take action



STEPHEN CRANE.

From the Des Moines *Leader*, January 10, 1897. Drawn on chalk plate by Tyler McWhorter.

against the user of infringing plates, and have always been allowed large damages. Publishers who desire to use plates not made by us should insist that the parties from whom they are purchased furnish them a good and sufficient bond to indemnify them against suit by us, for infringement of our patent.

"We are aware of the fact that, at various times and even now, certain irresponsible parties are doing a small business in the way of recovering base plates, and we always make it a point to suppress them whenever we find that their business in any way encroaches upon ours. These parties are invariably an unfortunate, irresponsible set of fakirs, from whom we would be able to recover nothing, even though we had a dozen judgments. We therefore very often tolerate them, rather than go to the expense of a suit in the United States court — because litigation is expensive to people who are responsible. The continued depression of business, no doubt, encourages these people to make, and publishers to purchase, these infringing goods, and we have lately decided to make a thorough campaign against these banditti.

"Even though the patentability of our plates did not enter into this matter, the publisher would find them cheapest in the long run, for the reason that they are of a very much superior quality to any imitations. They will keep for years without rusting; the composition is not injured by stereotyping, and all the chalk surface can be engraved at one time or another, until the whole surface of the plate is used. If, for any reason, the first cast taken from one of our plates should prove defective — owing to a blow-hole or sink — it is necessary only to repeat the operation, because the drawing on the plate remains uninjured. But the case is different with imitation plates. The first cast is almost sure to spoil the drawing on the plate, and, if the cast should prove defective, the whole job is ruined.

"The manufacture of chalk plates, as we have found by many years of experience, requires the best skilled labor that we can secure, special grades of material and special machinery.

"Our prices — when our discounts and rebate for used base plates are considered — will be found reasonable; and the process is the cheapest that a newspaper can find, because a newspaper which already has a stereotyping outfit will need only plates and a few engraving tools; and the artist is the only skilled laborer which it will be necessary to add to the staff. The stereotyping can always be done by the regular stereotyper, without materially interfering with his other duties."

To settle inquiries, so far as The Inland Printer is concerned, a letter was addressed to the Hird Manufacturing Company, of Cleveland, Ohio, asking them by what right they advertised and sold chalk plates. In reply, the company states that the patent for chalk-plate engraving covers the use of soluble glass only, and that they do not use it in any form. That they have for the past year and a half made a workable plate by an entirely different process than that used as patented. That the Cleveland *Press* and *Plain Dealer* have used the plates of the company, the former since they were first manufactured and the latter for the past year, and they are still using them. That they guarantee the process to be entirely different and not an infringement, and will protect anyone wishing to use their plates. The company support their assertions by an opinion of Judge A. J. Marvin, given at Cleveland, Ohio, July 6, 1896, in which it is stated that the Hird Company are coating plates under a process which the court found was not patentable. It will be seen, therefore, that the Hoke Engraving Plate Company seek to protect their process and do protect it by patent, while the Hird Manufacturing Company rely upon secrecy for their protection, more so as the process they use they declare to be not patentable.

No mention being made of the right to recover Crown plates by any other than the Hoke Engraving Plate Company, it may be taken for granted that the rights of the company in that direction are absolute.

PRINTING AT THE BRUSSELS EXPOSITION.

The International Exposition of 1897, which opens at Brussels, April 27, and continues until November, has given in its classification ample recognition of the printing and book industries. Five of the 199 classes are devoted to this subject, in Group XXIII, as follows:



Specimen of Work Done with Hoke Chalk Plate.

Class 74 — Engraving and casting type. Steel, copper, lead, wood and stone engravings. Zincography, stereotype and electrotype plates for lithograph and typograph printing. Inks and varnish. Roller pastes.

Class 75 — Machines and tools for different printing, lithographing, stitching and binding, etc. Printers' furniture.

Class 76 — Typography, chromotypy and lithography, autography, stamping, coloring, designs, and lithographic stones.

Class 77 — Pamphlets, newspapers, books, periodicals and other publications. Artistic editions.

Class 78 — Stitching and covering. Registers, fancy and ordinary binding, gilding. Requisites — paper, cardboard, leathers and special tissues.

Money prizes to the amount of $60,000 are provided by the Belgian Government for exhibits entering into competition, and diplomas and medals are also to be awarded. All the customary exposition privileges are granted exhibitors, such as free admission of goods in bond, free return railway transportation, etc. Space, however, is charged for at rates ranging from one to two cents a square foot, this price including the cost of decorating the section and of handling the goods. The covered exhibition halls cover over a million square feet, and the grounds on which they are located, the Parc du Cinquantenaire and the Parc de Tervuren, have an area of about 566 acres. Magnificent fêtes of all kinds are to mark the progress of the exposition, which is given under the patronage of the King of the Belgians. Congresses and lectures will furnish rare intellectual entertainment. Belgium, by reason of its central location in Europe, possesses unusual advantages as a field for competition and for the assemblage of the artisan, artist and scientist.

ALWAYS A WELCOME VISITOR.

Have taken The Inland Printer for four years and cannot do without it. It is always a welcome visitor to our shop.—*David M. Shilling, the Miami Union Publication Company, Troy, Ohio.*

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

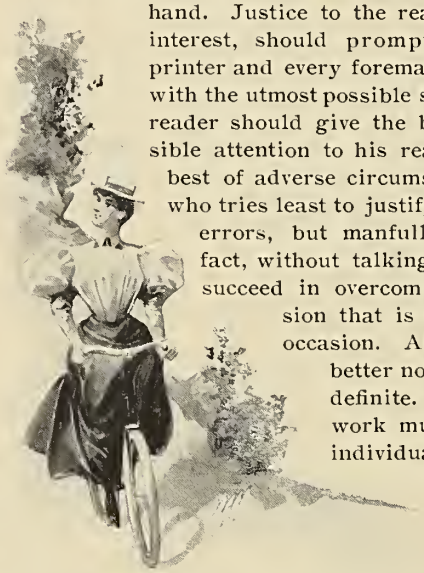
It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions, and queries of those specially interested are cordially invited hereto, and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

QUESTIONS OF STYLE.—F. L. T., Portland, Maine, writes: "Will you please give your opinion on the following questions? (1.) Which is the right form for the date-line in setting up a letter as a testimonial—'PORTLAND, MAINE, Jan. 12, 1897,' or 'PORTLAND, Maine, Jan. 12, 1897'? The January INLAND PRINTER uses the first form in all cases, except one, and that is in the reproduction on page 395; but previous to October the second form was used. (2.) In making up a book with full-page illustrations running the long way of the page, should not the right-page cut have its head to the bind, with the title on the fore margin? (3.) What excuse has THE INLAND PRINTER for using 'per cent.' on page 425 without the period?" *Answer.*—(1.) The second form is used almost universally. (2.) Yes. (3.) Why should it be supposed that an excuse is necessary? Probably the wrong form is used because the proofreader thinks it is the right form, as many others do.



PROOFREADERS' WORK AND PAY.—F. R. P., New Haven, Connecticut, writes: "While the liability of proofreaders to err in their work is to be regretted, there is much excuse for a large share of it, if all circumstances were known. Many who find errors in a completed piece of work know nothing, or little, at least, of what the reader may have had to contend with in his share of its production. With all due deference to his employers, the writer's mind, under their influence, is not clear as to how much a reader can do justice to and what amount of work should be expected. He desires to instance the position in which he finds himself and ask the opinion of the department conductor what, under the circumstances, is a likely percentage of chance of error and a fair remuneration for the work. The establishment employs fifteen to twenty-five piece-hands and eight to twelve job-compositors, as business requires. The work is magazine, directory, and general book-work in the piece-room; catalogue, railroad, and commercial work in the job-room. The reader handles all galley-proofs, his own revises, page and stone proofs, from both departments, and is constantly harassed by jobbers with 'rush' work, and the hundred and one small details that always fall to the proofreader's lot. He has no assistance save such as is afforded by a copy-holder, and as press-proofs are not served the final responsibility of O. K. devolves upon him at the time he reads stone-proof. Is it possible for one reader to carry so wide a range of work through the successive stages from inception to completion without considerable probability of error?" *Answer.*—The circumstances here set forth are only too common. Probably a majority of proofreaders have similar troubles, and the abundance of errors in printing testify the result. Annoyance of various kinds to the proofreader is undoubtedly responsible for many errors, most of which would be corrected if employers would reduce the interruptions to a minimum. Often the reader's desk is placed in the spot most accessible for compositors and others to run to him with questions. This should not be so. Every proofroom should be, when possible, a quiet room away from the composing-room, and even when there is but one reader—perhaps it might be better to say all the more when there is but one—one of the most stringent rules of the office should be that he must not be interrupted with questions about the work. It is much better that a few more corrections be made in proof than that some errors in typesetting be avoided at the expense of leaving some to go into the finished work, as they undoubtedly do through this very means. It is hardly possible for a proofreader to avoid leaving some errors—and even some very bad ones—under the best circumstances; and the percentage of liability to error is increased proportionately by every little occurrence that interrupts his close attention to the proof in hand. Justice to the reader, as well as self-interest, should prompt every employing printer and every foreman to favor the reader with the utmost possible seclusion. The proofreader should give the best and closest possible attention to his reading, and make the best of adverse circumstances; and the one who tries least to justify himself for passing errors, but manfully acknowledges the fact, without talking too much, will best succeed in overcoming the bad impression that is made by every such occasion. As to wages, it may be better not to say anything too definite. The value of the work must be determined in individual instances by those who have to pay for it. Proofreaders are seldom paid as much wages as their work is worth, but the best readers can generally command comparatively good pay, and should insist upon having it. Some employers understand and recognize the value of good proofreading, but most of them do not.



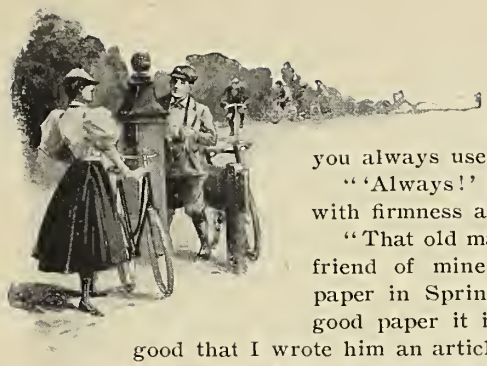




FOLLOWING THE STYLE OF THE OFFICE.—Mr. W. P. Root, Medina, Ohio, sends us the following:

"I once read of an old man who went to Yale to see his son who was going to school there. Taking supper in the mess-room with the students, the old gentleman, by mistake, put salt into his tea, mistaking it for sugar. Seeing the boys smiling at his blunder he resolved to drink the tea. After emptying one cup he called for more. A student then passed him the sugar.

"'Please hand me the saltcellar,' said the old man.



"'What!' said the student, 'do you always use salt in your tea?'

"'Always!' said the visitor, with firmness and composure.

"That old man reminds me of a friend of mine who is running a paper in Springfield, Ohio, and a good paper it is; in fact, it is so good that I wrote him an article last week, and in it I used the following sentence, changing names:

"'The position was held by Lincoln, Garfield, Sherman, Blaine, and Wilson when in his right mind.'

"As I did not wish to speak of any of the parties as being temporarily 'off' except Wilson, I asked that the comma be inserted after Blaine's name, otherwise a singular pronoun would be applied to five persons, besides making me say what I did not intend to. As reasonable as this request was, the editor wrote back in effect, according to this paraphrase:

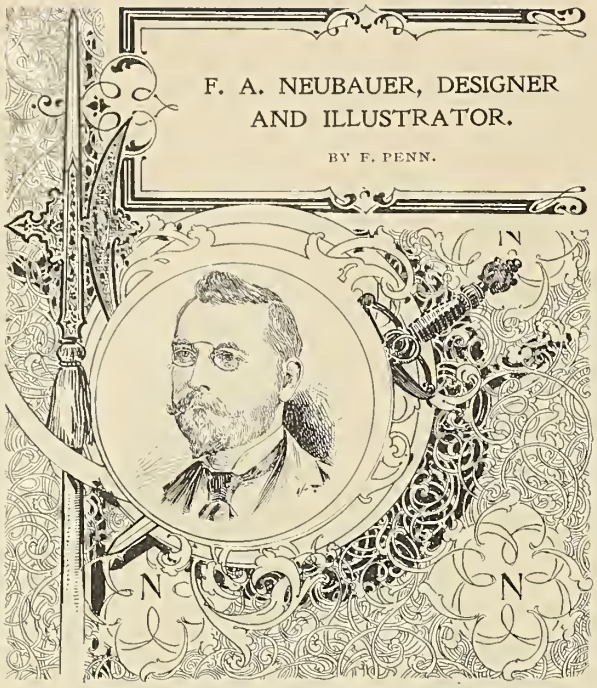
"'I should be very glad to comply with your request; but every office must have its own style, and we cannot depart from it in your case. We never use a comma before the words *and*, *or*, *nor*. Of course, my own columns are anarchy itself so far as deference to established usage is concerned; but the style-card must be followed, no matter how ridiculous the result. We cannot stop to discriminate between a sentence punctuated as you have it and the same sentence as we mark it. We cut all such knots by simply using no comma before the word *and*, although it is sometimes necessary and sometimes not. You see, we are printers, while I suppose you have never mastered punctuation as elucidated by that wonderful touchstone the style-card. In our last issue you will see by our style-card we never capitalize the names of political parties. The words 'democratic candidate' are what we use in speaking of Mr. Bryan. And yet I must confess that, in the same issue, I have capitalized the words Republican and Democrat at least a hundred times, and as often have printed the same words with small letters. Of course, I know that adjectives derived from proper nouns should have a capital; but that grand old style-card must be preserved inviolate: I must have salt in my tea. I know our card is a little mixed up on the use of the hyphen, and that is why I spoke of a 'solid silver bath tub' instead of a 'solid-silver bathtub.' You are right; but until our style-card says so, we must follow that. In the use of the comma and semicolon I confess I have no method as laid down by men who have studied the analysis of our language for years. I have a style-card from those who make our boiler-plate matter, and by that we conquer, although, of course, it was written by somebody who was a genius in knowing how *not* to do it. All those fine shades of meaning laid down by Wilson, Teall, and others, in treating of the use or non-use of points, go for naught in the opinion of the man who wrote our style-card.'"

THE PHOENIX BICYCLE CATALOGUE.

In the making of catalogues there has been great improvement in the last few years. In no line has this been more noticeable than in the bicycle business. Dealers vie with one another in producing fine catalogues, and many are now issued which can almost be called works of art. The recent cycle shows in Chicago and New York have given the public a good opportunity of examining many beautiful books intended to advertise wheels, in which the work of artist and engraver is of high artistic merit. Many of the books are embellished with half-tones made from wash drawings, and numbers of them have tasty borders from pen-work designs, printed in beautiful colors. The use of vignetted half-tones is especially in vogue for little picturings to brighten the pages. One of the catalogues given out at the Chicago Cycle Show, while not as pretentious as some of the others, was still an excellent example of typographic beauty. We refer to the catalogue printed by the Henry O. Shepard Company, Chicago, for the Stover Bicycle Manufacturing Company, of Freeport, Illinois, advertising the "Phoenix" wheels. The type portion is printed in a rich brown, the cuts in black, and the pages embellished with a number of well-designed illustrations in half-tone. The "Phoenix" wheel is in the front rank, and this catalogue will help keep it there. We show herewith the frontispiece design, and several of the page embellishments taken from the catalogue, which are the work of Mr. W. L. Wells, of Chicago, the cuts being electrotypes of the originals.



FRONTISPIECE OF THE "PHOENIX" BICYCLE CATALOGUE.
Drawn by W. L. Wells.



THE accompanying specimens of the work of Mr. Neubauer, while not fully representative, are indicative of some phases of his talent. Mr. Neubauer is a native of Cincinnati, and obtained his education in the public schools of that city. At the age of sixteen he engaged as an apprentice in the engraving department of the Strobridge Lithographing Company. While thus employed during the day, in order to develop his talent under the recognized art lines, he attended the night sessions of the Art Department of the Ohio Mechanics' Institute, and later on, entered as a student the night sessions of the old McMicken University School of Design, now known as the Cincinnati Art Academy, under Prof. Thomas Noble, which comprised the antique and life classes.

After many years of persistent and thorough attention to business, and having mastered successfully all details pertaining to designing and lithographing, in the commercial as well as the show departments of the lithographers' art, Mr. Neubauer, in 1885, took a position as designer in the well-known establishment of the A. H. Pugh Printing Company, railroad printers. After six years of efficient and faithful service with this house, Mr. Neubauer went into business for himself, in 1891, and since that time has done only first-class work for up-to-date establishments. His ability and conscientiousness have earned for him a valuable and appreciative clientèle.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

GOLD SIZE FOR HOT-PRESS PRINTING.—W. R. F., of Jefferson City, Missouri, writes: "In the November issue of your journal, under the above heading, is an article on Hot-Press Printing. Where can I obtain the gold size mentioned, and is it the same as used for bronzing?" *Answer.*—Sizing for leaf printing may be made of chrome yellow and No. 3 printers' varnish. The chrome color must be ground very fine with a muller on a marble slab, and as much of the color as possible be carried in the varnish; by which is meant that the size thus made shall contain only sufficient varnish to hold the chrome and distribute and ink the form evenly. Such a size will be found very strong, tenacious, and a fairly quick drier. Should its consistency be too strong to work well, then add a few drops more varnish; but, in any case, mull the varnish and the chrome together as thoroughly as possible. All this requires muscle and patience. A size, or "glair," can also be made with the white of an egg in its raw condition. When a hot impression is brought to bear on either of these sizes, after the gold leaf has been laid over them and the matter has "set" to the drying state, it will be found that the leaf is firmly held on by either of the sizes. Gold leaf size may be obtained from any reputable printing-ink maker.

WANTS OUR OPINION.—W. N. G., of Norfolk, Virginia, has sent us copies of a grocer's delivery blank, about 5¼ by 8¼ inches in size, regarding which he says: "I would like you to examine and let me know what you think of it. See if you think it was done under ordinary circumstances as to temperature, quality of ink and condition of rollers. I do not know that it has any merit typographically, but it may." *Answer.*—The job is an ordinary one, is well printed for such, and the black ink seems suitable, because the presswork is clear on the fine lines and solid on the heavy ones. If the full point at the end of the last line had been lined up with the letters, the typographical merit of the job would have been enhanced.

WHY LEADS, SPACES AND QUADS WORK UP.—A. I. R. Co., of Medina, Ohio, writes: "Please give a reason, if you can, for leads, spaces and quads pulling up constantly. We do not believe that the reason in our case is because of poor justification, binding of rules, or loose lock-up. We are using a—— press; and fearing the cause was in an uneven bed, we had it planed down at one of the best shops in Cleveland, but the trouble is not perceptibly abated. Only a few sheets can be run off before the pressman has to stop and push down these characters. Would an unequal travel between the cylinder and bed produce that result? The trouble is not confined to spaces, quads and leads, but the furniture itself seems determined to make its mark in the



Title-Page Design by F. A. Neubauer.

typographical world. Any suggestions in this line will be thankfully received. We have been very careful to get the bearers the same height as the type, and the sides of our pages strike the cylinder first—not the ends." *Answer.*—If the fault does not lay in the justification of the matter and form, nor in rollers being carried too low, then your press bed is certainly too weak. To obviate the working up of portions of a form, in any case, there must be a *rigid* bed, and this must run on equally rigid bearings. Such a press as you name does not fill these requirements; and the planing down of the bed has only added to its weak qualities. You will continually experience the difficulty complained of no matter what changes may be made in its mechanism as now constructed. The best suggestion that can be offered under such circumstances is, to get a different make of machine, and one of the best as well, for that will prove your only remedy.

Prefers Alum to Wind.—J. R. P., of New York City, says: "On looking over my January Inland Printer, I notice that Mr. Crutsinger, a roller maker, of St. Louis, recommends 'air in motion' as a cure for non-taking and non-distributing rollers in muggy weather. I also noticed in the previous month's number that Mr. Van Bibber, another roller maker, of Cincinnati, recommends the use of 'carbonate of magnesia' for the same complaint. It is a kind of satisfaction to me, as it must be to other pressmen, to know that the roller makers are coming to the front and owning up to the troubles which composition rollers inflict upon us in muggy weather. Mr. Van Bibber also recommends that when rollers will not work properly in such weather that they be returned to the roller maker! Now, this is frankness itself, and it is good advice; but this cannot be always conveniently followed when a fellow has all his rollers in the same condition and the 'boss' is inexorable regarding the output of the pressroom. I have tried alum to get out of a difficulty on several occasions, as recommended in this department, and I have on previous occasions used magnesia; and as between the two, I must say that the former article proved very satisfactory indeed; besides I am now using the very same form rollers, with one or two exceptions, that I had used the alum on, and they are still in good condition for the finest quality of inks. Mr. Crutsinger's theory may be all right, and doubtless is; but my! what a time our operators on platen presses would have with a wind-blast chasing up and down after a set of form rollers! A thought strikes me as I ponder over this idea of 'having a strong blast of air' directed on the rollers, 'either in or out of the press,' it is this: What is to prevent the ink from 'cooling' to such a degree as to augment the difficulties of the rollers? Mr. Crutsinger tells us that 'our text-books tell us that wind is air in motion'; of course it is. He also says that 'air in motion is a desiccant—it dries; air in motion is a refrigerant—it cools.' With the same degree of argument I might add that there are other methods of accelerating desiccation, such as that used in the drying off of the aqueous portion of bodies, usually done by a current of heated dry air; or by the use of a vessel containing sulphuric acid, chloride of calcium, or some other substance which has great affinity for water; but what would be the condition of the rollers after such a treatment? I would suggest a practical way out of all these difficulties, and that is this: As the roller makers are fully aware of the incompleteness of their formula for making printing rollers for muggy and sultry summer use, *that they begin and study out this problem*, just as pressmen have worked out greater ones in the pressroom. To the roller maker who succeeds will be awarded a crown of glory guaranteed to fit the largest head. So mote it be."

Wants a Drier for Half-Tone Ink.—H. E., of St. Louis, Missouri, sends this request: "Please let me know the ingredients to put in half-tone ink that will dry over night when printed on coated paper, so that it will not rub off, and at the same time have a jet black appearance. I notice that the ink on The Inland Printer, that is, the solid black cuts, looks gray. Cannot that be avoided? Also please state what kind of a press the journal is printed on, how many form rollers, and how many pages at a time." *Answer.*—Usually, well-made half-tone inks have sufficient drier to do what you desire. If they do not, it is the exception. There are various causes for inks rubbing off when printed on coated papers, and it is often a dangerous experiment on the part of a pressman to "monkey" with half-tone inks, if he is not familiar with the causes leading up to this fault. If our friend has a copy of "Presswork," and will turn to page 80 of the work, he will find a full explanation regarding these and how to avoid them. Varying weights of paper require varying conditions of ink to suit, in order to secure desirable results. Ink makers are best fitted to prescribe remedies for their own inks. If sample of paper and ink were before us we would be in a better position to tell what is best to be done when there is a fault or lack of affinity between the two articles. Then, again, some coated papers will stand more drier in the ink than others—particularly heavy coated stock. Of course, the moment additional drier is added to ink, from that time on there arises the increased danger of the coating picking off on the form.



Initial Designs by F. A. Neubauer.



Tailpiece Design by F. A. Neubauer.

But here is recipe for a drier: One half-pint good dammar varnish to half this quantity of old boiled linseed oil, to which add half an ounce of sugar of lead; mix these together by shaking them in a good-sized bottle, and the drier is ready for use, which should be done sparingly. THE INLAND PRINTER is made up in eight-page forms and is printed on various makes of presses suitable for such work and carrying four form rollers.

SHRINKING OF ROLLERS.—J. K., of San Antonio, Texas, writes to know what substance will prevent shrinking or contraction of rollers. *Answer.*—Clean your rollers with machine oil, and sponge off with clean water before using. After using rollers (if soft non-drying ink has been used), let it remain on until next time wanted. A fairly thick coating of news ink will protect your rollers when not in use. Use as little lye or benzine as possible; turpentine is safer for a clean wash-up.

PLAYING-CARD RED.—A. C. S., of Chicago, Illinois, writes: "You would do me a great favor by telling me in the next issue of THE INLAND PRINTER what kind of ink to use, or what to mix with same, to print inclosed playing card." *Answer.*—The sample is printed with a carminated red ink, and known as "playing-card red, deep." You will hardly succeed in getting the same richness of color unless you resort to the same process as has been employed in turning out the sample sent, because after this card was printed it was sized with what is known by playing-card men as "slip-size," and afterward calendered on steel plates. Any inkmaker can furnish a similar color, but you need other facilities to enhance its general appearance.

WANTS TO MAKE DOTTED RULES PRINT STRONGER.—J. E. L., of Johnstown, Pennsylvania, has sent us a printed sheet, on which the brass rules and type matter is cleanly and *almost clearly* worked, regarding which he writes: "Will you kindly inform me what kind or grade of ink will work best on dotted brass rule, and make it show up as it should? I have had considerable trouble in making it show up properly. It is not the fault of the rule, as sometimes it works all right." *Answer.*—The sample before us shows exceedingly careful make-ready; the ink might be a trifle deeper, and *the impression made a couple of thin sheets stronger.* This would remedy the whole job. The rules are a *trifle* lower than the type—this is not a serious fault—better this way than too high. After your material has been worn down a little more you will not have occasion to ask the above question. Cannot suggest a remedy for callous fingers, but would like to hear of one.

WANTS AN EASY HOME-METHOD OF MAKING EMBOSSING DIES.—F. M. S., of Burlington, Vermont, asks: "Is there a reliable method of making, at home, embossing dies to match type? Often I desire to emboss a single word or line, and cannot wait to send away for a zinc embossing die." *Answer.*—Embossing plates may be termed a duplication of designs, as one part must fit the other in order to be perfect in harmony and action—mechanically. To effect this in the duplication of words or lines it is first necessary to set up the type matter, and if the object is to be in two colors, print off the color form first. When this has been done, and before the form has been unlocked or taken from its position in the press, several printed impressions should be made on pieces of thick, hard cardboard; these pieces of cardboard are to be used in making what is termed the female and male dies. But before taking the impressions on the cardboard it will be necessary to withdraw several sheets from the tympan, if the first working has been made ready for paper instead of for card. The *female die* contains the design or line cut *into* its surface—usually cut entirely through the thickness of card employed, except where lighter toning is desired. The female die, if made of cardboard, is the portion that may be mounted on the back of any old and smooth stereotype or electrotype block, and locked up in the chase in the usual way, and known as the "form." Good strong paste or fish glue should always be used in fastening on all parts of detail for embossed work. The *male die*, or force die, as it is commonly called, may be made on the platen of the press, when a good and sharp female die can be secured. In any case, however, the male die is fastened as stated; and to be positive as to its register, it should be fitted into the female die, and the bed and platen of the press *brought together gently*, a sufficient quantity of paste or glue having been put beneath the bottom of the male die to make it adhere to the platen in its proper place when the press is closed. The foregoing explains the position of the duplicate parts, and from this explanation it will be clear that a male and a female die must be cut from the printed impressions taken on the cardboard. The male die contains the characters of the design in *raised* form. To cut out and to cut in the duplicate parts of home-made embossing plates, it is absolutely necessary to use a very *sharp* knife and to make all cuttings and trimmings clean and slightly angular to the design, and thereby obviate abruptness in the outline. A little practice in cutting your own dies will develop gratifying results.

HOW LONG SHOULD ROLLERS LAST.—W. F. H., of Stanford, California, writes: "How long should ordinary composition rollers be expected to do first-class service on fine half-tone and job printing? Granting that the best of skill, ink, paper, etc., are employed, will you please answer the above approximately. Will you direct me to any articles on rollers which have appeared in THE INLAND PRINTER?" *Answer.*—The original quality and care of a set of rollers has much to do with answering this question; so, also, has the amount of impressions done at press with their use. Time, in its literal sense, has little to do in deciding the merits of rollers—use and abuse have. A set of first-class form rollers, with a diameter of three and a quarter to three and a half inches, and doing a daily average of rolling for 6,000 impressions, or 144,000 or 150,000 impressions a week, should last from ninety to one hundred days, or longer, if properly set, kept and handled by a competent pressman. A set of rollers that did less work and was kept as provided, should last longer. For good general work it is considered business policy to have seasonable rollers and renew them at least three times a year. Articles regarding rollers have appeared frequently in these pages, but we suggest that you purchase "Presswork"; you will be gratified with the information it contains on this subject.

BOOK OF RECIPES FOR PRINTING INK MANUFACTURE.—E. H. A., London, England, writes: "Will you kindly inform me, through your paper, whether there is any book published in America, giving recipes for making up one's own printing ink? The name, price, and publisher of any book relating to manufacture of printing ink would also be of use to me." *Answer.*—George W. Small & Co., Cincinnati, Ohio, sell such a work. The Inland Printer Company can furnish either of the following books: "The Manufacture of Ink," comprising the raw materials and the preparation of writing, copying and hektograph inks, safety inks, ink extracts and powders, colored inks and crayons, printing ink, ink or aniline pencils, marking inks, ink specialties, sympathetic inks, stamp and stencil inks, wash blue, etc. Translated from the German of Sigmund Lehner, with additions by William T. Brannt. Illustrated; 230 pages; $2. "Varnishes, Lacquers, Printing Inks and Sealing Waxes," their raw materials and their manufacture, the art of varnishing and lacquering, including the preparation of putties and of stains for wood, ivory, bone, horn and leather, by William T. Brannt. Illustrated by 39 engravings; 367 pages; $3.

THE FRANCIS-VALENTINE COMPANY, SAN FRANCISCO.

BY STYLUS.

IT is a notable fact that among the first Americans who flocked to California immediately after the cession of the territory by Mexico, were a large number of printers and newspaper men, and the followers of the art preservative thus became active participants in the development of the State. The tone and quality of the press in the early '50s was remarked at the time, and the explanation is ready at hand. The slow, plodding men stay at home, while the pushing, energetic young fellows travel to new regions, where their ambitions may have opportunities for advancement.

Among the early printers to arrive in San Francisco was Thomas B. Valentine, who died October 27, 1896. Forty-six years ago — in 1851 — Mr. Valentine began business with Burdett H. Monson, at 124 Sacramento street, the style of the firm being Monson & Valentine. In May, 1855, the office was moved to 127 and 129 Sansome street, and in 1859 to 512-516 Commercial street, where it has since been located. S. D. Valentine, a brother of Thomas B., and at present the general manager of the business, entered the establishment in 1855 as pressman, but it was not until 1862 that D. B. Francis came into the firm. Mr. Monson retired from the business in 1860, when the firm name became Valentine Brothers. In 1862 the name became Francis, Valentine & Co.; then later it was changed to Francis & Valentine, and in February, 1896, the business was incorporated as "The Francis-Valentine Company."

Long before the establishment of a State printing office, Monson & Valentine did the work for the State Printer, the last time being in 1856, when General Allen had the appointment. In its early career the establishment was noted for its bookwork, and examples from its press were very creditable for the time. For many years they were the printers of Langley's San Francisco Directory, and their law printing was of good quality, including "Woods' Digest," a piece of careful composition. In 1854 was begun the first literary magazine published in San Francisco — *The Pioneer Magazine* — of which F. C. Ewer was the able editor; a publication which at once demonstrated to the East that not all the citizens of the new State were sordid seekers for gold or adventurers in quest of excitement. This publication from the first, and during the entire two years of its issue, was printed by Monson & Valentine. Probably the best single specimen of bookwork from this press was the catalogue of the Mercantile Library Association, an imperial octavo of nearly one thousand double-column pages. This was a difficult piece of composition, and called for the highest skill on the part of compositor and proofreader.

The business of the Francis-Valentine Company is an example of successful growth. Beginning in 1851 with one Adams press, their pressroom now contains twenty-two, most of them of the latest and most approved kinds. While it is an essentially all-round printing house, from its early history a special feature was made of show printing, and for many years it was the only office attempting anything more than the ordinary three-sheets and hangers. Like most businesses in a city of such checkered career as San Francisco, this house has had its full share of storm and stress; but after every disaster its owners have seemed to gather new courage, and turned defeat into success.

Christmas morning, 1893, opened as a peculiarly gloomy one to the firm, as a disastrous fire visited the establishment at an early hour, and left the place a mass of blackened and charred ruins. A temporary office was opened on the following morning, the machinery was hoisted out and as far as possible rebuilt, and in a few months the office was running better than ever. Three years after this first disaster, almost to the hour, a second equally destructive fire visited the place. As before, the business went right along, the work being divided up among other printers until the place could be cleared. A complete new line of wood and metal type is now in the place, but instead of the large fonts of roman type, linotype machines are being put in for the plain composition.

The office of the Francis-Valentine Company occupies three large floors at 512, 514 and 516 Commercial street, with an entrance from 517 Clay street. The ground floor is entirely devoted to presses, the second to job and poster composition and job presses, while the third floor is occupied by the book composing room and the bindery. The premises are well lighted, and have been fitted with every labor-saving requisite, making it one of the most complete establishments in the city.

AN AD.-SETTING CONTEST.

The *Pacific Union Printer*, of San Francisco, California, in its issue of January, 1897, has the following:

In August last the Painter-Cornell Company, popularly known as the California Type Foundry, offered four prizes aggregating in value $165 for the best constructed advertisements of their business. The generous proposition was made at a time when most of the jobbers were very busy, and, as there were not many contestants for the prizes when the time for sending in their specimens had arrived, the company deemed it nothing more than fair to postpone the date for closing, inasmuch as several had expressed the desire to compete if opportunity afforded. This they did, and now that the five judges, one of whom was selected by the presidents of the respective unions in Seattle, Sacramento, San Francisco, Portland and Los Angeles, have sent in their verdicts, the *Printer* takes pleasure in announcing the result. The selection of judges could not have been fairer, for neither of them knew the other, nor the names of the contestants or the locality from whence their specimens came.

L. A. Macdonald, with Peaslee Bros. Co., Portland, Oregon, got three votes for the first prize of $50.

M. A. McInnis, of Herrington & McInnis, Oakland, secured the second prize of $30. His efforts will be exhibited in the February *Printer*.

Charles A. Foster came in third best, winning a $20 stake. He is employed in the office of D. S. Stanley & Co., this city.

H. Glauch, an employe of the Oakland *Journal*, landed in fourth place, being awarded $15 for his efforts, although he was pressed hard for the honor by J. T. Short, of this city.

The judges were: O. H. Tubbs, Sacramento; Harry Daniells, Seattle; H. C. O'Bleniss, Los Angeles; Robert Gibson, Portland; and George Vance, San Francisco.

Mr. Macdonald writes to THE INLAND PRINTER announcing the result of the contest and inclosing a copy of his specimen, which he says "shows the proficiency one may acquire from study of THE INLAND PRINTER," and thanking the journal "for the practical and financial assistance I have received in the past seven years — never missed a number!"

A CHANGE IN THE CALENDAR SUGGESTED.

It is suggested that on January 1, 1900, a new division of the year into thirteen months be instituted. If such a division were made the first twelve months would have twenty-eight days, or four weeks each, and the new month twenty-nine days, to make 365, and thirty in leap years. After a few days there would be no need to refer to calendars, as the same day of the week would have the same date through the year. If January 1 were, say, Monday, every Monday would be the 1st, 8th, 15th and 22d; every Tuesday, the 2d, 9th, 16th and 23d, and so on through the year. The changes of the moon would be on about the same dates through the year, and many calculations, like interest, dates of maturing notes, Easter, and many other important dates would be simplified. Although the present generation would have to figure new dates for birthdays and all legal holidays except New Year would be on different dates, yet the gain would be more than the loss, as that would be permanent and the objections trifling.— *Scientific American.*



A BITE.

Engraved by
BLOMGREN BROTHERS & CO.,
175 Monroe St., Chicago.

Duplicate electros for sale.

Empire Borders

24-Point No. 1.

Manufactured by the

AMERICAN TYPE FOUNDERS' COMPANY

36-Point No. 2.

FOR SALE AT ALL BRANCHES AND AGENCIES

24-Point No. 2.

PRICES:

24-POINT NO. 1, $2.00
24-POINT NO. 2, 2.00
36-POINT NO. 1, 2.50
36-POINT NO. 2, 2.50

36-Point No. 1.

Jenson Italic

Charming Maidens 30 POINT

10 POINT

Things for Spring are now on their way to us. Last week we received a lot of Lawns and a dozen pieces of Ginghams. If we can sell them quick, we can put little prices to them. We are going to try it. We do not show a full line of wash goods, of course, just now—only one class each of Lawns and Ginghams. There'll be more, to be sure, by and by, but not like these. Samples mailed free upon application to

THE SILKTONE & KNIGHTS MERCHANDISE CO.

36 POINT

Globe Th

Lecture on Cooking Marmalade

Card of Admission

18 POINT

PUBLISHERS!

BUY artistically designed Type that will please the space buyers, and in return they will buy more space in

24 POINT

Why Break Your Ba

Shoving an unwieldly saggy broom over the
Be modern and purchase one of our latest 189
sweepers. Our carpet sweepers always wo
anteed to. They don't clog up with dirt so
wheels won't move around. On the other ha
skim over the carpet without taking up the
8 POINT *you use one of our carpet sweepers you avo:*
which a broom raises, and you have swept
as cleanly as any broom could do. These sw
highest award at the International Conventio
prising Housekeepers, held in the Land of th
Sun, and are highly recommended by all lea
Will be sold at half-price during the month o

Common Sense Adv

24 POINT

Investments

42 POINT

Modern Houses

48 POINT

Northmount

42 POINT

24 Point Florentine Border No. 162. 20 inches, $1.50

PRICES

48 Point	*4 A*	*5 a...$7.75*		*24 Point*	*6 A*	*15 a...$4.50*	
42 "	*4 A*	*6 a... 7.25*		*18* "	*10 A*	*25 a... 4.00*	
36 "	*4 A*	*8 a... 5.50*		*12* "	*18 A*	*40 a... 3.25*	
30 "	*5 A*	*10 a... 5.00*		*10* "	*20 A*	*45 a... 3.00*	

8 Point.....20 A 50 a..... $2.75

AMERICAN TYPE FOUNDERS COMPANY

Practical Showing of the

Jenson Italic . .

The Jenson Italic is a companion series to the Jenson Old Style, and modeled on the most classic lines of Italic lettering. Nine sizes are now ready for delivery, and sizes up to the 72 Point, corresponding with those in which the Jenson Old Style is made, are nearing completion. This is a graceful letter design; and as to distinctness, what Italic letter can be put forward as a Better Substitute?

12 POINT

Springtime Fashions

Just received from the well known South Pacific Island Manufacturer a complete line of the best quality

China Ginghams French Challies Wash Silks, and Figured Lawns

Have you seen our Booklet of Stylish Dress Patterns with Particulars of Price?

Intending purchasers residing out of town, and others preferring to select Materials at their homes, should peruse this little book

A copy will be mailed to any address upon request

Jones & Bros.

City Hall Boulevard

MANUFACTURERS AND IMPORTERS Rochester

Border No. 1803. Per font, $3.00

LEADERS OF THE FASHIONS IN TYPE

NOTES ON JOB COMPOSITION.

BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed to this office, flat, marked plainly, "RALPH."

W. C. PECK, apprentice, two and one-half years' experience, with the Kingsley, Barnes & Neuner Company, Los Angeles, California, sends a package of varied commercial work, with the desire expressed of having his faults pointed out. Your work, as a whole, would do credit to a printer of much more experience than you say you have had. In the Althouse letter-head, while the design is good, as is also the balance, yet it has the fault of too many "pointers," dashes, etc. Try the plan of securing a good balance and finish without the use of so many. Now, we wish it understood that we do not intend to discourage the use of ornaments altogether, but urge their moderate, judicious, appropriate and artistic employment. Herein lies one of the most elusive elements in jobwork. This should be made an especial study by every printer, no matter how many years of experience he may have had. We expect to prepare an especial article in the near future illustrating this vital point, as it is impossible to properly treat it in this department without encroaching too much upon space. The J. H. Johnston letter-head is of excellent design, but it has this error: the name and occupation are set too light and therefore give undue prominence to the matter set in the panel. The letter-head of the Southern California Teachers' Association is good. Your cards are all creditable, but have the same general fault characteristic of your samples. Your label is excellent and the cover, O. R. C., artistic.

B. M. KESTER, with the Times Publishing Company, Goshen, Indiana, says he takes much interest in this department and always looks for it the first thing upon the arrival of THE INLAND PRINTER. Mr. Kester sends a specimen of pamphlet cover (No. 1) for criticism. The design is good,



No. 1.

and the only criticism we make is that the firm name is a trifle weak and gives too much prominence to the address. The presswork, by Mr. Miller, is excellent.

G. H., under date of January 11, makes the following statement: "I inclose two statements — the Wilson & Sherman for criticism, and the J. A. Gilmore for advice. I am only a newspaper compositor, trying to initiate myself into the mysteries of job composition. The office I work in handles a great deal of cheap stationery brought in by the drummers for a wholesale paper house. This all falls to me to set, and as it is all brought in from towns so small that they do not contain a printing office, it is, of course, 'country store' work, and eight out of ten are simply 'dealers in general merchandise.' It is that 'general merchandise' line that bothers me. I inclose a statement (No. 2) containing it. I am well aware that it does not look well, but thought you would give me a pointer or two that might be useful. The department you are conducting in THE INLAND PRINTER is the best thing, from a practical standpoint, that is furnished printers anxious to improve, and I

.... STATEMENT.

Waterbury Center, Vt., _____ 189

M _____

BOUGHT OF..... J. A. GILMORE,

DEALER IN

GENERAL MERCHANDISE.

No. 2.

trust it is meeting with the appreciation it deserves." We reproduce the Gilmore statement in order to make clear what we have to say. The experience of G. H. is like that of every printer in the world who has had the problem to deal with. No. 2 is neat, plain, well balanced and nicely printed. In our judgment that is all that should be done with copy identical to that furnished in this instance. It is nothing short of folly to attempt new things with nothing to work upon. One must have material from which to build in order to show art. The overcrowded statement-head has its perplexing problems, as you have found out, judging from the Wilson & Sherman statement (No. 3). This firm also deals in "general merchandise," but they enumerate it in exactly the opposite to No. 2 — one has too little, the other too much. You deserve credit for the manner in which both of these jobs are set. To be sure, No. 3 has its faults, and we can point them out in this instance without preparing a contrast. First, let us say, the plan of this statement is first-class. To improve this job, set "Essex, N. Y.," one size, 6 points, larger, and use same size caps for "N. Y." that you do for "Essex." Make "To" and "Dr." a trifle smaller. Then put a 1-point lead between the lines in the panels, especially the panel set in caps at the right. Going back to example No. 2, we do not want it understood that it is impossible to do "new things" in this and similar instances. The compositor might put the words "general merchandise" in the upper right-hand corner, one word underneath the other, and in this manner go from one corner to the other; but what would be the result? Nothing better — perhaps worse.

CHARLES M. KREBS, Galion, Ohio, sends a parcel of samples of almost every variety of commercial work. They are all good, and Mr. Krebs shows by his work that he has a just conception of presswork as well as composition.

A. M. NELSON, with the Sedalia Printing Company, Sedalia, Missouri, sends specimens for reproduction and review. The best specimen is the four-page pamphlet of the Sedalia Trust Company; next best, certificate of Union Central Indemnity Association, which is set in the usual

conventional manner. The business card of the firm is very good. The check is not good, by any means, the rulework, curved lines and ornamentation killing the job. There is a fault in your color work — the colors being inharmonious in the shades used and altogether too loud. We can reproduce no work printed in colors. It is always well enough and desirable to send the job printed in colors, but it is always essential and the invariable rule of this department that proofs in black ink, clearly printed on white paper, must accompany all jobs where reproduction is hoped for or contrast-set specimens desired.

HUNTLEY S. TURNER, printer, Ayer, Massachusetts, sends one of his business cards, a model of neatness, balance and finish, showing excellent combination of color work in two printings on light-green card. Also a four-page advertising circular in two printings, which certainly should prove a trade-winner.

R. P. WILSON, printer, Halstead, Kansas, says: "I have been reading your valuable journal for some time, and think the new department, 'Notes on Job Composition,' of great value." Mr. Wilson sends some specimens which show that he has artistic ability and a very good conception of color work.

FRANCIS W. KRAMER, Williamsport, Pennsylvania, sends some specimens for review and makes this statement: "I have been a constant reader of your valuable journal for a number of years, and from its pages I learn more about job composition and jobroom work than I ever did when I learned my trade. When I look back now, I find I did not know anything then." Your experience has been akin to that of hundreds of others, and we hope if you ever have an apprentice under your care that you will not neglect to instil good habits and give seasonable advice. The work you send is very good in design, but you could improve the appearance of one job if you set it upon these lines: Let "John E. Hopkins, Insurance," remain as it is. Then the next three lines set in light-face type. This is all that is necessary to work a wonderful change. Work along these lines in all your jobs. Use light-face type for unimportant wording, or at least lighter than the main portion of your display.

Essex, N. Y., _____ 189

M _____

To WILSON & SHERMAN, Dr.,

DEALERS IN

Fresh and Salt Meats and FRUITS

GROCERIES
PROVISIONS
FEED

HARDWARE
TINWARE
LIME
CEMENT
BRICK
and TILE

No. 3.

M. VAN AEUNNE, with H. Stowell & Son, Troy, New York, sends a page ad. in colors, taken from the *Carriage Dealers' Journal*, which was designed by him. Had we been furnished a black proof of this ad. we would have reproduced it. It was admirably designed and possessed the requisite number of good points which should characterize an advertisement.

A. H. WERHAN, 507 Tenth street, Brooklyn, New York, incloses samples of stationery and commercial work, and remarks that any criticism will be thankfully received. We hope this is the case with all, and this should be the spirit in order that the greatest possible benefit may be derived. The Frank Clarke bill-head has this bad feature: street address is too large, and detracts from Mr. Clarke's business, which should have been a trifle larger; general plan good. Clarke & Brady envelope: first-class, artistic conception; same can be said of their statement; but their card is not so good — too many faces of type, the outline letter is not used to good advantage, and does not harmonize with the cap line in St. John; catchline "and" too prominent. Cards of Bayonne Hotel and Delaware Farm Dairy: type used too near one size, unimportant or secondary parts should have been in lighter-face smaller type. Envelope of The Werhan Company is weak; "Commercial Printers" should have been more prominent, the specialties smaller.

F. L. FLACK, foreman *Observer*, Vail, Iowa, sends two statement-heads for criticism. They are set on the "flush" plan — either the firm name flush to the right and business flush to the left, or vice versa. We do not approve this plan.

JOHN MCCORMICK, Troy, New York, sends a parcel of samples, with the following remarks: "They were all done in a country printing office, the *Review*, of Webster, Massachusetts, both composition and presswork being my own work. I consider the department, 'Notes on Job Composition,' of great benefit to printers who desire to improve their workmanship." Among the specimens is a 32-page pamphlet, well set and printed. The presswork and composition on all the jobs is well done, the folder of Webster Dye Works being the best job of composition. We do not approve the plan of crowding the firm name in a bill-head or letter-head flush to the right or left hand margins. The Horton bill-head has this fault. The reading matter of secondary importance should have been separated from the balance of wording, and put by itself in some convenient place, which would have taken away the crowded appearance. Your work, as a whole, is very creditable.

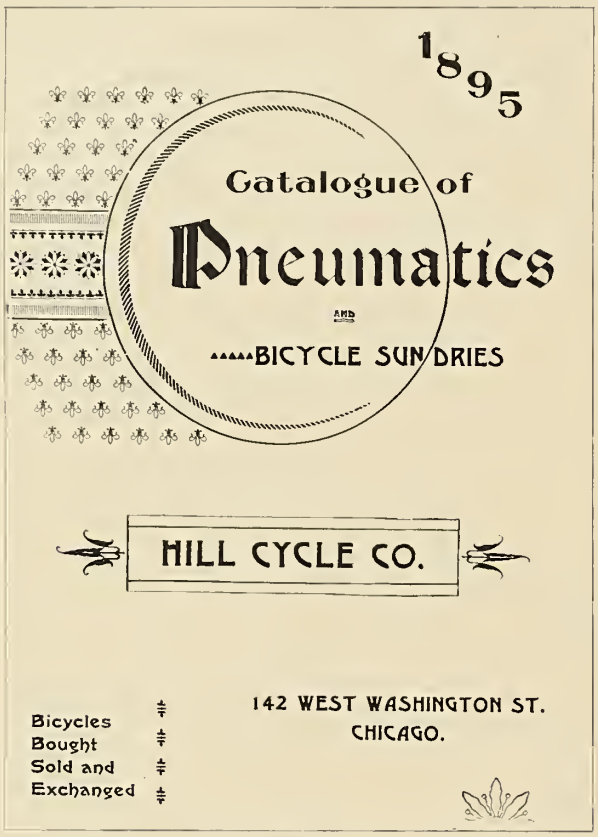
S. C. HOLLY, Electric Printing Company, Lehman, Pennsylvania, says: "Inclosed find a few envelopes and cards for 'Comments on Job Composition.' I would especially like your opinion on card of A. D. Hay. Samples represent our everyday work. Of course, there are new type faces that no doubt would improve the appearance of our work, but as our means are limited, we try and do the best with what we have. I think 'Comments on Job Composition' is worth all THE INLAND PRINTER costs to the job printer." We like the spirit of doing the best with and making the most of the materials one has at hand, although the judicious purchase of a new series of type is a good investment. The A. D. Hay card is very creditable, and shows very superior presswork. We have never seen better presswork on commercial work than is shown on all your samples. The small half-tone cut of Mr. Hay could not have been better printed by anyone. Some of the faces of type take us back to the days of apprenticeship, but they are used in an up-to-date manner.

W. A. BRADFORD, manager, W. A. Bradford Printing Company, Coffeyville, Kansas, sends a varied lot of samples and says: "I read THE INLAND PRINTER with great interest, and especially 'Notes on Job Composition.' Though I cannot always agree with the editor of this department, I believe he is doing a good work, and his criticisms are intelligently given." Among the specimens is a "hanger" in two colors, 10 by 36, which was printed on a 10 by 15 job press. The sheet had to be folded and run through the press four times, and is a good example of what can be accomplished on a job press when circumstances demand it. Presswork and composition both good. The composition on

all the samples is very good. The statement of H. D. Nutting has this fault—"In account with" is much too prominent. Your business card, printed black on green card, is an excellent specimen of composition.

The Industrial Printing Company, Great Falls, Montana, sends a blotter for criticism, which we consider one of the best-designed, most artistic blotters we have ever seen. We do not know who was responsible for this job, but we would be pleased to receive samples of commercial and general work from the same source.

The Henry O. Shepard Company, Chicago, submits two specimens of catalogue covers, compositor's name not known. These specimens were set some time ago, No. 4 being done in 1895. This is an artistic conception, and



No. 4.

shows the compositor had artistic inspirations, the two circles evidencing the "pneumatic" idea. The cover for Munson's Belting Company is also an artistic piece of composition.

E. S. Raymond, 217 Franklin street, Los Angeles, California, sends a few samples of extraordinary merit from an artistic point of view. The work shows a true conception of art in both composing and press rooms. Mr. Raymond, in his color work, uses excellent taste, makes good contrasts with harmonious results. The great trouble with most printers in color work is that the colors are too harsh, which style offends the eye. Mr. Raymond's work has no such faults.

A. B. Saunders, Guysville, Ohio, is troubled with copy for note-heads, etc., containing the words "general merchandise," and says: "Our merchants are not educated up to small headings; they seem to think all is in the show and want it after the poster style." This problem has worried the printers of all generations, and will continue to do so as long as merchants persist in giving the printer copy like this: "John Smith, General Merchandise, Blankville, Indiana." It is a problem we would gladly solve, were a solution possible. We must confess our inability to solve it. Elsewhere in this department will be found a similar request. Read what is said there. The essential thing in the printing business, from a practical, business point of view, is to please one's customers and retain their trade. If a customer wants his stationery on the "poster" style, give him what he wants. Should you desire more matter on which to build, make suggestions to your customer and see if he has not got a specialty or two which you can convince him should have a place on his stationery.

R. H. Sprague, proprietor of the Sprague Printing Works, Elyria, Ohio, sends specimens of varied commercial work for criticism. Mr. Sprague informs us that he is not yet twenty years old, yet we would have taken him to have been considerably older, judging from his work. Your letter-head is very good; colors harmonious. Your statement is not. The composition plan is good, but there is too much sameness to it. The line "please settle by the first," is much too prominent, more so than your business—made so by its occupying the position it does, with so liberal an amount of "white" around it. Blotter very nicely executed. Check, neat but not artistic. You are not a good judge of your own work. The job which you consider one of your best, we consider very ordinary, and not at all on a par with some of your other work, which we think bears unmistakable evidence of artistic talent. The Epworth League folder is a good job, but more care should be taken with your register where you print in two colors. The wedding invitation is beautiful and rivals engraving. Your own business card has the fault of too much space between the two main lines, which should not have had more than one lead between them. Now, as to your presswork: You are faulty in color printing—not so much on account of make-ready as because your ink is not right. In your light inks there is no body. A good example of this is the half-tone on the Elyrian Male Quartette. Had you put a piece of black ink half as large as a pea in the green ink, your difficulty would have been overcome and much more satisfactory results been obtained. Your work as a whole is excellent, the selection of type made in good taste, and we think your prospects bright.

O. P. Leonard, Brockton, Massachusetts, with the Tolman Job Print, sends a large package of varied commercial work which shows evidence of true artistic ability. It is a pleasure to review this work. The most artistic piece of composition is the pamphlet of the commercial club programme of "Ladies' Nights." Most of the work is in two or more colors, and is one of the best collections of specimens we have ever had the pleasure of reviewing. We hope Mr. Leonard will favor us with more of his work and suggest that he send us plain, clearly printed black proofs, as well as the finished job. Space forbids a lengthy review of this work at this time, but hope to make a more thorough review of the next parcel.

BOSTON'S MUNICIPAL PRINTING OFFICE.

Boston has decided upon the establishment of a municipal printing office, and has received propositions from owners wishing to dispose of plants to the city. The Superintendent of City Printing, T. A. Whalen, states that typographical unions have for years urged this plan and that the printers of the city warmly favor its establishment. The ordinance has just been adopted by the common council and a plant will be put in operation at an early date, $100,000 having been appropriated to begin with. Sixty men are to be employed, all of which shall belong to the typographical union, and hand composition only will be done.

OBITUARY.

THE death is announced of the Rev. Azariah Hyde, of Galesburg, Illinois, father of Charles B. Hyde, of Newburgh, New York.

J. P. TRENTER, maker of printers' leads and slugs, doing business at 594 Walnut street, Chicago, died on January 22, 1897. Mr. Trenter was well and favorably known to the trade everywhere.

CHAMBERSBURG, Pennsylvania, has lost one of its most prominent citizens in Mr. Motte L. Schaff, the editor and publisher of the *People's Register and Franklin Review*, who died, February 11, in Denver, Colorado, where he had gone to regain health.

WILLIAM G. ROWLAND, one of the old-line printers, died the first week in February at his home in Austin, Illinois. An English-bred printer, he came to America in 1871, and settled immediately in Chicago. For twenty years he was one of the trusted employes of Rand, McNally & Co., with whom he remained until 1893, when he established the firm of Rowland & Son. Ill health, however, compelled his retirement from active business about a year ago. Mr. Rowland was a very companionable gentleman and highly respected by all his business associates. He was seventy years of age at the time of his death.

WILLIAM SHEPARD, of Boise, Idaho, died in that city, February 15. He was the father of Levi H. Shepard, of Des Moines, Iowa, and Frank A. Shepard, of THE INLAND PRINTER office force; uncle of Henry O. Shepard, president, and brother of Levi Shepard, of the Henry O. Shepard Company; Alonzo Shepard, of Bangor, Michigan, and Mrs. Julia Perrior, of Des Moines, Iowa. He leaves a wife, two sons, William and Edward, and a daughter, Mrs. Deuell, of Boise, Idaho. The deceased had been a cripple for several years, but with that exception had been hearty in his old age, which was nearly eighty-one at the time of his death. He was upright, honorable, and generous to a fault, and where known was universally loved. He had been a prosperous business man of Des Moines for twenty-six years until burned out in 1878. Other reverses followed, until in 1880 he gave up all he had and went West to start anew, going first to Colorado, then to California, then to Oregon, where he has lived the past thirteen years, and had only moved to Boise about two months ago. The struggle was a hard one, but his last move gave promise of an easier time in a more equable climate when he was stricken with *la grippe*, which on account of his advanced age could not be withstood. He was buried at Boise by the Odd Fellows, of which order he was an honored member.

THE news of Nicholas Markey's death, January 19, reached THE INLAND PRINTER too late for insertion in the last number. In every way he was a remarkable character; as an example of the self-made man — industrious and saving; as a life-long printer, whose craft served only to broaden his mind and sympathies; as a benefactor of his kind, using his savings to help others as well as himself. Born in Ireland in 1844, he came to Chicago at the age of seven, and after a short schooling and clerkship learned to set type on the old Chicago *Journal*. For thirty years he has faithfully followed the trade, working with several newspapers in Chicago. He was given a case on the *Herald* when it was started, and remained in that office to the time of his death. He was liberal with his fellow-workmen, loaning them money without security. He kept at his own home, without expense, an unfortunate companion of his early days. His will is characteristic of the man. A fortune of $40,000 is distributed judiciously and generously between his relatives and the craft he honored. The Childs-Drexel Printers' Home receives an endowment of $1,000 for the fitting up of a room, and the St. Joseph's Hospital another $1,000 for the maintenance of a bed for sick union printers, both bequests being subject to the control of the Chicago Typographical Union; $3,000 is left to his church for an organ, and $1,000 to each of his relatives in America and Ireland. He was unmarried.

TYPOGRAPHICAL UNION, NO. 16, AND THE CHICAGO SOCIETY OF PROOFREADERS.

It is not necessary to remind readers of this journal that its attitude toward trade-unionism has been of the broadest and most liberal character — seeking that which tended to the best interests of the trade and urging the value of organization for the interchange of views and mutual instruction. It is with regret that we learn that there are members of Typographical Union No. 16 who regard its laws as drafted in opposition to societies for mutual improvement. The subjoined letter, which arrived too late for publication in the appropriate column, indicates the evil influences that obstruct true unionism:

To the Editor: CHICAGO, February 22, 1897.

There appears to be a misapprehension in the minds of a large majority of the printers in this city regarding the aims and objects of the Chicago Society of Proofreaders, the greater number of them, including many of those who are proofreaders, believing that a member of the typographical union cannot join the proofreaders' society without violating his obligation to the union, and it is this error which I desire to combat.

This objection was urged against the society in the first months of its existence, and in order to dispel that idea, Mr. S. K. Parker, the first president of the society, and an old-time member of Chicago Typographical Union, No. 16, addressed a letter to Mr. W. B. Prescott, president, International Typographical Union, asking his opinion on that point. Mr. Prescott's reply was that "so far as International law is concerned, there is nothing wrong in the proofreaders of Chicago forming an organization, ... I presume the union's inability to admit non-printer proofreaders, and its failure to throw the usual safeguards around such proofreaders as are members, are the causes that lead you to take the course proposed.

"As to whether affiliation with the society mentioned conflicts with No. 16's obligation, I am unable to say, and will, therefore, have to refer you to that body, as it has the power to construe its own laws and interpret its obligation."

In view of this statement, I have carefully examined the constitution and by-laws of No. 16, which was adopted December 13, 1896, and fail to find therein anything with which the aims and objects of the society are in conflict, as the society was not organized to interfere with trade regulations, or to influence legislation of the typographical union, and has no scale of prices, each member being free, so far as the society is concerned, to work for the best wages obtainable.

The Chicago Society of Proofreaders was formed for the purpose of bringing together in one society the proofreaders of this city, in the hope that through discussion of perplexing questions that arise in the everyday work of the proofroom, and an interchange of views thereon, much good would be accomplished, and a feeling of mutual interest be aroused among those attending the meetings, many of whom had previously been strangers to the majority of the members.

Again, there is no more ground for antagonism toward the society, on the part of those readers who are not members, than there is on the part of printers to the formation of printers' technical clubs, both being primarily designed to raise the standard of efficiency in the branch to which they belong, thereby assisting the members to become more valuable to their employers and making membership in the society a guaranty as to the qualifications of the individuals along the line of work in which they desire, or feel themselves most capable, to labor, be it newspaper, book, or job work.

In view of the foregoing facts, I fail to see by what right the union can object to any of its members affiliating with the proofreaders' society any more than it can dictate as to what religious society they should become associated with, or whether or not they might join one or more of the many secret societies of the day.

The Chicago Society of Proofreaders meets on the second Thursday of each month, at 7 o'clock P.M., at the Saratoga Hotel, and the proofreaders of the city are cordially invited to attend and judge for themselves as to whether the society is following the aims and objects for which it was originally organized.

Further information concerning the society can be obtained by addressing Mr. W. J. Byrnes, 56 North State street, Chicago, who is the secretary.

ROBERT D. WATTS.

No one who has read the eloquent preamble to the constitution of No. 16 will believe that such an organization would seek to place a stumbling block in the way of the progress of its members. Nor does it. The Chicago Society of Proofreaders is worthy of the encouragement and support of every printer — whether union or non-union, employer or employe — as Mr. Watts fully proves.



LOUIS H. ORR,

Elected "Printer Laureate of America" in the voting contest inaugurated by the Campbell Printing Press and Manufacturing Company, New York.

THE RESULT OF THE PRINTER-LAUREATE CONTEST.

THE long-looked-for result in the Printer-Laureate voting contest, inaugurated about a year since by the Campbell Printing Press & Manufacturing Company, has now been reached, and our readers will find a full report upon pages 610 and 611 of this issue. From the figures given, Louis H. Orr, of Bartlett & Company, New York, wins the title and the press, receiving 5,789 votes; Henry O. Shepard, Chicago, scores 5,292 votes; B. B. Herbert has 5,137 votes to his credit, and William Johnston's total is 2,257 votes. The other candidates were far behind these, as shown by the figures.

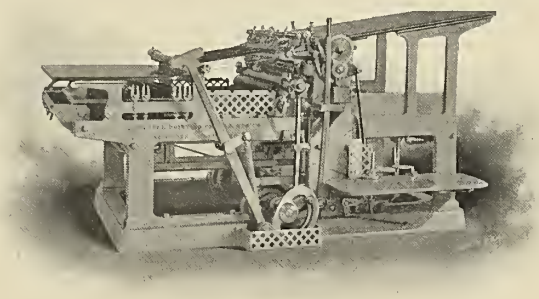
THE INLAND PRINTER has on several occasions expressed its opinion as to the merits of the contest. It accepted the idea as a novel and enterprising method on the part of the Campbell Printing Press & Manufacturing Company for attracting public attention, although doubting whether the title of Printer Laureate and Successor to Franklin would be thus permanently established and the nominee universally accepted. To achieve the latter end with satisfaction to all would have required that the names of at least Thomas MacKellar and Theodore L. De Vinne remain upon the ballots.

One among the beneficial results of such a contest, however, is in recognizing and creating a premium on first-class ability and the fellowship feeling within the craft. Anything that will promote these ends should be encouraged. The time was when a printer, as the most important disseminator of intelligence, commanded the highest rewards, pecuniary, social and political. Franklin's success, with all his genius, must be based on the wide opportunities for distinction a printer of his day enjoyed. The same recognition is not usual today. The struggle for existence has been too severe and all-absorbing. In fact, pecuniary recompense has been the only substantial award to excellence and worth. It is a matter of general observation that the esteem of fellow-craftsmen and honorary rewards based upon technical skill are much the highest incentive to superior achievements. This is one of the elements that enters into the success of the Printers' Technical Club movement. And, as in the Printer-Laureate contest, a very great stimulus to good work is afforded by any open form or organized expression of opinion on the part of the craft. Modern conditions, too, are responsible for a very appreciable loss in that fraternal feeling and close association that was so characteristic of the early apprentice system. In the journeyman days, the wanderers furnished "a good circulating medium" between every chapel. The constant flow from one to the other, and the resulting close contact of man with man, evolved a delightful and amicable relationship of one to the other. It cannot be but that these friendly contests revives much of this. It is in reality a lining-up of the forces for this favorite or the other, all in the spirit of good nature and fellow-feeling. A salutary *esprit de corps* and unifying influence on the craft must to some extent result.

THE INLAND PRINTER participates in this general expression of good will and extends to the successful aspirant, Mr. Orr, its hearty congratulations at the good fortune and honor thus conferred upon him. The "Century" pony press shown in the accompanying cut, is the prize awarded the victor. We are glad to be able to print in this issue his portrait as well as the following excellent biographical sketch, written by one well calculated to speak authoritatively of Mr. Orr as a man and as a workman:

"It was once said of a distinguished American who had passed through all grades of journalism into the domain of politics and diplomacy, that he had always forgotten to wash off the printer's ink. One feels that the subtle sarcasm was aimed deeply, and that the production of any early work of the notability referred to, would have revealed an indifferent craftsman. In few of the mechanical arts is there indeed, so easy a descent into rudeness, or so great an opportunity for true refinement of touch and thought, as in printing. The severe limitation, that machinery must intervene between the printer and his public at every stage, and considerations of expense only less often, does but enhance the triumph when a beautiful new book or pamphlet falls from the press into the eager hands of critical collectors, and once more exemplifies the vital relation of the art preservative to the best influences and highest tastes of an intellectual, cultured age.

"The range of qualification, as well as the personal attributes, required today in one who shall worthily stand in the long succession of the printers laureate, find happy



THE PRIZE.

exemplification in Louis H. Orr. Sprung from printing stock, inheriting a fine artistic sense from his father, the late John W. Orr; of liberal collegiate education; with natural aptitudes for the craft; a dexterous youthful compositor, and a skillful pressman, he has had favoring circumstances. But much more than this is needed unless a man remains satisfied to carry on an ordinary jobbing office. It is the technical enthusiasm, the readiness to try and prove new things, and the determination to obtain intimate knowledge of papers, inks, graphic processes, binding and artistic design in general, that differentiate the accomplished expert from even the most successful practitioner in the merely commercial field. It is a question whether the man simply owns his office or is owned by his art.

"Faithful to the good old practice, Mr. Orr, in 1878, when twenty-one years old, set out from New York on his 'wander years' of post-graduate apprenticeship; armed with his credentials he at last made his way to that active, brainy printing center, Springfield, Massachusetts. There he was occupied successively as manager of the Morgan Envelope Company's printing branch, next for himself in the firm of Louis H. Orr & Co., and later as manager of the Springfield Printing and Binding Company, of which he became president. All this may be said to have satisfied his desires for regular work in bulk, but it was not until he returned to New York City and joined his friend, Edward E. Bartlett, in the formation of Bartlett & Co., that he reached the point at which he could emulate, as he wished, the work of those printers whose names are forever associated with the best that typography can do.

"Much of the greatest literary work is embodied in short essays and treatises rather than in long, sustained efforts. In like manner, it is thought in well-informed circles that much of the work done today in the publication of trade brochures, pamphlets and catalogues offers the finest models of the contemporaneous printing art. The necessities and the opportunities are so varied that the printer who would lead is ever at the top of his ability. His patrons must say: 'What you do still betters what is done,' or they have little use for him. In this connection, one of the foremost mechanical engineers in this country, who has intrusted his work to the Orr Press of Bartlett & Co., writes:

'Mr. Orr has obtained newer, more striking and inherently good and lasting results from dies, types, inks, papers and presses than any of his contemporaries. If Franklin inaugurated a new art, Orr has most distinctly amplified it. He has set a new pace and a new standard.' This is strong language, but the evidences lie thick in the steady outflow of millions of artistic pamphlets and catalogues of all kinds, from the prolific source named. If Mr. Orr were asked for his secret, he would probably say, 'Care'; and if what else, he would again say, 'Care.' His friends would add, 'Inventive genius.'

"In the social and private relations of life, Mr. Orr is amiability itself, and his devotion to open-air exercises and manly sports is evinced by his unopposed election this year as a governor of the New York Athletic Club."

PROCESS ENGRAVING NOTES AND QUERIES.

CONDUCTED BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

THE PROCESS PHOTOGRAM, of London, comes to hand this year in larger type and much improved in appearance in every way. Its publishers have always shown an enterprise above that of any of its photographic contemporaries.

DRY PLATES FOR HALF-TONE WORK.—H. M., Jr., Chicago: The formula of a solution for dry-plate process for half-tone work on copper that you inquire for is given very explicitly in Mr. Jenkins' work on half-tone, a book no photo-engraver can afford to be without.

TO DISPENSE WITH THE ROUTING MACHINE.—J. W. F., Denver, Colorado, asks, among other queries: 1. "Do you know of any new etching method that claims to do away with the router?" 2. "How do you like La Salle zinc?" There is no way of lowering the broad spaces in a zinc cut other than routing or dissolving them away with acid. Routing is the least expensive, for it saves acid, time and the injury done by the fumes to health, and all the metal near where it is used. To deepen the broad spaces with acid the cut should be rolled up with a very greasy ink, powdered with resin or dragon's blood, and then etched with a strong bath of acid, brushing constantly. As to La Salle zinc, it withstands heat so well that it allows the use of an enamel solution, but it is slow in etching. Zinc made from New Jersey spelter is much easier to etch, and necessitates the albumen sensitizer.

ISOTYPIE: A NEW HALF-TONE PROCESS.—We are in receipt of a twelve-page pamphlet published by Penrose & Co., of London, giving an account of the experiments of Count Vittorio Turati, of Milan, with a half-tone diaphragm containing two openings. He calls the method "Isotypie." I have experimented myself in the same lines. The varieties in texture of half-tone grain that can be obtained when unusual-shaped double diaphragms are used are wonderful, the length of exposure is also shortened. There seems, however, to be something wrong with the principle, for the results are not as sharp as when a single-aperture diaphragm is used. The complicated calculations required with the double-aperture diaphragm would almost demand the services of a high-grade mathematician, an expert optician and a civil engineer to assist the photo-engraver in its use. As we are working in "time" and not in eternity, it will pay the half-tone worker for the present, at least, to stick to single-aperture diaphragms.

TROUBLE WITH LEAD INTENSIFIER.—E. C., Houston, Texas: "Will you kindly explain the following in your Process Queries column? I use lead intensifier for line negatives, and sometimes have much trouble on account of the cracking up of the negative after using the sulphuret of ammonia. I know several photo-engravers having the same trouble, but none could ever account for it. If possible, please explain this." *Answer.*—I have had the same trouble, and was obliged to abandon the lead intensifier for that reason; am using now both the mercury and copper intensifiers in preference to lead. The cracking is due, most likely, to the lead solution being too strong, and therefore too violent in its action. Try the following proportions; after well washing the developed negative bleach it in a solution of:

Nitrate of lead	1 ounce
Red prussiate of potash	1¼ ounces
Water	20 ounces

When the negative is just bleached wash it thoroughly and flow several times with:

Nitric acid, 40° Baumé	1 ounce
Water	20 ounces

Wash again thoroughly and flow the negative with:

Hydrosulphuret of ammonia	1 ounce
Water	4 ounces

The above formula worked well. The lead solution being used in a dish it is likely the evaporation of the water from it altered the proportions, and brought about the cracking which you also complain of. I would advise you to substitute mercury for lead. It is just as economical, equally poisonous, but more reliable.

HALF-TONE ON BRASS PLATES.—There is one query that comes with monotonous regularity to this department and that is "How to etch brass?" It has been answered several times, only to appear in a new form. Now an "old subscriber" wants to substitute brass for copper plates in making half-tones—our process people are never happy unless experimenting—searching for something new. They will find it fascinating work, but expensive. In the majority of cases they had better "let well enough alone," as the old saw has it. The use of brass in place of copper for half-tone work, for example, would be a step backward. The only advantage would be in the brass half-tone being harder. If alloy copper is used instead of the pure metal, a plate will be had hard enough to withstand the wear and tear of almost any edition. The trouble with brass is its lack of homogeneity and general unreliability. It polishes easily and gives a surface that promises well, but as soon as the perchloride of iron etching solution bites into it a slight distance, it too often shows an uneven texture. It would appear as if the zinc and copper used in making the brass never mixed thoroughly. The writer has found, in his experience, that he can make the best line engraving with pure zinc and the best half-tone on pure copper.

SAVED BY A SINGLE PARAGRAPH.—There is an interesting story being told in New York of how serious complications and many thousands of dollars were saved the publishers of one of the metropolitan newspapers by a single paragraph in this department of THE INLAND PRINTER. The business manager of this great daily was approached by the alleged inventor of a new method of preparing newspaper illustrations for the web press. His claims for his invention included its novelty first of all, and then its superiority over other methods. In the fierce competition that is raging between the metropolitan daily newspapers any improvement possessing novelty and giving better results, that is also protected by patents, is eagerly secured. All of these this invention was said to possess. The business manager thought he had a great find. He would revolutionize newspaper illustrating—his paper would make a sensation over the invention, and patents would prevent its rivals from using it. Great care was taken to keep the matter quiet until a contract could be signed rewarding the alleged inventor handsomely. A trial was made of the process, and

one of the workmen in the photo-engraving department happened to see the result and remarked that he had seen the method described in THE INLAND PRINTER. A search was made through the last bound volume of this publication and it was found that not only was the process described in this department in full, but the names of papers using it were given with the recommendation that it be tried by others. This, of course, invalidated the inventor's claims, besides saving the paper thousands of dollars and much humiliation.

CUTS FOR THE COUNTRY NEWSPAPER.—A New Jersey publisher writes: "I have been a subscriber of THE INLAND PRINTER since its prospectus was first advertised — then under a name different from its present title. If it is not imposing on you too much, I would like to have you answer a few questions: 1. Is there any process by which a country publisher can make cuts for his paper, without his being an artist? If so, what? 2. Is it practical for a country publisher to make coarse screen half-tones? If so, what would plant cost that would make cuts up to double-column size?" *Answer.*—There is no process but a purely photographic one by which cuts can be made for a newspaper without the intervention of an artist. Such a process is that of half-tone. It would be much easier for a photo-engraver to fit up a printing office to do his own printing than it would be for a printer to put in a photo-engraving plant to make half-tones for his paper, unless he required great quantities of them. One of your brother New Jersey publishers tried it, and it is estimated that the experiment cost him $5,000. Publications like the *Cosmopolitan*, *McClure's Magazine* and the *Illustrated American* find it more convenient to have their own half-tone plants, though it is a question whether they are profitable. My advice to you would be to make arrangements with a photo-engraver in the nearest city to do your work, and if there is a regular quantity of it weekly, you can secure special rates for having it done.

RECENT TYPE DESIGNS.

Barnhart Brothers & Spindler, Chicago, have recently presented to the trade two sets of illustrators, one called "Gliders" and the other "Africani." The former consists



GLIDERS.



AFRICANI.

of nine characters, a font containing one of each; the latter has twelve characters, and a font includes two of each kind.

The Philadelphia branch of the American Type Founders' Company has brought out the Longfellow series, made in twelve sizes, from 8 to 72 point. This firm has recently added German characters to the Bradley series, and offered it to the trade under the name of Ihlenburg. It has added another size to its Ronaldson Old Style series. It is a 15-point body and will prove a very acceptable addition to the series. We understand that a 60-point Bradley and a 60-point Ihlenburg are in preparation.

The Bauer Foundry, Frankfort-on-the-Main, Germany, has come out with a new series called Fat Cursive Grotesque; also a letter in outline, of the same style, which

George Washington 5

FAT CURSIVE GROTESQUE.

George Washington 5

CONTOUR CURSIVE GROTESQUE.

works well in combination with the other series for two-color effects. It is a legible and attractive face. Both kinds are made in five sizes, 16-point to 48-point.

The American Type Founders' Company has recently issued two series of bicycle cuts called "Scorchers," samples of the smaller size being here shown. Each size contains ten characters. It has also cast a series of ornaments



SCORCHERS.



LISTENERS.



RIGS AND TRAPS.



COPPERS.

Mandolin and Guitar Club

LONGFELLOW SERIES.

Freundschaftliches Betragen

IHLENBURG SERIES.

RONALDSON Old Style Series 15

15-POINT RONALDSON.

called "Listeners," with the same number of characters. The St. Louis branch of this company has brought out two new series of ornaments, one called "Rigs and Traps" and the other "Coppers."

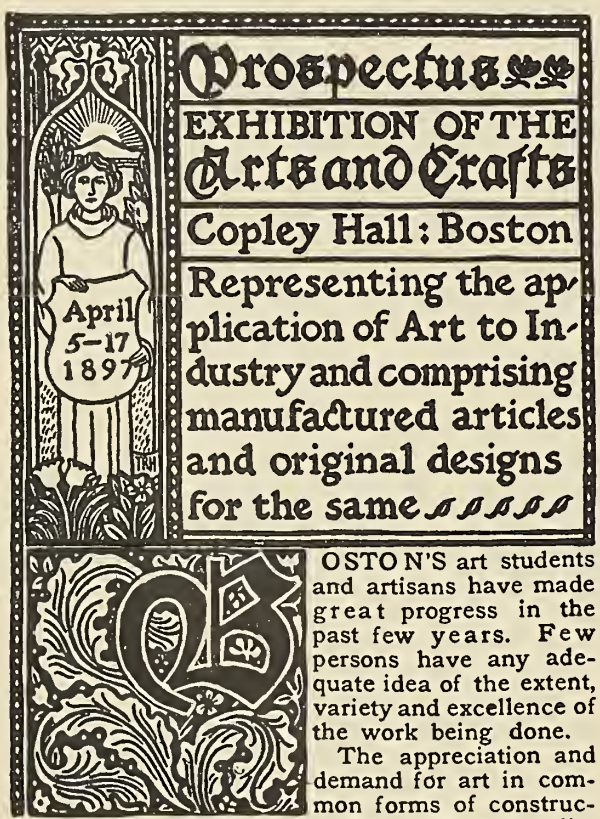
THE BOSTON ARTS AND CRAFTS EXHIBITION.

Preparations are being rapidly made for this exhibition, to be held in Boston, April 5 to 17, as described in the February number of THE INLAND PRINTER. The director, Mr. Henry Lewis Johnson, writes us that all of the exhibitors are making efforts to be represented by original, and, as far as possible, entirely new work. Many are planning to show only one or two specimens, an indication that workmanship and artistic beauty will be the paramount considerations. He adds:

"It will be interesting to note what the exhibition may produce in the way of fine printing that will be in any way representative. Of course, many firms are doing good work, but I know that some of them are finding it something of a puzzle to know exactly what to exhibit."

Judging by the literature already issued by the management, the printing art is to be well treated. The "Prospectus" and the "Catalogue," both of which are here illustrated, may be considered an earnest of this intention. The prospectus is printed on brown paper in Jenson old style, with renaissance decoration. The lines "Prospectus" and "Arts and Crafts," as well as the letter "B" of the initial design, are printed in antique red; the rest in black. The design of the cover and title-pages of the catalogue are by Bertram Goodhue. It is exceedingly attractive, showing a touch of the Morris revival.

A poster competition is to be one of the features of the exhibition, and is at present the main topic of discussion among the best designers and illustrators of the Hub. It is expected that many color schemes will be presented, and students in the art schools are now at work on posters that will enter into competition. Among those who will show designs are mentioned Elisha B. Bird, T. B. Hapgood, Jr., and Will H. Bradley.



DESIGN BY THEODORE BROWN HAPGOOD, JR.

In Copley Hall, where the exhibition is to be held, the display of designs and engravings has been given a position of honor upon the elevated stage. The monumental centerpiece is to be built up with pottery, glassware and unique examples of handicraft.

The distinct object of the exhibition is to encourage the development of fine art in the crafts. The fifth exhibition of this same character has recently been held in England. Its success in stimulating the appreciation and demand for art in all forms of production has been apparent, and the Boston committee is striving to obtain the same results for New England.

That locally organized exhibitions on these same general lines would work for the wider application of higher artistic standards, especially to the arts of printing and illustration, is generally appreciated. Boston has wisely undertaken to put the idea into execution, and at least to try the experiment for printing and the many other crafts that offer great decorative opportunities.

BOOKS, BROCHURES AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of publisher, places on sale, and prices should be inclosed in all publications sent for review.

THE *Arena Magazine* was sold at auction by court decree January 23, fetching $13,400. William Craig is the new owner. Dr. John Clark Ridpath, the historian, has accepted the position of editor-in-chief.

THE southwestern magazine field is to be covered by the *Crucible*, to be published at Paris, Texas. It will be on the order of the Boston *Arena*, and will seek to further the social and literary development of that region.

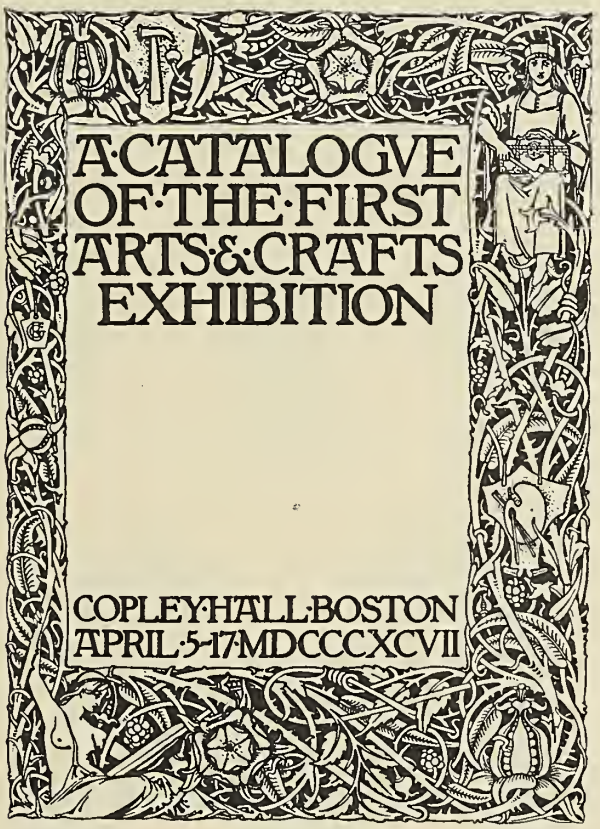
"DIE ZINKATZUNG," is the title of a new text-book giving a detailed description of the photo-illustrating processes for the use of practical workers, by the eminent authority, Jacob Husnik. It is well printed and well bound, and contains twenty-six illustrations. The publisher is Herr Hartleben, Vienna, I., Seilerstatte 19.

FROM the Imperial Press—the Cleveland Printing and Publishing Company, Cleveland, Ohio—there has been issued a booklet containing criticisms on the work "The Jesuit Relations" from a typographical standpoint. The book is a very handsome one, we believe, and its mechanical preparation is greeted with "a monotony of praise."

NEWLY established publications are constantly being received. The first number of *Highways*, a journal devoted to the Good Road propaganda, begins with February. It contains numerous illustrations of the roads—good and not so good—in this country alongside of cuts of the superb highways of England, France and Germany. There are maps of proposed road extension and developments, and much information of value as to the progress of good road organization.

A POPULAR series of photographic manuals has been issued at a nominal sum by Percy Lund & Co., Limited, London. The numbers are neatly printed on good paper, and are illustrated to some extent. The binding of this series is in paper covers, not well adapted to hard use, and yet not of a character to be greatly damaged by accidents in the workroom. The "Lund Library of Photography" series is more substantially bound in serviceable cloth covers. Some of the subjects treated are "Drop-Shutter Photography," "Lantern Slides," "The Camera

and its Appurtenances," "Developers," "Photographic Lenses," "Stereoscopic Photography," "The Half-Tone Process," "American Half-Tone," etc. The authors are, as a rule, authorities in their lines, and the series present in an attractive way the practical details of the art. Price, paper covers, 25 cents; cloth, $1.



Design by Bertram Goodhue.

Born January, 1897, the *Economist*, of Toronto, Canada, a journal devoted to "Insurance, Banking, Mining, Industries, Trade, Commerce." It begins with an edition of 5,000 copies, which is said to reach a large professional, commercial and industrial constituency. The articles comprehend a wide range of economic and financial information (including an essay on life insurance by Li Hung Chang), and are illustrated with column cuts. The make-up is good, printing clear and clean.

The *United States Paper Maker* inclines to the opinion that fine bookbinding in the United States is of general higher excellence than English work, because we buy more books than any other people and do not rely on the public libraries as much as do English people. Our muslin-covered books surpass those of all other nations, and the textiles used for them are almost wholly supplied by domestic manufacturers. Plain boards, covered with paper, are coming into vogue again, although this style is not so durable as the cloth cover.

A collection of drawings illustrating the life of George Washington, and colonial life, by Mr. Howard Pyle, were exhibited "for the pleasure of such as choose to view them," at the Drexel Institute, Philadelphia, February 6. The catalogue of this exhibition was very appropriately printed in colonial type and illustrated with some of Mr. Pyle's drawings for the Washington articles running in *Harper's Magazine*. Mr. Pyle, in the preface, apologizes for offering his pictures to the consideration of the world. Few artists, he says, "can present a set of their own Pictures to a Publick Audience with a perfectly sober Countenance and an easy Assurance as to the Merit of their Productions. The worthy Artist is a very modest Fellow, offering his Pictures with not a little trepidation to himself." The drawings assembled in this collection represented Mr. Pyle's best work for several magazines and for the "Publick Prints."

Mr. Adam Craig, one of Chicago's old printers, has written a poem entitled "Beside the Bonnie Briar Bush," and dedicated it to "Ian Maclaren." It has been set to music by Mr. Charles H. Gabriel. The quality of the verses is indicated in the verse subjoined:

Beside the bonnie briar bush
Dear Burnbrae pray'd for all,
The Doctor—bless his sainted soul—
Has made his final call.
There Lachlan welcomed Flora back,
And George and Marget sleep;
Drumsheugh and Domsie, bless their hearts;
They'll wake no more to weep.

Dr. Henry Sweet, author of an Anglo-Saxon Primer, and Anglo-Saxon Reader, the new English Grammar and other works on the history of the English Grammar, besides being editor of various editions of early English texts, has further increased the indebtedness to him of the scholastic world by preparing a "Students' Dictionary of Anglo-Saxon." The head words are given in their early West Saxon spellings, the meanings given in plain, concise modern English, brevity with clearness being aimed at throughout. The book will probably become at once a standard work of reference for students of early and middle English.

OF INTEREST TO THE CRAFT.

A lecture on "The Three-Color Process" was delivered by Mr. William Koehler, January 18, before the New York Society of Artists.

For the office of Public Printer, the Pennsylvania Editorial Association has unanimously indorsed Col. R. H. Thomas, of the *Mechanicsburg Journal*.

The well-known poster designer and lithographic sketch artist, Thomas McIlvaine, of New York, has received a medal and diploma from the Institute du Hainant, Belgium.

The Pressmen's and Feeders' Unions, of Canton, Ohio, gave an interesting entertainment at the tabernacle in that city, on February 23, a number of prizes being given away. An attractive poster advertised the entertainment.

The memory of Benjamin Franklin was honored on the last anniversary of his birth by the Philadelphia Typothetæ. A reception was given and attended by over one hundred master printers and others in the allied trades. A telegram was sent the New York Typothetæ, which had a similar celebration, and a basket of flowers was placed on Franklin's tomb in Old Christ's churchyard.

Raymond E. Kenny, for some time one of the artists in the *Eight-Hour Herald* job department, has associated himself with Frank M. Harrison, under the firm name of Kenny & Harrison, and opened a job printing establishment in Canton, Illinois, where they announce themselves "at home" at 49 East Chestnut street. With pleasure we commend the young men to the merchants of that section of Illinois.—*Eight-Hour Herald.*

Rhode Island's candidate for Public Printer is Col. L. B. Pease, editor of the *Woonsocket Reporter*. He is indorsed by twenty-five typographical unions and one hundred newspapers. He is a practical printer, having worked at the trade in Rockville, Connecticut, and later graduating into a journeyman printer. He was a soldier in the civil war and it is said was at one time offered the nomination for governor of Rhode Island, but declined. He seeks the office of

Public Printer because he considers it as the highest honor in his profession.

ALEXANDER SANDS, pressman for Mast, Crowell & Kirkpatrick, Springfield, Ohio, sends us a copy of the *Woman's Home Companion*, the first and last eight pages of which he informs us were run upon a web press. The work is certainly excellent, the half-tones showing up as well as if printed upon a flat-bed press. We congratulate Mr. Sands upon the results obtained. The name of the maker of the press was not given.

A. G. WINES, formerly secretary-treasurer of the International Typographical Union, at Indianapolis, Indiana, has taken a position as city salesman for the American Type Founders' Company, St. Louis, Missouri, an office he is well qualified to fill. Mr. Wines has relatives living in that city and will be glad to make his home there. Besides this, he has numbers of friends in the trade in St. Louis. He will make a valuable man for the company. THE INLAND PRINTER wishes him all success.

A COMBINATION mallet and planer for printers' use has been devised by F. Adelbert Pike, editor of the *Courier*, Riverhead, Long Island, patent for which is now under way. Mr. Pike claims that his invention has advantages over the old style planer and mallet. The planer portion is the same as the ordinary planer and has attached to its top a hollow iron cylinder, in which a plunger works, operated by grasping the knob at the top and forcing it down upon the block. The handle is raised automatically by means of a spiral spring.

POSTERS and poster artists are vivaciously described, in a recent issue of the Kalamazoo *Daily Telegraph*, by Elizabeth A. Pickering, whose initials also appear under the headpiece design of her article. A clever bit of poetry taking off the poster fiend is followed with entertaining talks on the value of posters for advertising. She sensibly remarks: "Gay posters of artistic designs make a bright spot in many a dingy, wretched corner, and why not educate the taste of those who stop to gaze by giving them something really good to look upon." She attributes the effects gained by Will H. Bradley to the massing of his figures upon intricate backgrounds, often with a charming border, as illustrated in his beautiful designs for THE INLAND PRINTER. She chats pleasantly about various American and foreign poster artists and closes with an apt quotation from Edward Penfield's "Posters in Miniature." The article is illustrated with three miniatures of INLAND PRINTER covers, showing the work of Bradley, Bird and Leyendecker.

AS A mark of esteem, Mr. J. C. Earl, superintendent of the printing and advertising department of the Sherwin-Williams Company, Cleveland, was honored with a presentation, February 11, at the hands of the Cleveland Printing Pressman's Union, No. 56. Mr. Willard Wade, its president, made the presentation speech. The event was inspired by the desire to recognize in a substantial way the active interest and sympathy Mr. Earl has always manifested toward the pressmen's union, and his effective service in promoting the strong fraternal and social feeling now so conspicuous in the local union. The gift was a handsome gold-headed cane. To complete the felicities of the occasion, a banquet was tendered Mr. Earl at the Alhambra by the members of the union. Mr. Earl responded to a toast, and expressed his deep and grateful appreciation of the honors conferred upon him and his sincere regard and good wishes for the continued welfare of the union.

CHICAGO TYPOTHETÆ honored the memory of Benjamin Franklin on the occasion of his birthday by a banquet at the Union League Club. Toasts were felicitously responded to by several distinguished members and guests. Judge Prendergast and D. M. Lord spoke pointedly on the mutual duties of printers and employers. Mr. R. R. Donnelley, replying to "The Printer's Dream," related his early experiences as "devil" and "tramp printer," and unveiled a printer's dream of the future. Silent toasts were drank to the memory of C. E. Leonard and David Blakely. Doctor Rushton, who spoke on "Religion from a Printer's Standpoint," concluded that he was called on because as a city missionary he had a great deal to do with jails which have many "locked-up forms." Mr. H. C. Lewis wittily described "The Truthful Printer," but believed that deliberate fraud and dishonesty are more seldom practiced by the printer than by any other class of business men. The attendance was large, fifty-six covers being laid, and the evening's programme was a decided success.



THE "RIDERS" SERIES, DESIGNED BY P. WILBUR SHOOP, ABINGDON, ILLINOIS.

AT the New York Typothetæ banquet, given at the Hoffman House, January 16, to celebrate Franklin's birthday, a number of distingushed New Yorkers were present as guests, among these being President Seth Low, of Columbia University; Thomas L. James, Paul du Chaillu, Paul Dana, E. D. Appleton, Gen. A. C. Barnes, J. T. Harper, Theo. L. De Vinne, John Gilmer Speed and James T. Harper. Toasts on "Franklin" and on "The Press" were responded to by President Low, Mr. Dana, General Barnes and Mr. James. General Barnes, referring to Franklin's art, announced that the profession was founded when Adam printed the first long primer kiss on the lips of his blushing bride. "It was the first form of your edition de luxe that has been on the press ever since, and its popularity has never waned," he said. Thomas L. James spoke on "Franklin as a Man of Letters." He said he was great as a scholar, great as a diplomat, and great as a statesman, but greatest that he never forgot he was a printer.

THE INLAND PRINTER'S ADVERTISING PAGES.

We read with great interest the elegant paper you are publishing, and hardly see how any progressive printing office can get along without it. Not the least interesting part of it is its advertising pages, which we give careful study each month, and have placed several orders by reason of tersely written, well-displayed advertisements.—*Metropolitan Printing and Binding Company, Seattle, Washington.*

REVIEW OF SPECIMENS RECEIVED.

The purpose of this department is to candidly and briefly criticise specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made.

SAMPLES of commercial work from H. A. Webbert, Kearney, Nebraska. Composition good; presswork fair, but too little color is used.

JOHN G. ROPES, with the Armour (S. D.) *Chronicle-Tribune*, sends samples of commercial work, the composition on which is tasty, and presswork high-class.

T. G. PASCO, Berea, Kentucky, sends a neat blotting pad with enameled advertising card, well written, well composed and well printed. We can suggest no improvement.

H. C. PORTER, Ancram, New York, sends two cards for criticism. While the composition is neat, the presswork could be improved, not enough color being used to give a clean appearance to the work.

DAVIS BROTHERS, publishers of the Milton *Journal*, Milton, Wisconsin. Specimens of newspaper advertising and advertising blotters, on which good judgment and good taste are conspicuously shown.

SAMPLES of printing, including cards, bill and letter heads, booklets, etc., from Dewey Hamilton, with the *Daily Herald*, Waukegan, Illinois, show artistic treatment in composition, make-up, etc., and presswork of good quality.

FROM Hal Marchbanks & Co., Ennis, Texas, comes an invitation to an Elks' entertainment, which is a very neat piece of typographical work. We think, however, a deeper color of ink on the emblem would have been an improvement.

A. R. ANDREWS, Batavia, New York, submits a package containing a great variety of general work, the composition on which is very good and presswork of a high order, the color work showing excellent taste and harmonious selection.

DENNIS O'LEARY, foreman of the *Woodbine Twiner*, Woodbine, Iowa: Note-head, with tint cut from leather and pasted on back of an old cut. The composition is neat, and if a lighter color had been used for tint, the job would look much better.

JOHN T. PALMER, 406 Race street, Philadelphia, Pennsylvania, business card and a booklet with a few straws tied to the cover, the title reading, "Straws show which way the wind blows." The work is clever and attractive and well executed.

SPECIMENS received from William and Robert H. Maar, Poughkeepsie, New York, comprise a New Year's folder, advertising blotters and a calendar. They are printed in colors and present a fair appearance, though the presswork could be much improved upon.

THE William J. Doyle Printing Company, Holyoke, Massachusetts, forwards a letter-head, which is an artistic engraved design, printed in gold and blue, with letterpress of a deeper blue. It is admirably embossed. Also a blotter neatly displayed and well printed.

BUSINESS card from the Meriden Gravure Company, Meriden, Connecticut, is a fair sample of composition, but presswork is poor. The line, "Autotype Half-Tone and Line Engravings," would look better in a deeper red with a paler tint background, or no background at all.

THE Illinois Engraving Company, Chicago, has issued a specimen book of its work entitled "A Few Leaves," the cover of which is a fine specimen of their color work. The back page is a color design in the prevailing poster style, and the work upon the inside is of a high order of merit.

AN original method of seeking a situation by circular has been adopted by Mr. Gus Newcomer, 1144 Broadway, Camden, New Jersey. We have had occasion to speak favorably of Mr. Newcomer's work in the past, and the circular he now sends out amply sustains the good words we said.

THE Hill Printing Company, Eustis, Florida, sends us one of its new calendars, which, while attractively gotten up, is hardly up to the standard of some of its printing which has come under our notice. It is printed on tinted board in three colors, a narrow gilt border surrounding the whole.

A PACKAGE of high-class printing comes from Charles Z. Pollard, with the *Herald*, Yarmouth, Nova Scotia. Composition is well and neatly displayed, and presswork good. An ivy leaf, printed in colors, was cut from the back of an old stereotype plate with a pocketknife, and is an artistic piece of work.

A PACKAGE of samples of general commercial work from Russell Thompson, foreman of the *Daily and Weekly Herald*, Boulder, Colorado, evidences artistic treatment, the composition being neat and well displayed, presswork and selection of colors good; all the samples being of a high class of workmanship.

FROM George H. Buchanan & Co., Philadelphia, Pennsylvania, comes a booklet announcing a "new department," that of writing, preparing and designing commercial literature of every sort, which has been added to that well-known printery. The work is excellently done, and should be a warrant for good custom.

"WE don't do a thing but print," is the information conveyed to the public by the Prompt Printery, 17 North Tejon street, Colorado Springs. If all the work turned out is equal to the card on which the above statement is made, the Prompt Printery ought to be kept busy. We have seen nothing better in quality of workmanship.

FROM Walter John Beeby, Northampton, England, a package of varied commercial work, in black and colors. The aim of the compositor has been to make artistic productions, but too much ornamentation has spoiled the desired effect in many instances, the type display being subordinated to the border and rulework. Presswork is very good.

THE Hoopeston (Ill.) *News*, forwards samples of jobwork and newspaper advertisements. The ads. are fairly well displayed and composition on many of the jobs is passable, but the rulework is sadly out of joint, each piece standing out alone and apparently independent of its neighbor. The presswork is susceptible of much improvement.

THAT the proprietors of the Maryville (Mo.) *Tribune* know good printing is evident from the handsome New Year's greeting sent out to their friends. It is the work of their foreman, S. B. Mills, who is to be congratulated on his artistic ability. The composition and presswork are thoroughly up-to-date, and selection and arrangement of colors harmonious.

BUSINESS card of Dick & Trumpold, Lawrence, Massachusetts, printed in black, green, gold, and tinted lithogravure background. If the line, "Dick & Trumpold," had been set in a stronger letter, say a gothic or De Vinne, and the gold and green omitted—printing the card only in black and tint—a much better result would have been obtained.

THE June-Wilcox Press, Syracuse, New York, submits a card, bill-head and circular. The composition on all three is neat, but the presswork could be improved, the colors being very thin. Green and red is not a good combination for a business card. The red shading on the bill-head might have been omitted without detracting from the merit of the work.

THE souvenir of the second annual reception and ball of the Nicoll & Roy Printing Company, 16 Dey street, New York, is a handsomely printed pamphlet of sixteen pages and cover, the composition and presswork of which is above criticism. The literary work is also very entertaining. It is a production creditable to all who had a share in its preparation.

HENRY G. PIKE, Hot Springs, South Dakota, submits a calendar, at the head of which is printed a fine half-tone engraving. We think the letterpress beneath could have been displayed to better advantage if there were fewer panels—the principal points could have been brought out much stronger, with less expenditure of time in both composition and presswork.

E. J. BARNEY, "At the Sign of the Ivy Leaf," Berlin, New Hampshire, knows how to do good society and commercial printing. The samples submitted show neatness in design and display, and good presswork. A neatly printed blotter has this quotation thereon: "If a man is known by the company he keeps, he is also known by the printing he uses," which is undoubtedly true.

THE "Golden Jubilee" edition of the illustrated prospectus of the Ursuline Academy, Galveston, Texas, printed by Clarke & Courts, of the same city, is a 32-page pamphlet, 9 by 12 inches, printed on heavy enameled paper. The letterpress is neat and well displayed. The presswork is admirable, the many half-tones showing truly artistic treatment in the make-ready. The design and execution of the work is first-class throughout.

"THE NEW YEAR IN COLORS," is the title of a very handsome calendar issued by the United States Printing Company, Brooklyn, New York. The figures are slightly embossed and the brilliancy and solidity of the colors and the tasteful designing make the work very effective. The specialty of the company, high art labels, illustrated and illuminated pamphlets, and paper-glass signs, ought to receive substantial results from this brilliant piece of work.

J. W. SHUMATE, with the Manner Printing Company, Lebanon, Ohio, sends a package of general commercial work, the composition and display on which is mostly good. The lines of solid border across the top of catalogue cover could have been omitted to make more room for display of title, giving a better effect. Presswork could be improved on some of the samples. The lithogravure effect on bill-head and card of Campbell & Smith is altogether too strong.

FROM William Frederick Schempp, fine job printer, Brodhead, Wisconsin, comes a pretty Christmas greeting with embossed cover in blue and gold. The pages contain appropriate verse, and a handsome Christmas card. Mr. Schempp observes the pleasant custom of remembering his friends and customers with such appropriate greetings each year, and that this spirit is reciprocal is evidenced by the acknowledgments he receives. It is such amenities as these that make life pleasant and lubricate the machinery of business.

"PATTERSON'S Portfolio of Practical Printing" is the alliterative title of a pamphlet showing specimens of commercial work set in up-to-date styles, printed on fine enameled paper in black and colored inks. The aim of the publisher is to help country printers to do high-class work, by furnishing in a compact form styles of work most suited to their capabilities; but, while the get-up and finish of the book is excellent, we think the price ($1) too high. A. Theo. Patterson, Benton Harbor, Michigan, is the compiler and publisher.

AN eight-page circular entitled "A Word about Ourselves," issued by the Roberts-Payne Printing Company, Hutchinson, Kansas, is a good piece of composition, but the many colors used in printing it spoil what might have been a good job. Three, or at most four, colors would have been sufficient to produce a fine effect. The use of a rubber stamp on the envelope

does not add to the dignity of a firm professing to turn out fine printing. A plainly printed corner card should always be used by a printer, but never a rubber stamp.

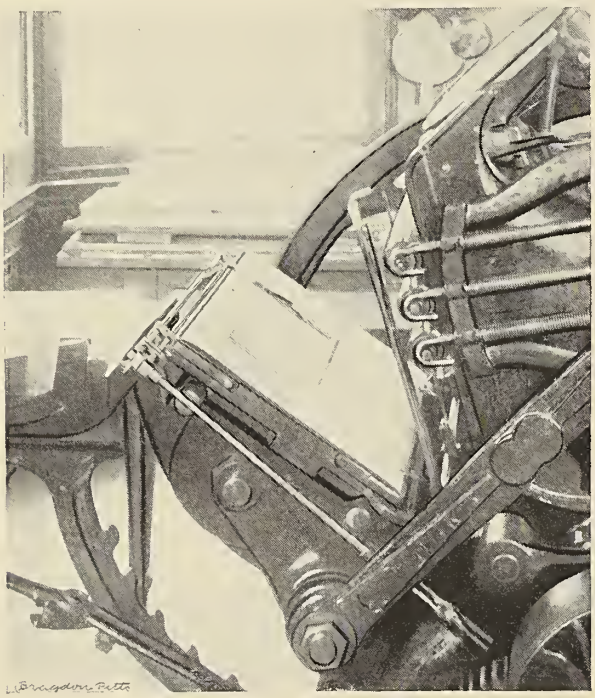
"GAS AS A FUEL," is the title of a sixteen-page booklet printed by Winn & Judson, Cleveland, Ohio. It is illustrated with many vignetted half-tones of gas stoves, printed in red-brown, the text being in green. The cover is extremely artistic, the engraved design embracing a series of torches, the stems of which are printed in black and the flame in brilliant red. The effect is very pleasing.

[Notice is hereby given that all specimens for review must be forwarded to the Chicago office only.—Editor Inland Printer.]

A SLIDING GAUGE FOR ACCURATE PRESS FEEDING.

Mr. C. S. Russell, of the Bethany Publishing House, Pittsburg, Pennsylvania, is the inventor of an adjustable feed gauge for jobbing presses that offers the following advantages:

By its use it is possible for a perfectly new hand to do as good work as an experienced feeder.



SLIDING FEED GAUGE.

It makes it possible to run a set of forms without changing the gauge, thus allowing the tympan to be changed as often as desired.

Makes color work simple and accurate.

Does not interfere with any changes to be made in the make-ready, because the gauge arm slides upon the tympan, and by the loosening of one thumbscrew can be instantly removed from the press, and just as quickly replaced in exactly the same position.

It *insures* accurate feeding.

A girl now feeds accurately and easily 1,680 full sheets per hour with this gauge in the office of the Bethany Publishing Company, where it has been in use for over a year.

The gauge can be made to slide from ⅛ to 1 inch.

As will be noticed by the cut herewith, the gauge derives all its motion from a rocking shaft on the side, which is actuated by the movement of the press, *entirely independent of the grippers*, and gets its peculiar motion from the twist in the end of the shaft; the movement of the gauge arm diminishes to nothing just as the grippers touch the paper, making it impossible to throw the paper beyond the point to which the gauge is set. The gauge arm is motionless all the time the grippers touch the paper. By loosening one thumbscrew the gauge can be instantly set wherever desired. The patent right is for sale to the trade.

NEWSPAPER GOSSIP.

Billboard Advertising, of Cincinnati, has changed its title to *The Billboard*.

THE Brooklyn *Eagle* issues a one-sheet fashion supplement in colors each Sunday.

ARCHITECT'S plans have been prepared for the new building of the San Francisco *Examiner*.

AT the Chicago Publishers' Club banquet, given January 27, about two hundred gentlemen were present.

A NEW YORK school for journalism, called the "United States Press Association," has closed its doors.

PITTSBURG has awarded its contracts for city newspaper printing to the *Times*, *Post*, *Chronicle-Telegraph*, *News* and *Volksblatt*.

ACCORDING to *Newspaperdom* a western railroad is said to be planning a daily newspaper, to be edited and printed on a moving train.

Newspaper Ink, the St. Louis advertising weekly, has secured as its representative in Chicago, Mr. W. H. Munroe, 358 Dearborn street.

A NEW weekly, *Current Events*, has made its appearance in Cincinnati. It will be a journalistic digest of the week's news and comments.

A SOUVENIR edition, celebrating the sixty-fourth anniversary of Geneva and Kane county, also the beginning of fifty years of the *Republican*, was issued by the Geneva (Ill.) *Republican*, on January 30.

THE Pennsylvania State Editorial Association has elected the following officers: President, R. T. Wylie, Elizabeth; secretary and treasurer, Col. R. H. Thomas; corresponding secretary, Mrs. J. W. Stofer, Middletown.

THE *Kentucky Argonaut*, Lexington, Kentucky, has moved into its new building, and is now printed on two fast Babcock presses. The *Herald* and *Leader* are set up on the same machines and printed on the same press.

THE name of the *Missouri Editor* has been changed. It is now called the *Country Editor*, and its subscription price has been reduced to fifty cents per year. The paper will continue to be issued at Columbia, Missouri.

THE honor of first issuing half-tone color supplements, which it did three or four years ago, is accredited to the Boston *Journal*. It is also claimed that the *Journal* was the pioneer in the field of Sunday half-tone supplements.

ANNOUNCEMENT is made that Mr. J. E. Clarey, editor of the *Saturday Review*, of Des Moines, Iowa, takes the additional work of advertising manager, Mr. Emerson DePuy having resigned to go into business in the advertising line at Des Moines.

FLORIDA editors considered among other subjects, at their recent annual session at Greencove Springs, "Libel Laws" and "The Relation of Newspaper Man to Advertising Agent." Col. T. T. Stockton, of the *Times-Union*, was reëlected president.

JAPANESE should be included among the languages of the New York weeklies. An eight-page paper called the *Japanese News* has been filed as second-class mail matter in the post office. It is printed on the mimeograph and has a circulation of 450 copies.

THE Michigan Press Association held its midwinter business meeting in Detroit, at the Hotel Cadillac, February 22 and 23. Topics of interest and benefit to the newspaper business were discussed and steps taken to further increase the number of members.

A FIFTY-SIX page edition, handsomely printed from new type, and well illustrated in half-tone, was issued by the Baldwinsville (N. Y.) *Gazette*, to celebrate its fiftieth anniversary. It was in many respects a notable issue, and will

be retained by *Gazette* subscribers as a valuable souvenir of the growth of that city.

BUFFALO BILL is no longer a newspaper man. His old paper, the Duluth *Press*, managed by his sister, has merged into the Duluth *Hustler*.

THE *Tri-Weekly Journal*, of Logan, Utah, one of the ablest and most prominent country newspapers of the State, has had a change in editorial management. Col. Noble Warrum, Jr., its editor for five years, has retired, and Mr. Augustus Gordon, formerly city editor, takes editorial charge.

PAPERS in answer to the question "What do You Consider the Chief Requisite of a City Editor," from the prominent editors and newspaper men of Chicago, St. Louis, Cincinnati, San Francisco and other cities, were read at the last annual meeting of the Iowa City Editors' Association, at Sioux City.

ACCORDING to the *New York Journal* the world's annual output of newspapers amounts to 12,000,000,000 copies, weighing 781,240 tons, or 1,562,480,000 pounds; if printed on the fastest press it would require 333 years to print the year's edition; and folded and stacked the pile would reach a height of fifty miles.

THE Richmond (Va.) *Times* issues, as its evening edition, the *Evening Leader*, which carries a Manchester date line although printed in the office and under the management of the *Times*. Manchester is a town of 15,000 people and is just across the river. This plan does not interfere with the circulation of the *Leader* in Richmond. At the age of one month it can boast a circulation of 4,000 in the two cities.

EDITORIAL organizations grow apace in Pennsylvania. Twenty-four newspapers in three counties were represented in the newly formed Northeastern Pennsylvania Press Association which met January 30, at Towanda. The officers are: President, Fred Newell, Dushore *Review*; secretary and treasurer, E. B. McKee, Towanda *Review*. The Editorial Association of the State met at Harrisburg, January 26 and 27.

THE *Parisian*, published in New York, the second volume of which begins with this year, is devoted chiefly to the reproduction in English of the best articles in contemporary French and continental magazines. There is a decided Paris flavor throughout, even to the extent of white-washing that "naughty" center of the universe as being no worse than Chicago or New York. The February number contains an illustrated article on English engraving.

ON February 1, the New Jersey Editorial Association held at Trenton its forty-first annual meeting. The following new officers were elected: President, H. C. Page, of Bayonne; vice-president, Benjamin T. Ladd, Vineland; secretary, Charles Bechthel, Trenton; treasurer, Maj. J. S. Yard, Freehold. Resolutions were passed emphatically indorsing the King libel law; and it was also decided to affiliate with the National Editorial Association.

TRADE NOTES.

KRUEGER & CO., dealers in coated papers, have removed to 613 Home Insurance building, Chicago.

LOUIS RAMSEY, the Lexington (Ky.) poster artist, is succeeding in bringing a large line of his class of work to the printers of his city.

THE Central Ohio Paper Company, Columbus, Ohio, moved into a new building erected especially for its use, at 78 to 80 East Gay street, on February 1.

P. S. TRIPLET, of the *News*, Gold Creek, Nevada, has sent a sample of mountain mahogany to the Hamilton Manufacturing Company, Two Rivers, Wisconsin, with a request that they make a test as to its adaptability for wood type. It is said that this wood will not warp; water seems to have no effect upon it, and it is very durable.

JOSEPH A. BLACK, the well-known pressman, has been appointed Chicago agent of the Akron Chemical Company, Akron, Ohio, makers of high-grade printing inks.

VEACH & WALKER is the name of a new firm in the printing trade, in Lexington, Kentucky. The firm has a well selected plant, almost entirely new, costing $7,500.

J. HARRY DRECHSLER, printer, Baltimore, Maryland, has found it necessary to move his plant from 6 South street to 216 East Baltimore street, where he occupies much larger quarters.

R. O. BOYD is now connected with the Buffalo Printing Ink Works, representing that company in the Northwest. Mr. Boyd is an energetic young man, and will make a valuable addition to the outside forces of this well-known ink house.

WE are advised that the Chandler & Price Company, Cleveland, Ohio, sold and delivered, during the month of January, 229 of its Gordon presses — twelve carloads, consisting of 160 presses, going to the American Type Founders' Company alone.

THE Stationers' Manufacturing Company, Detroit, Michigan, has succeeded to the business of the Alvord-Bolton Company, manufacturers of patent coin wrappers, patent coin mailing cards, etc. The concern has a well-equipped printing plant and is a large consumer of paper.

PARSONS & VAWTERS have opened, under the imprimature "The Printery," a printing establishment with an entirely new outfit, in the Columbia Block, Columbus, Ohio. Mr. Vawters before entering the present firm was foreman of the Champlin Printing Company, of the same city.

THE Chicago Trade Press Association has elected the following officers for 1897: President, A. H. Lockwood, *Shoe and Leather Review*; vice-president, J. B. Waldo, *Chicago Apparel Gazette*; secretary, Leonard Tillotson, *Western Druggist*; treasurer, G. L. McKean, *Independent*.

THE J. B. K. Calendar and Advertising Novelty Company has just been launched at Carnegie, Pennsylvania. It is proposed to manufacture and also finish up calendars and novelties. Mr. John B. Knepper is the originator of the enterprise, and is said to have had considerable experience in this line.

THE Diem & Wing Paper Company, of Cincinnati, has established an agency in Chicago to be conducted by James T. Mix, as manager, assisted by E. J. Schmidt. The offices are in the Western Union building, on Jackson street. Mr. Mix was formerly a member of the firm of George H. Taylor & Company.

A CORRESPONDENT in South Chicago clips two advertisements of a printing house from the *Record*. One which he marks "The Way it is Done" reads:

> FEEDER WANTED (PRESS)—ONE WHO SETS type preferred; $3 weekly. Dearborn st.

The other, entitled "What Can be Done," reads:

> 1,000 GOOD BUSINESS CARDS, 68 CTS.—ALL printing reduced. Dearborn st.

THE Binner Engraving Company has captured a $100 prize offered by J. P. Primley, a chewing-gum manufacturer on Wabash avenue, Chicago. It is said that the Binner Company had one hundred competitors — nearly. The sketch "will distinctively advertise" the prize-offerers. A letter from the chewing-gum man offers the original statement that "the advertiser of today is on the look-out for good ideas." A man told us so, too.

THE collection of black-and-white and water-color pictures, manuscripts and autographs, book covers, posters, African curiosities, etc., loaned by the Century Company,

exhibited in the *Times-Herald* building, Chicago, proved to be one of the most attractive and appreciated exhibitions in recent years. The variety and novelty of the collection brought a large attendance each day, and the instructive character of the exhibit was appreciated by visitors.

THE trade is now advised that the Boston Engraving & McIndoe Printing Company, the Blanchard & Watts Engraving Company and the photo department of C. J. Peters & Son, Boston, have been consolidated, and will hereafter be conducted under the name of the Boston Engraving Company, doing business at 50 Hartford street and 113 Purchase street. The new firm will do strictly an engraving business, working all processes, including three-color work.

THE entire establishment of the Electro-Tint Engraving Company, of 1306 Filbert street, Philadelphia, Pennsylvania, was destroyed by fire on Tuesday, January 26. We have been advised that the managers of the company, with their usual enterprise, at once secured temporary quarters at 723 Sansom street, and in the shortest possible time fitted up an establishment with the latest and most improved apparatus for continuing their business, and are now able to handle orders promptly as heretofore. The quality of work, which has already reached a very high standard, will be maintained, and all customers may rest assured that orders will have prompt and careful attention.

A NEW machine that will commend itself to enterprising newspaper publishers is the "double contents bill machine," which is coming into general use in English newspaper offices and is being introduced into the United States by Mr. R. E. Paine, of the *Star* office, London, who recently visited this country for that purpose. Newspaper publishers abroad scatter "bills of contents" through outlying districts in addition to the customary use at the home center. This machine was designed and built to meet the requirements of rapid bill printing with either wood or metal type. It prints from the ordinary-sized web at the rate of 20,000 per hour, or two bills of different contents at the rate of 10,000 per hour, delivering them separately. Mr. Paine reports that the newspapers in the larger American cities are becoming interested in his device, and that several press builders have consulted him regarding the manufacture of the machines in this country. As a "bill machine" is somewhat new here, and numbers of people hardly know what the device is intended for, we may state that it is a rotary press intended to furnish a table of contents, or a condensed statement of what is in the daily, in the form of a poster. These sheets are issued simultaneously with the paper, and delivered with every bunch of papers to the carriers for advertising purposes.

BUSINESS NOTICES.

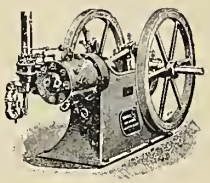
This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

CENTRAL PAPER COMPANY.

The Central Paper Company has been incorporated and is open for business at 177 and 179 Monroe street, Chicago. Mr. John T. Ustick, the manager, is well and favorably known to the printers and publishers of the West. He was for five years with the J. W. Butler Paper Company, two years with the W. O. Tyler Paper Company, three years secretary of the Calumet Paper Company, and for five years with George H. Taylor & Co. Mr. Charles W. Cox, who has been connected with the Chicago Paper Company, the J. W. Butler Paper Company and the Moser-Burgess Paper Company, has cast his lot with the new company. Mr. Cox is the man who first introduced hand-cut square corner cards and die-cut round corner cards in the West, and also the first to put cards up in boxes, which has been so fully appreciated by the job printers. They have the well-wishes of their many friends for the success of the Central.

THE HERCULES GAS ENGINE.

The Hercules Gas Engine Works, of San Francisco, have placed upon the engine market an engine made expressly for printers' use and called their "Hercules Special," 2½ horse-power. Either gas or gasoline can be used. The engine is extremely simple, very strong and splendidly designed. As the builders have sold over three thousand engines and build them as large as 200 horse-power, it is safe to presume that this special engine is all they claim for it.

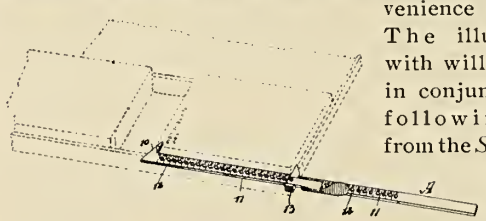


PRINTERS' BOOKLETS.

The following elegantly printed publications, recently issued, will be sent on application to the nearest branch of the American Type Founders' Company: "Laurel Wreaths"; "Extra Profits," in two colors; *Typographic Advertiser*, 36 pages, contains history of MacKellar, Smiths & Jordan Foundry, and other articles of interest to employing printers; "Peerless-Gem Cutters," a fine example of old style printing in two colors.

PRINTERS' PAGE STICK.

Mr. A. G. Alrich, of Lawrence, Kansas, has devised and patented a page stick which promises to be of great convenience in making up. The illustration herewith will be understood in conjunction with the following explanation from the *Scientific American*: "To facilitate the making up of books, pamphlets, etc., the body of this device is made in the form of a steel rule, with lines or score marks on both sides corresponding to pica lines, the rule having at its outer end an integral projecting portion or fixed jaw, and there being slidable on it a movable jaw. In the various score marks are openings, and there is an opening in the movable jaw, which may be readily adjusted by means of a pin at any desired line mark on the rule, according to the number of lines to form a page, the device being very serviceable when a number of pages are to be made up to the same size. A clamping device, with thumbpiece, holds the movable jaw on the body of the stick."



IMITATION TYPEWRITING.

A great many printers are becoming interested in this specialty, and it would be well for them to investigate the different methods before engaging in it. The records of the Patent Office at Washington show that the process started in 1886 by printing a letter from a cloth-covered form. This process gave the ribbon effect, but did not give the "copied effect," and as the latter is the most deceptive and common in personal written letters, it has brought the imitation letters into general use. A patent for assimulating or giving letters the "copied effect" was granted in 1891. A still later and more important patent was issued in 1895, on what is known as the "Typewriter Press," a machine for moistening and drying the letters. This machine gives both

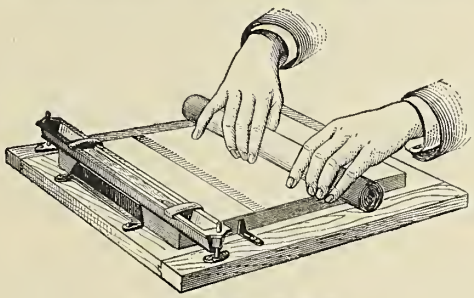
the "ribbon effect" and the "copied effect," and does it inexpensively and very rapidly. It also improves the quality of the paper by the quick wetting and drying process, making a cheap flat paper appear more like a bond or linen.

This machine has already been illustrated in this journal.

The patents covering the printing through cloth are owned by a party in Boston, and the patents covering the copied effect and the Typewriter Press are owned by a company in Muncie, Indiana.

NEW APPARATUS FOR PASTING WRAPPERS.

The paste fountain is of zinc, and is perforated through the bottom with holes so gauged as to allow a flow of paste just as it is needed. The stop is adjustable and can be set for pasting either a broad or narrow margin, as may be desired. The fountain rests upon the top wrapper. When



PATENT APPLIED FOR.

this is drawn off (pasted) the fountain rests upon the next one, which is pasted in turn, etc. The wrappers are thus pasted as fast as they can be taken off the pile. *From 300 to 400 wrappers can be pasted without interruption.* It is neat and clean, and takes up very little room. It saves more than fifty per cent in quantity of paste required, and at least fifty per cent of the time required in the old way. No more stroking out. Paste on wrapper always moist and adhesive. From numerous large establishments where printed matter is wrapped, orders have been received for this apparatus by the dozen after trial of one of them. The prices are: To paste 10 inches or less, $4; to paste 14 inches or less, $4.50; to paste 16 inches or less, $5; subject to discount of ten per cent for cash or on approved open accounts. Order from the nearest branch of the American Type Founders' Company. See addresses in business directory of this journal. Send for descriptive circular.

USE A SMALL PRESS FOR SMALL WORK.

And let that press be a Pearl. The new style 7 by 11 and 9 by 14 Pearls are getting to be as popular as the Gordon was once. Both sizes are provided with full-length fountains and impression throw-offs; also automatic shipper-brake and counter if desired. For catalogue, address Golding & Co., Boston, New York, Philadelphia and Chicago.

THREE-COLOR PROCESS INSERT.

Elsewhere in this issue will be found a handsome and unique specimen of three-color process work, the plates for which were made by the half-tone process from a highly colored Japanese design. No better picture could have been selected for showing the variety of colors capable of being produced by this wonderful method. It is, of course, essential in work of this kind to have plates properly made, but a still more important item is that of ink. With the inks manufactured by the Ault & Wiborg Company, of Cincinnati, Ohio, whose colors were used upon the insert in question, the most highly satisfactory results can always be obtained. The firm has made a study of the requirements of inks for this process, and are in position to furnish the shades necessary for faithful counterfeiting of highly colored designs by this simple three-color method.

THE BULLOCK ELECTRIC MANUFACTURING COMPANY.

The above is the new name adopted February 15 at a meeting of the stockholders of the Card Electric Motor & Dynamo Company, of Cincinnati, Ohio. The change was deemed advisable owing to the fact that the old name was a little long and also that within the State of Ohio another company was doing business under a name, while not exactly alike, still so similar that it was the cause of a great deal of annoyance. There will be no change whatever in the management of the company and the same policy will be pursued as in the past. The company has just organized for the control of the sale of its apparatus in the East, and has opened new offices in the St. Paul building, Broadway and Ann street, New York, and will have a branch office in Boston at 8 Oliver street, and one at Philadelphia, 665 Bourse building. The Chicago branch, under the supervision of Mr. A. Shillinglaw, is at 628 Western Union building. While manufacturing electric motors of every kind, the company makes a specialty of those intended for printing-office use, and for driving machinery in binderies and other establishments connected with the printing interest. Up-to-date pressrooms are being equipped with these motors, and no new establishment is considered properly fitted out unless supplied with electric power.

THE SEYBOLD PAPER CUTTERS.

Among the prominent purchasers of large Seybold paper cutters during the past month, are E. P. & L. Restein, Philadelphia; Springer Lithograph Company, Columbus, Ohio; Buckley & Wood, New York; United States Board & Paper Company, Cincinnati; C. S. Binner Company, Boston; Blade Printing & Paper Company, Toledo; Woodward & Tiernan Printing Company, St. Louis; Rolph, Smith & Co., Toronto, Canada; Walker Lithograph Company, Dayton, Ohio. They also report large sales in their full line of machinery outside of cutters.

THE HERCULES GAS AND GASOLINE ENGINE.

The 2½ horse-power special Hercules gas and gasoline engines, built by the Hercules Gas Engine Works, of San Francisco, and advertised elsewhere in these columns, has



met with such favor that two carloads have been ordered, one by the Chicago branch of the American Type Founders' Company and the other by the St. Louis branch of the same concern. Hereafter customers can purchase these engines from either of the above-named houses. The "Special Hercules" having been designed for printers' use, met with instant success, and the manufacturers are pushed to the utmost to fill orders. The shops of the Hercules Gas Engine Works in San Francisco cover 90,000 square feet, and are equipped with the most modern machinery throughout. Every facility has been added to insure first-class results.

EVERYDAY EXCURSIONS

To all parts of the world can be arranged for any day in the year, for one or more persons, upon application to any principal ticket agent of the Chicago, Milwaukee & St. Paul Railway. Itineraries carefully prepared for excursions to California, China, Japan and Sitka, Alaska; also to the gold field at Fort Yukon and Fort Cudahy via St. Michaels

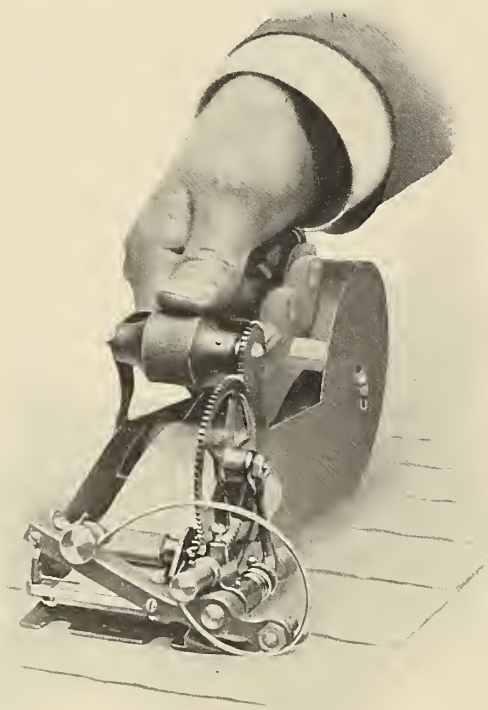
and the Yukon river. Tickets furnished for the complete journey. It is not necessary to wait for any so-called "Personally conducted excursions." In these days of progressive enlightenment, with the English language spoken in every land under the sun, one does not need to depend upon the services of guides for sight-seeing, but can go it alone, or in small family parties, with great comfort and security, and at one's own convenience. Write to C. N. Souther, Ticket Agent, 95 Adams street, Chicago, for details if you are contemplating a trip.

THE PULLMAN LINE TO BALTIMORE AND WASHINGTON.

The Monon Route has established a new through sleeping car line between Chicago and Washington and Baltimore via Cincinnati, the Cincinnati, Hamilton & Dayton, Baltimore & Ohio South-Western, and Baltimore & Ohio Railways. The sleeper is ready for occupancy in Dearborn station at 9:30 P.M., and leaves at 2:45 A.M. daily, arriving at Washington at 6:47, and Baltimore 7:55 the following morning. As the sleeper goes through without change, and as the hours of leaving and arriving are so convenient, this will prove altogether the most comfortable, as well as the most picturesque route to the national capital. City ticket office, 232 Clark street; depot, Dearborn station, Chicago.

THE BEST OF ALL MAILERS.

The Horton Mailer is so superior in every detail to any other mailing machine on the market that (upon trial) the users of other mailers will find it profitable to discard



PATENTED MAY 1, 1894.

them. The manager of the *Ladies' Home Journal*, Philadelphia, running a mail list of 256,000 names, says:

> The Horton Mailer cuts and pastes the slip more thoroughly than the machines we have been using. We do not believe it has an equal on the market today.

The price ($20 net) puts the Horton Mailer within reach of every publisher. Those with large circulations cannot afford to lose time by using other machines, even if they are more expensive, and those with smaller circulations cannot afford to use mailers sold for less money, and which are almost invariably either toys or nuisances. It is a *pleasure* to use the Horton. It requires no expert. Fast work can be done on it by a novice, while the speed of experts is wonderfully increased. Look at the picture; it is that of a business-like machine. The weight is 2¾ pounds, length 12 inches, height 5 inches, width 3 inches. Can be obtained from all dealers, and is kept in stock at all branches of the American Type Founders' Company. Send for descriptive circular.

FOR BOOKBINDERS.

In the bookbindery the Economy Wrapper Paster, described and illustrated elsewhere in this department, will be found a great help for tipping in leaves in books, catalogues, etc. Every binder will exclaim, upon seeing this apparatus: "Why didn't I think of that before?" Put away your paste brush, save your bench room, and increase your output per employe.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 25 cents per line for the "Situations Wanted" department or 40 cents per line under any of the other headings. Ten words counted to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 1st of each month, and no want advertisements for any issue can be received later than the 23d of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge. No advertisement of less than two lines accepted.

BOOKS.



ALL LIVE PRINTERS should have H. G. Bishop's "Practical Printer," 200 pages, price $1. Also his "Job Printers' List of Prices and Estimate Guide," price $1; the "Specimens of Job Work," price $2; the "Printers' Book," price $3; the "Printers' Order Reckoner" and "Diagrams of Imposition," price 50 cents each. Sold by H. G. Bishop, 165 Pearl street, Bosters. Handiest and most useful works published for printers. All who are starting in business need these books.

AGENTS WANTED—For "The People's Bible History," the latest and most popular work on Biblical topics. Prepared in the light of most recent investigations by some of the foremost thinkers in Europe and America. Copiously illustrated. Edited by Rev. George C. Lorimer, LL.D., with an introduction by Right Honorable William Ewart Gladstone, M. P. The best selling book extant. Write for circular and information to THE HENRY O. SHEPARD COMPANY, Publishers, 212-214 Monroe street, Chicago.

EMBOSSING FROM ZINC PLATES, by J. L. Melton, a concise treatise of 12 pages on embossing on platen presses. We have a few copies of this pamphlet which we will send postpaid on receipt of 10 cents. Former price $1. THE INLAND PRINTER CO., 212-214 Monroe street, Chicago.

FROM MANASSAS TO APPOMATTOX—Memoirs of the Civil War in America. By Lieut.-Gen. James Longstreet, C. S. A. With fifteen maps in colors and twenty-nine portraits and other illustrations. About 700 octavo pages. Cloth, plain edges, $4; sheep, sprinkled edges, $5; half morocco, marbled edges, $5.50; full morocco, gilt edges, $7. The last and most important contribution to the history of the Civil War of 1861-65, by Lieut.-Gen. James Longstreet, senior living commander of the Confederate armies. This work is having a large sale. Agents wanted. Send for circulars and information. THE HENRY O. SHEPARD COMPANY, General Agents, 212-214 Monroe street, Chicago.

METROPOLITAN SPECIMEN BOOK—Contains a superior collection of useful and up-to-date ideas artistically displayed; printed in colors; beautifully bound and illustrated. 50 cents, postpaid. No personal checks or stamps. CHARLES COLLIER, Shreve, Ohio.

OLD CATO—The best written and most interesting book ever issued relating to that noble animal, the dog. Anyone having the care of or any affection for canines will find it of absorbing interest. The autobiography of a Newfoundland dog, designed to show a dog's view of dogs' life, and with it many views of human life. 664 pages. Handsomely illustrated. Elegantly bound. A book of value to young or old readers, and one an agent can do well with, as it appeals to all classes. Solicitor's outfit free. Sample copy $1. Exclusive territory given. Write for particulars. THE HENRY O. SHEPARD COMPANY, Publishers, 212-214 Monroe street, Chicago.

PATTERSON'S Portfolio of Practical Printing—the best collection of Practical Ideas for Progressive Printers ever issued; an idea-giving publication; grand in conception and thorough in execution; a high degree of skill exhibited in the arrangement and display of type lines, rule and borders; the presswork is a feature; combined, it is a rare work of artistic originality. These specimens, each and every one, are practical. Not gilded, gaudy colored plates, but something that will prove of benefit to the foreman as well as apprentice; with this book, any printer can do high-grade work. This work, neatly bound in art cover, may be obtained from the publisher. The price will be $1, and the specimens are worth any printer's $1. "PATTERSON," *Progressive Printer*, Benton Harbor, Mich.

"PUBLISHING FOR PROFIT" has illustrated plans and diagrams, and full practical working instructions for arranging every department of a newspaper composing room. Worth $50 to any publisher; costs 50 cents. DEARING, American Type Founders' Co., Portland, Ore.

BOOKS.

SOLD EVERYWHERE—"Some Advertising that Advertises." Few to close, 60 cents. WRIGHT, ELECTRIC PRINTER, Buffalo, N. Y.

FOR SALE.

FOR SALE—About 5,000 pounds Brevier Old Style (standard 8-point) and 8-point Condensed Gothic caps. Little used; practically good as new; 20 cents per pound, in quantities to suit from 200 pounds up. IMPLEMENT CREDIT CO., fifth floor, 215 Madison street, Chicago.

FOR SALE—Johnston Steel Die Power Stamper, with wipers, chest and two fountains, for less than half cost. "P 10," INLAND PRINTER.

FOR SALE—One Emmerich & Vonderlehr Bronzing Machine for cards and photo-mounts; one-third original price. B. W. FAY, 27 South Clinton street, Chicago.

FOR SALE—One Lloyd beveler and countershaft; new; $125. One Lloyd router and countershaft; good condition; $150. Will pay one-half freight on either of the above to any part of the United States. Address the WILLIAMSON-HAFFNER ENGRAVING COMPANY, Denver, Colo.

FOR SALE—One 4½ horse-power gas and gasoline engine, brand new; one of the simplest and best designs built; just the thing for a printing office; will be sold at a bargain. Send for photo and price. Who speaks first? C. M. GIDDINGS, Rockford, Ill.

FOR SALE—Wood engravers' ruling machine. Large Baker. Good as new. Cost $225. Will sell cheap. "P 26," INLAND PRINTER.

I HAVE A 3-HORSE-POWER INCANDESCENT ELECtric motor, warranted in perfect order (cost $175), which I will sell at a bargain for cash; or will exchange for a Peerless or Gordon printing press, size of bed to be not less than 10 by 15. "PRINTER," 92 East Court street, Indianapolis, Ind.

HELP WANTED.

PRESSMAN—Must be capable of handling the finest halftone work in colors, on stop-cylinder machines. Send samples of work; state where last employed and wages expected. "P 12," INLAND PRINTER.

WANTED—A business man who has had experience in the business department of a printing house. Must be able to figure on work and make trade. Splendid position for good man. "P 27," INLAND PRINTER.

WANTED—First-class, rapid, and accurate all-round job printers; steady to right parties; references; scale $16. "P 23," INLAND PRINTER.

WANTED—Good job printer; also binder; each to work about three hours a day and attend college. College A 1. Best of references required. COLLEGE PRINTER, Berea, Ky.

WANTED—Job Compositor—Capable of doing the highest grade of work. Permanent position and good wages to a rapid workman of good habits. Send samples of work, and state wages expected. Replies not desired from any of ordinary merit. H. H. BEVIS, 386 Warren street, Boston.

SITUATIONS WANTED.

ARTIST—Up-to-date newspaper-artist; first-class on portraits, buildings and original work. "P 15," INLAND PRINTER.

BOOKBINDER desires position. Can rule, forward, finish, estimate and take charge. Eighteen years' experience. Reference if desired. "P 17," INLAND PRINTER.

EMPLOYING PRINTERS—Printer holding position of manager in one of Chicago's oldest houses desires to hear of a similar position in the West or Southwest. Health, reason for change. "P 22," INLAND PRINTER.

LINOTYPE OPERATOR—Steady, reliable man wants situation. "LINOTYPE," 47 North Tenth street, Philadelphia, Pa.

POSITION WANTED as job compositor and Gordon pressman; familiar with newspaper work. S. R. TODD, 55 Fulton street, New York City.

PRESSMAN—A first-class cylinder and platen pressman desires a position. Would like to take charge of some medium-sized pressroom. Eight years' experience on general commercial and book work. Sober and steady. Correspondence solicited. "P 24," INLAND PRINTER.

PRESSMAN, of wide experience, solicits correspondence with reliable firm desiring sober, competent foreman. "P 13," INLAND PRINTER.

SITUATION WANTED—By cylinder pressman, who wishes a steady position; sober; reliable. An up-to-date man; can take charge; non-union. "P 14," INLAND PRINTER.

SITUATION WANTED—By linotype machinist and operator; four years' experience. Good reference given. "P 16," INLAND PRINTER.

TWO all-round men want to operate newspaper photoengraving plant out of New York City. Commercial shops not wanted. Best of reference. "P 25," INLAND PRINTER.

YOUNG MAN (26), who has had eleven years' experience making up job type and body type, would like a position in a foundry in the United States or Canada; or with a printing or publishing house where he can advance himself. Best references. "P 20," INLAND PRINTER.

WANT SITUATION—Fifteen years' experience in every department of newspaper or job office. Will take situation on job cases, make-up or ad. man. Competent to assume charge. City or country. "P 21," INLAND PRINTER.

BUSINESS OPPORTUNITIES.

CASH buys a modern job office, doing good business. Invoices about $1,500. WALTER MAYER, Madison, Wis.

FOR SALE—A well-established business, embracing a complete stock of stationery, printing and blank-bookmaking plant. Doing business for the past thirteen years with a constant increase year by year. Best location in one of the healthiest cities in the Southwest. Population about 50,000, and with a bright future of a gain of fifty per cent within the next few years. Will sell for inventoried price, amounting to about $18,000. Every department fully equipped to do up-to-date work. Best opportunity ever offered for a wide-awake man. Profits about $4,000, and with prospects of increasing it to a much higher figure. Any inexperienced person can take charge, as I have good and well experienced men in every department. All communications will be kept private. "P 25," INLAND PRINTER.

FOR SALE—At a great sacrifice, on account of ill-health, complete book and job office; cylinder and platen presses; music type, modern job faces. All first-class condition. Established custom. Plant located at Denver, Colo. "P 18," INLAND PRINTER.

FOR SALE—Controlling interest in well-established, thoroughly up-to-date job office commanding cream of trade in a Connecticut city of 40,000; inventories $3,500. Contains 300 fonts of the most desirable type-faces, including Jenson, Bradley, Iroquois, etc. A bargain for cash, or on reasonable terms for time from right party. "P 11," INLAND PRINTER.

FOR SALE—Interest in job office in Chicago, established over forty years. Proprietor is getting old, and will give some honest, hustling young printer a good chance. At least $500 required. Balance easy. "P 19," INLAND PRINTER.

JOB PRINTING OFFICE FOR SALE—Established two years. Plenty of work at good prices. Material all bought new for the office and inventories $2,100. Can be bought at a great bargain and on easy terms. REDFIELD PRINTING CO., Amsterdam, N. Y.

WANTED—Job printer, competent to estimate and take charge of job office and bindery. Must have from $1,000 to $1,500 to invest in stock company publishing prosperous daily and weekly paper in best county seat town in Southern California. Salary, $20 a week. P. R. P., Hotel Gazette, Los Angeles, Cal.

MISCELLANEOUS.

ADVERTISING—TRADE-JOURNAL ADVERTISING—we thoroughly believe in; think it is indispensable. But there are (more's the pity) hundreds of printing offices, bookbinderies, etc., which a trade journal never enters. These must be reached by circulars, etc. Our mailing lists give you the names and addresses of all the Chicago concerns in these lines. (Send for circular.) Prices and terms: Single copy, $4; if taken every other month, $3; if taken monthly, $2.50. Transient orders must be accompanied by the cash. THE BEN FRANKLIN COMPANY, 232 Irving avenue, Chicago.

A GOOD THING! Buy it! A Perforating Attachment for Job Presses. Best thing ever sold for perforating while printing. Does not ink sheet nor cut rollers. Easily attached to press without changes. Perforates or scores either way. $10 for complete outfit of ten parts. All dealers have it on view. Send for circular. H. G. BISHOP, 165 Pearl street, Boston, Mass.

ALBERT HALLETT PROCESS for perfectly imitating typewriter letters—embraces basic principle of typewriter, therefore other methods are spurious. Fully protected by valid U. S. patents. Exclusive perpetual rights granted. ALBERT HALLETT, Boston, Mass.

ALL-COPIED EFFECT assimilated typewriter letters are produced by the Adamson process. Exclusive city rights backed by all the patents. On the lease or royalty plan. Send for circulars and samples of the work. ADAMSON TYPEWRITER PRESS CO., Muncie, Ind.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process. Nice cuts, from prints, drawings or photos, are easily and quickly made by the unskillful, on common sheet zinc. Cost very trifling. Price of process $1. Nothing held back to pull more money from you. All material costs, at any drug store, about 75 cents. It is no fake. I have a barrel of unsolicited testimonial letters; intelligent boys make good cuts right in the beginning. Circulars for stamps. Simple and costless embossing process included free. THOS. M. DAY & SON, Hagerstown, Ind.

EMBOSSING—Burbanks' composition for counter dies is the best. A trial will convince you. Sold by all branches American Type Founders' Company, 75 cents per can.

ENGRAVING MADE EASY, for all printers, gives explicit directions for zinc etching, embossing, stereotyping and chalk-plate engraving. The materials cost little and the work can be done in any shop. The processes described are sold for $1 each by others. Mailed for 25 cents in silver. THE DREARY-KNOLL PRESS, Abingdon, Ill.

PHOTO-ENGRAVERS' contact frames. Simple, durable, exact; all sizes; perfect workmanship guaranteed. Reasonable prices. JOSEPH HOFFMAN'S SON, 95 East Fourth street, New York city.

PHOTO-ENGRAVING—Will make three-color plates for the trade. For terms, etc., address M. WOLFE, 18 East Fourth street, Dayton, Ohio.

THE TYPEWRITER PRESS—A money-making specialty. ADAMSON TYPEWRITER PRESS CO., Muncie, Ind.

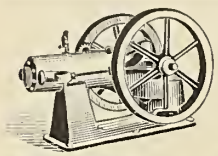
STEREOTYPE OUTFITS for both Papier-maché and **Simplex** methods. The latter produces plates as sharp and smooth as electros, requires no pasting of tissue and no beating with the brush; casting box 6½ by 12 inches; outfit for both methods, $15. Also, **White-on-Black** and **Granotype Engraving Processes**; plates cast like stereotypes from drawings made on cardboard. The easiest of all engraving processes; $5 for both, including material. Book explaining all of above sent on receipt of $1. Circulars and samples for stamps. HENRY KAHRS, 240 East Thirty-third street, New York.

Twenty-four Page Web Press

FOR SALE AT A BARGAIN.

Built by Potter Printing Press Co., and prints, pastes and folds twenty-four pages, 9 x 13 inches in size. Uses either electro plates or stereos, or both. Complete plate-bending machinery and stereo outfit accompanies press. Ink distribution is splendid. Press is run at 4,200 an hour, but is capable of much higher speed. Is in fine condition, as good as new. Apply at once, to

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Gasoline Engines

The Most Reliable and Cheapest for Printers.

No Engineer; no attention required. Catalogue free.

THE VAN DUZEN GASOLINE ENGINE CO., Cincinnati, Ohio.

ENGRAVERS' CHARCOAL.

WE wish to call the attention of photo-engravers to the very superior quality of our charcoal. We manufacture two kinds—extra polishing and extra selected cutting coal. Our extra polishing willow coal, for smoothing and finishing, is as near a perfect engraver's charcoal as can be made. Our selected cutting coal is of particularly fine grain, cuts very rapidly and does not scratch. Try our coal. You will find it superior to any you have used. **AMERICAN STEEL & COPPER PLATE CO., 150 Nassau Street, New York,** manufacturers of Steel, Copper and Zinc Plates for Etching and Engraving. Photographers' supplies.

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Four sizes built especially for printing offices. Good as Gold—Cheap as Dirt.

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5.....	1,100.	24 x 32.....	325.....	**$215**.....	($500)
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THE PROUTY CO., 79 Dearborn Street, CHICAGO.

ST. LOUIS PHOTO-ENGRAVING CO.

COR. 4TH & PINE STS. ST. LOUIS, MO

REMOVE THE INK AND EVERY OTHER KIND OF DIRT FROM YOUR HANDS, BY USING Davis' Mechanics' Soap.

It will remove printers', rulers' and copying inks, also oil, grease, coal tar—in fact, every kind of a stain. **It is a positive dirt killer.** It will **SOFTEN** and **NOT** irritate the skin.

The largest publishing and printing houses in Chicago have adopted it to exclusion of all other soaps.

One sample cake sent, postage prepaid, upon receipt of 10 cents.

AGENTS WITH FIRST-CLASS REFERENCES WANTED.

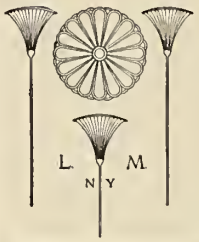
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Booklets for Printers.

THERE is no more successful way for a printer to advertise than by means of well-written booklets. We have a practical knowledge of printing, have been printers ourselves, and we know how to use the arguments that win sales and orders. For the writing of an eight-page booklet on printing we charge five dollars. Our booklet on "Booklets," ten cents by mail.

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The Advertisers' Agency
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JAPANESE PAPER NAPKINS.
CHINESE PRINTING AND COLORED PAPERS,
GOLD, RED, ETC.

SAMPLES ON APPLICATION.

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We have desirable corner (Twenty-second and Clark Streets) that we will improve with suitable building for responsible JOB PRINTING HOUSE.

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DIXON'S BELT DRESSING....WHICH PREVENTS SLIPPING AND PRESERVES THE LEATHER,

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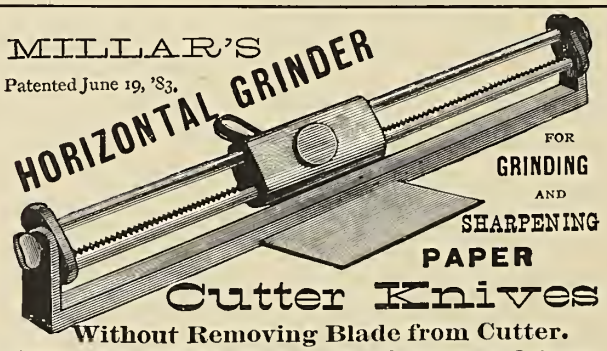
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Six separate cuts, electros. Every job office and newspaper will find them the thing in a thousand and one ways to advertise their business. For sixty cents in stamps we will send these six cuts, prepaid, by mail and the *Advertising World* for a year. This offer that you may become acquainted with the paper. If you ask for it, we will also send you our "**HALF-TONE FREE**" proposition. Address,

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SPHINX PAD CEMENT Which does not get sticky on the pad in damp weather, nor adhere to the tissue in copying books. More elastic and stronger than other brands. Colors are fast and brilliant—red, green, blue and yellow.

SPHINX LIQUID GLUE No. 2 Replacing animal glue for light binding. Can be used cold, saving the gas and trouble of dissolving. No smell.

MACHINE GUM For use on folding and mailing machines. Ready for use. Guaranteed to last for three months. Cold water will reduce it. Does not harden in the keg.

ACME ELASTIC COMPOSITION The best solidified composition on the market. Guaranteed to keep sweet in hot weather and to preserve a uniform thickness.

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FLEXIBLE GLUE For heaviest bookbinding. Much more elastic than ordinary glues.

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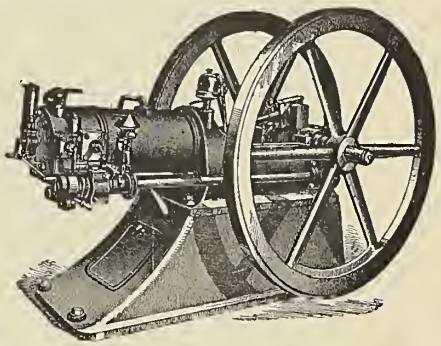
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For the Sake of Argument



We will ask: How do your half-tones work this weather? Does the paper pick and pull, causing endless annoyance, delay and inconvenience, besides spoiling much of the work? If this is the case, buy a can of

Superior..... Reducing Compound.

It will help you out wonderfully. It softens the ink, but does not weaken the color. It can be used with either printing or lithographic inks. Prevents peeling of coated paper.

Put up in 1-lb., 2-lb. and 5-lb. tins, with screw top.
Look for yellow label, in red and black ink.
For sale by all type founders and printers' supply houses. Ask for "Superior," and accept no substitute. Manufactured by

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ESTABLISHED IN 1861. INCORPORATED.

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For Printers, Lithographers, Photo-Engravers, and all Factories and Mills where Benzine or Naphtha is used.

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Because it is impossible for the benzine to escape.

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Because the adjustment is so perfect that the flow can be regulated to the exact measure required, and the hands may be kept free from contact with the fluid.

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APPROVED BY THE BOARD OF FIRE UNDERWRITERS throughout the United States.

FOR SALE by all Type Founders and Dealers.

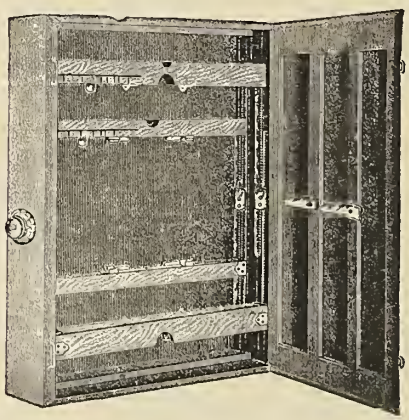
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No Kits.

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Holds any size of Plate and Screen.

Distance between plate and screen adjustable.

Send for Descriptive List.

RICHARDS' CROSS-LINE SCREENS.

Unsurpassed for opacity and sharpness of lines and transparency of spaces. See illustrations in Anthony's Photographic Bulletin, price 25c.

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Articles by Austin, Binner, Horgan, Gamble, Isawa, Pickering, Talbot, Shaylor, etc. Price 75c., postage 15c.

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Anderson's Photo-Mechanical Processes and Guide to Color Work.

A complete guide to the photo-reproduction processes, three-color work, etc. Illustrated with three-color print, color chart and many half-tones. Price $5. For sale by

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Paper Cutter Knives....



ESTABLISHED IN 1830.

No "Fake" in our methods. Best Finish, Honest Prices, WRITTEN WARRANT. Try.

Loring Coes & Co.
WORCESTER, MASS.

If you use

The Best Press

you get the best printing.

If you give your customers

The Best Printing

you get the best price,

and you make

The Most Profit.

A Simple Problem
Simply Worked Out.

Potter Printing Press Co.
Plainfield, N. J.

Approved by Fire Insurance Companies.

TARCOLIN
TRADE-MARK.

Reduces Insurance Rates, Saves Fire Risks, Prevents Danger.



Size, 2¾ x 4 inches, ... $.75
Size, 2¾ x 8½ inches, ... 1.25
These Brushes sent free, by mail, upon receipt of price.

REMOVES EASILY and INSTANTLY INK FROM TYPE, CUTS, FORMS and ROLLERS.

ALSO VALUABLE AS AN INK REDUCER.

Write for Descriptive Circulars.

AGENTS WANTED.

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126 William Street,
NEW YORK.

THE INLAND PRINTER VEST POCKET MANUAL OF PRINTING

A Full and Concise Explanation of all the Technical Points in the Printing Trade, for the Use of the Printer and his Patrons.

TABLE OF CONTENTS.

Punctuation. The Comma, Semicolon, Colon, Period, Note of Interrogation, Exclamation Mark, Hyphen, Marks of Parenthesis, Dash, Apostrophe—Capitalization—Style: The Use and Non-use of Figures, Abbreviations, Italicizing, Quotations—Marked Proof—Corrected Proof—Proof-reader's Marks—Make-up of a Book—Imposition and Sizes of Books—Sizes of the Untrimmed Leaf—Type Standard—Number of words in a Square Inch—Relative Sizes of Type—Explanation of the Point System—Weight of Leads Required for any Work—Number of Leads to the Pound—To Print Consecutive Numbers—To Prevent Coated Paper from Peeling—Engraving and Illustrating—Definitions of the Principal Technical Terms Used in Fine Bookbinding—Relative Values of Bindings—Directions for Securing Copyright—Correct Sizes of Flat Writing Papers—Sizes of Ruled Paper—Regular Envelope Sizes—Standard Sizes of Newspapers—Leads for Newspapers—Newspaper Measurement—Imposition of Forms.

Convenient Vest Pocket Size. Neatly Bound in Leather, Round Corners. 86 pages. Price, 50 cts., postpaid.

The Cost of Printing

NO PRINTER who is in business to make money, and who desires to remain in business, should fail to purchase a copy of the above work. It is the most practical book of the kind ever issued. The author, F. W. Baltes, has made a lifelong study of the ideas and methods so clearly defined in this work, and writes authoritatively on the subject. See advertisement on page 628. Read it carefully, and then order one of the books at once.

THE INLAND PRINTER CO., 214 Monroe St., Chicago.

The Bennett "Labor Savers"

FOR THE.....
COMPOSING
AND
PRESS ROOMS.

SHOULD INTEREST EVERY PRACTICAL BUYER OF MATERIAL.

EVERY PROGRESSIVE PRINTER IS AN INVENTOR!

HE DREAMS, REFLECTS AND PLANS.
IT'S THE JAUNTY "SNAP-SHOT" MAN

That reads the "signs of the times," adopts "new ways and means" and succeeds while his competitors sleep—1897 is the new dispensation and our goods are part and parcel of it.

ROCKFORD FOLDER CO., Rockford, Ill.
MAKERS.

Do You Want a Bargain?

I Sell Lower than any other house.

COMPARE THESE PRICES:

Hoe Double Cylinder. box frame, all modern improvements, will take 7-column, 8-page,	$1,250
Hoe Double Cylinder. box frame, all modern improvements, take 8-col., 8-p., with two Dexter Folders (new style) attached,	1,650
Hoe Three-Revolution. bed 36 x 54,	775
Hoe Drum Cylinder. bed 36 x 54, tapeless delivery, three rollers,	550
Hoe Pony Drum. bed 21 x 23,	300
Hoe Drum Cylinder. bed 23 x 28,	325
Cottrell & Babcock Two-Revolution. bed 42 x 56, 4-roller, cylinder trip,	1,000
Campbell Country Cylinder, take 6-column, 8-page,	325
Campbell "Complete," tapeless delivery, take 6-col., 8-page,	390
Cottrell & Babcock Drum Cylinder, bed 33 x 46, four-roller, tapeless delivery, air springs,	600
Campbell Oscillator, bed 33 x 46, four rollers, table distribution,	390
Campbell Two-Revolution, bed 38 x 56, four rollers,	1,050
6-Column, 8-Page Cylinder Press,	400
9-Column Folio Cylinder Press,	375
8-Column, 8-page Stonemetz Folder, for periodical or newspaper,	550
7-Column, 8-Page Dexter Folder,	250
7-Column, 8-Page Stonemetz Folder,	240
6-Column, 8-Page Stonemetz Folder,	210
Half Medium Universal, F. & S.,	210
10 x 15 Baltimore Jobber, with impression throw-off, fast and loose pulley,	95
8 x 12 Gordon, with impression throw-off and S. F.,	85
7 x 11 Pearl Press,	60
10 x 15 Gordon,	110
8 x 12 Golding Jobber,	85
30-inch Lever Cutter,	85
30-inch Lever Cutter,	75
32-inch Sheridan Cutter, steam power and hand,	150
Washington Hand Presses, all sizes.	

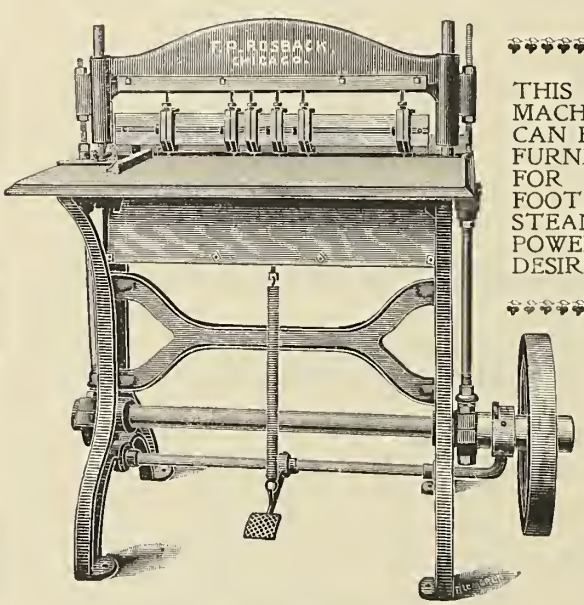
If you do not see what you want, please write

RICHARD PRESTON, 149 Congress St., 146 Franklin St., BOSTON, MASS.

☞ New England Agent for Dexter Folding Machines.

Rosback File Perforator

Adjustable to any distance between holes.
Punches holes from 1/8 to 3/8 inch in diameter.
Punches one to twenty holes at one operation.

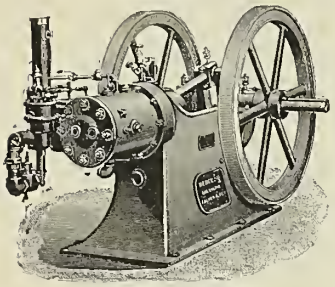


THIS MACHINE CAN BE FURNISHED FOR FOOT OR STEAM POWER AS DESIRED.

Manufactured and for sale by

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THE "SPECIAL" HERCULES GAS ENGINE.



GAS, GASOLINE OR OIL.

ALL STYLES FROM 1 TO 200 HORSE-POWER.

A Printers' Engine... *3,000 in Use.*

One turn of the wheel starts it, and full power is instantly developed.
No dirt, no coal, no engineer, no noise, no smoke, no heat, no annoyance.
Clean, safe, steady, cheap, strong, automatic, reliable. THE BEST!
Our Special 2½ H. P. is the cheapest and best ever offered the Printer.
Power and durability guaranteed. **Discount will pay freight.**



2½ H. P. Special.

Write for Catalogue.

HERCULES GAS ENGINE WORKS,

405-407 Sansome St., SAN FRANCISCO, CAL.

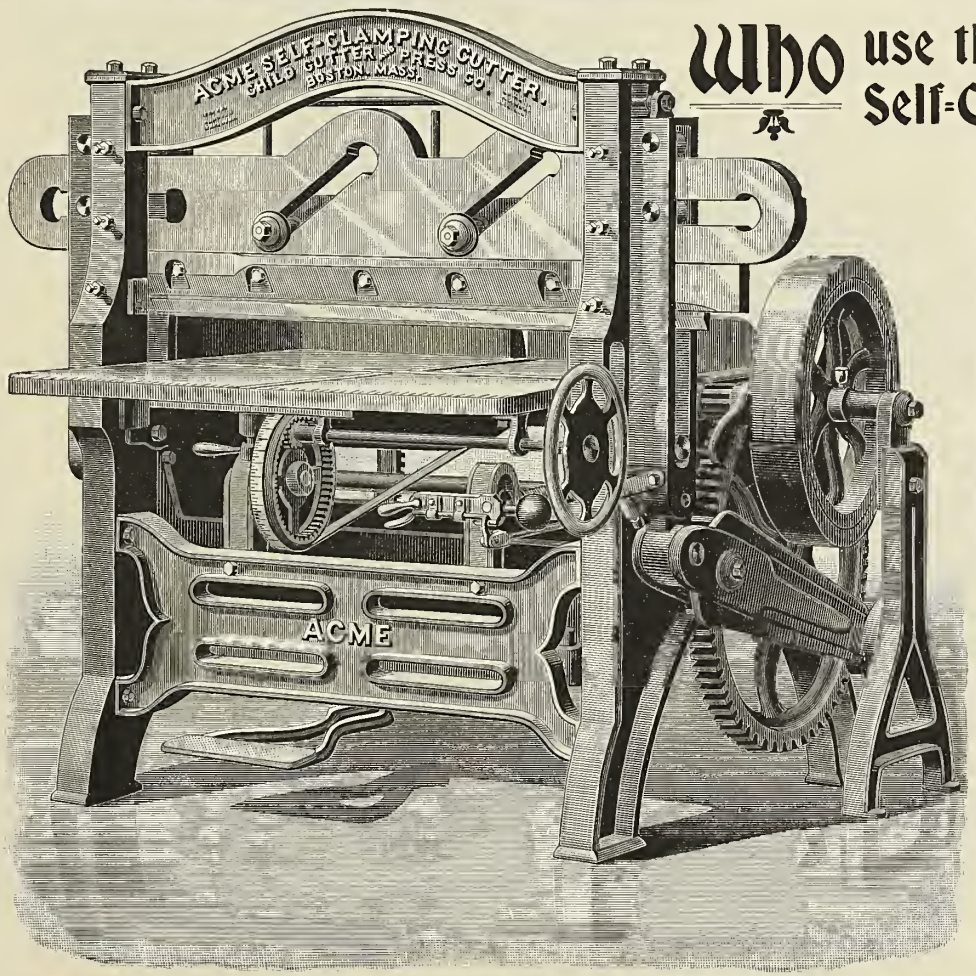
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FOR PUBLIC & HIGH SCHOOLS, LAW, MEDICAL, BUSINESS, TRAINING SCHOOLS & COLLEGES ALL LITHOGRAPHED, LITHOGRAPHED & PRINTED AND LITHOGRAPHED WITH BLANK SPACES FOR PRINTING.

DESCRIPTIVE PRICE LISTS TO THE TRADE.

LITHOGRAPHING IN ALL ITS BRANCHES FOR THE TRADE.

GOES LITHOGRAPHING CO.
160-174 ADAMS ST.
CHICAGO.



The AUTOMATIC SELF-CLAMP, also COMBINED SELF, HAND AND FOOT CLAMPING "ACME" CUTTER.

Who use the "Acme" Self-Clamping Cutter?

Munsey Magazine Co. (2)
Cosmopolitan Magazine Co. (2)
Harper's Magazine Co.
McClure's Magazine Co.
Youths' Companion Co. (5)
The H. O. Shepard Co.
D. C. Cook Publishing Co.
The Werner Co.
Boston Mailing Co.
and 1,000 others, printers, bookbinders, box makers, corset manufacturers, paper mills, etc.

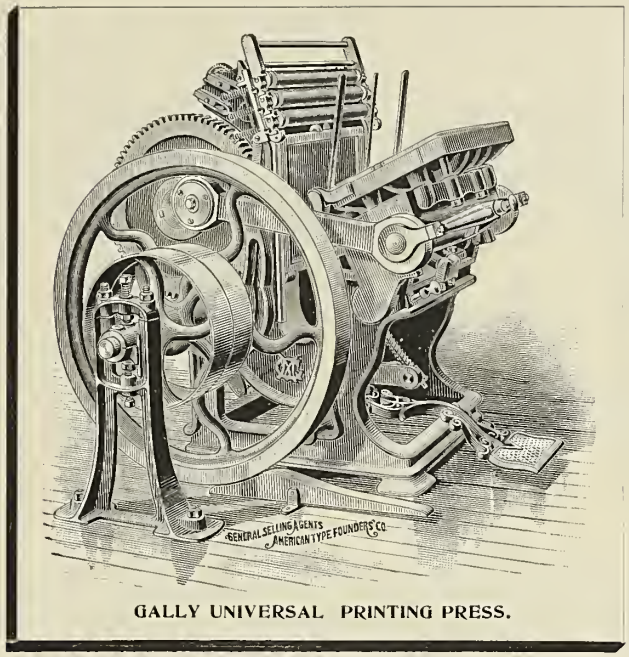
Why?

Because they save labor and money, and give perfect satisfaction. Send for catalogue and references to

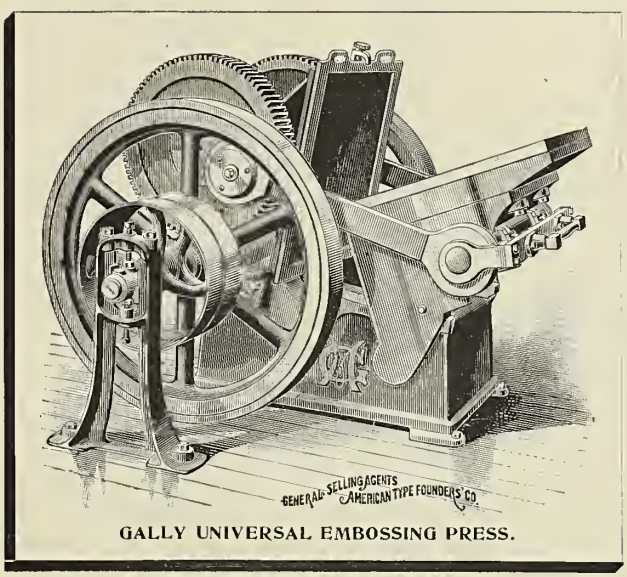
The Child Acme Cutter and Press Co.

33-35-37 Kemble St., Roxbury, BOSTON, MASS., U. S. A.

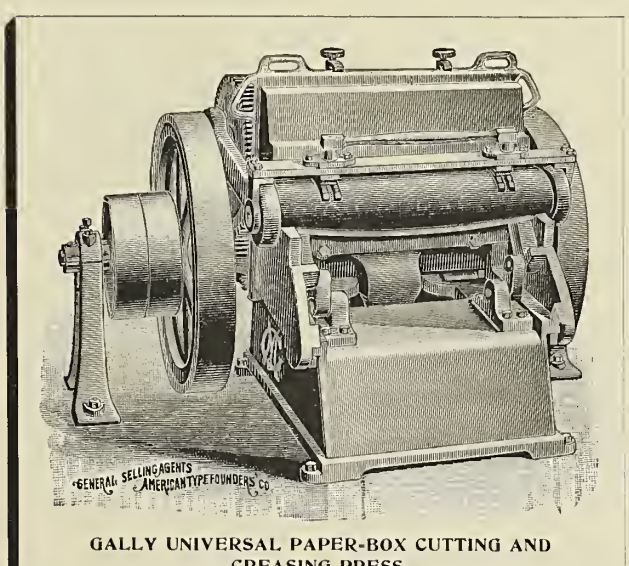

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723 SANSOM STREET PHILADELPHIA.
ELECTRO-TINT ENGRAVING CO DESIGNING ENGRAVING
SOUPS
DESIGNING AND ENGRAVING BY ALL METHODS.
HALF-TONE ZINC-LINE WORK THREE-COLOR PROCESS.
ILLUSTRATIONS FOR ALL PURPOSES.



GALLY UNIVERSAL PRINTING PRESS.



GALLY UNIVERSAL EMBOSSING PRESS.



GALLY UNIVERSAL PAPER-BOX CUTTING AND CREASING PRESS.

AFTER TWENTY-FIVE YEARS

The Gally Universal Press

Still remains the undisputed superior of all competing presses, and completely meets the requirements of those who want perfect printing easily done. Recent improvements have made it a FAST press, its speed limited only by capacity of feeder. It is the most durable of presses, and the cheapest press in the end, although it cannot be built at so low a cost as other presses. If you want your money's worth, buy a Gally Universal.

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The Gally Universal Embosser for heavy work and book cover stamping (hot or cold) is the most powerful platen press of its kind.

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The Gally Universal Paper-Box Cutting and Creasing Press was the first in the field, and is so well adapted to the purpose that nine-tenths of this class of work is done on Universals today.

SEND TO ANY OF OUR EIGHTEEN BRANCHES FOR A COPY OF THE GALLY UNIVERSAL CATALOGUE DE LUXE.

General Selling Agents:

American Type Founders' Company.

EVERYTHING FOR THE PRINTER

...s and directors,
publishers and printers generally over
...e honorable, progressive men with whom they have to
deal.

It is a pleasure to hear a fellow townsman well spoken of when travelling at a distance from home. This was our experience with regard to Geo. H. Benedict, during our recent extended trip through the Southwest. Mr. Benedict has many friends in that region and in Mexico, as a gentleman whose work can always be relied on as being of the very highest grade, with prices alike to all and always in harmony with the class of work performed. Such men build up the permanent prosperity of a city. Men like nothing quite so much as to know that they are not going to be imposed upon when they send in an order. There are men who think it smart to take advantage of customers when prices are not quoted or an exact bargain in writing is not made. The same men will cut all the profits out of a job rather than lose it. Mr. Benedict is not that kind of a man. He is honorable to all alike. His reward is that he has the confidence of all with whom he deals.

National Printer-Journalist, December, 1896.

MODERN Chicago Job Office, unsolicited business $10,000 a year, for sale on account of ill health of proprietor. Or will exchange for established weekly in live town in Southern Georgia or ... Texas. Address, "D" care ...

Note Change of Our Name!

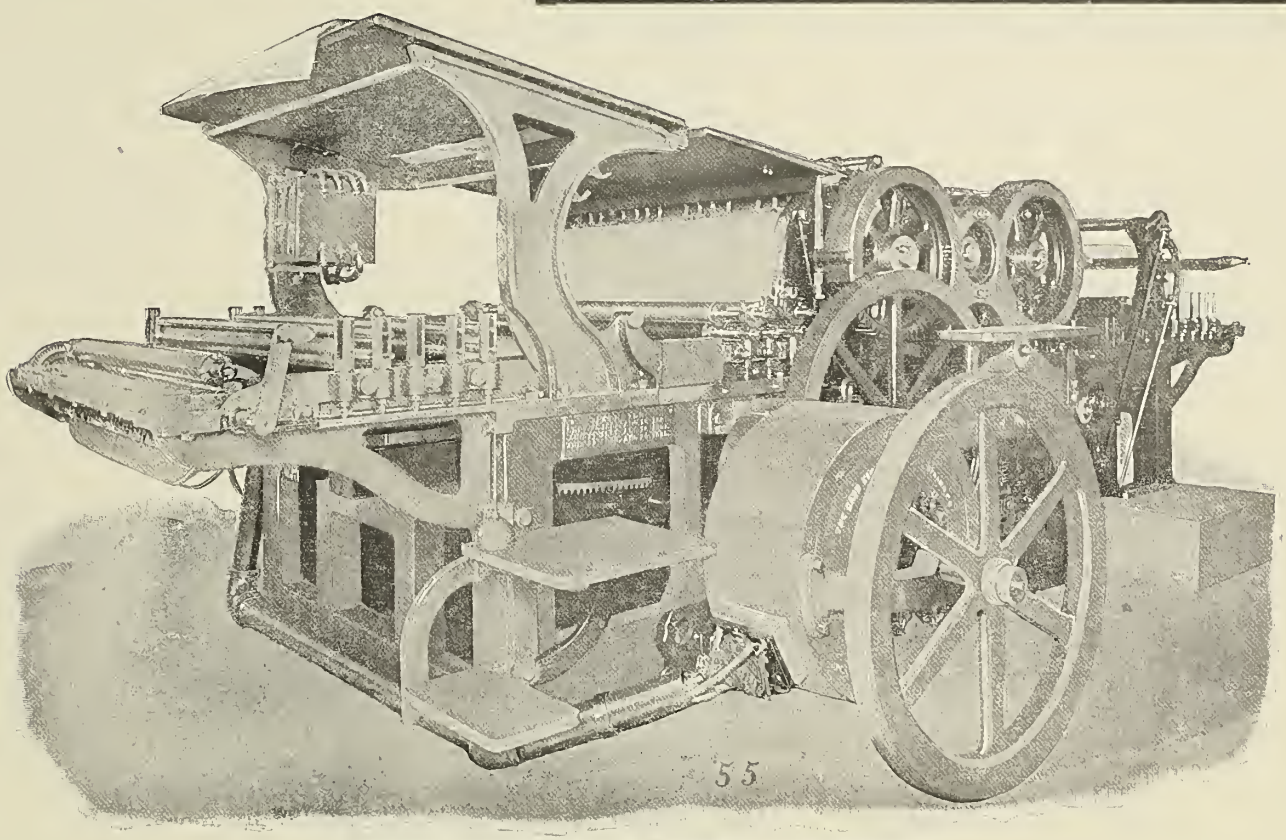
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The Card Electric Motor & Dynamo Co.

...TO...

The Bullock Electric Mfg. Co.

SAME COMPANY IN EVERY RESPECT, ONLY RENAMED.



MOTOR ATTACHED TO HUBER COLOR PRESS.

Inquiries may be addressed to our nearest District Offices:

NEW YORK—St. Paul Building, Broadway and Ann Sts.
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PHILADELPHIA—No. 665 Bourse Building.
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AND
RECORD PAPER



The Fairfield Paper Co., Fairfield, Mass., are now manufacturing and offering to the trade their well-known First Quality Linen Ledger, watermarked

FAIRFIELD PAPER CO FAIRFIELD
1897
LINEN LEDGER MASS.U.S.A.

The blank book and paper trade who are looking for a Ledger which will give their customers **absolute satisfaction,** will find this Fairfield Linen Ledger **just the paper** they are looking for.

Its strength, color and erasive qualities are unexcelled.

For those who are looking for a Ledger not quite the best, but still better than most manufactured, the

WORONOCO LINEN LEDGER 1897

is offered. It is of good color, strong, and with a superior writing surface.

For a second quality Ledger this brand is unsurpassed.

We solicit your Orders.

FAIRFIELD PAPER CO., Fairfield, Mass.

F. E. OKIE COMPANY

... MANUFACTURERS OF ...

THREE GRADES of Softness of this Ink always in stock



High Grade Printing Inks

This is a Specimen of our

40c. Cut Ink

It is sold at 40 cents in pound lots, and 40 cents in 100 pound lots, and 40 cents in 1000 pound lots. No discounts. 40 cts. net.

It is Black and Clean-Working You can see that at a glance

Regarding its other qualities:

It is dense, soft and free-flowing. Dries rapidly when printed: some of our customers claim they can send work to the bindery in 3 hours after printing

No Off-Set . . . **. . . No Slip-Sheeting**

Does Not Dry on the Press

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KENTON PLACE

. . . . PHILADELPHIA

Printed on



Coated Book.

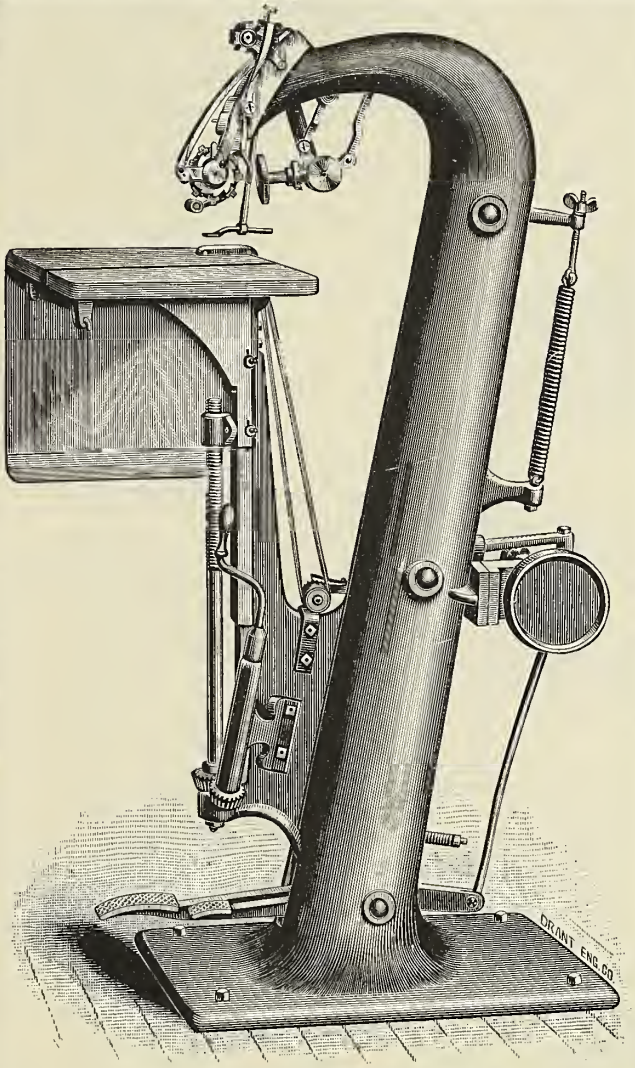
DILL & COLLINS,

Delaware Paper Mills,

PHILADELPHIA, PENNA.

T. W. & C. B. SHERIDAN

Established 1835.



"White" Paging and Numbering Machine.

Paper Cutters and... Bookbinders' Machinery...

IN offering the "White" Paging and Numbering Machine, we gladly recommend it as by far

The Best Machine of its kind on the Market.

It is simple, durable, light running, very reliable and perfectly constructed. The ink fountains are a great improvement over the hand inking of all other machines, and the change from consecutive to duplicate, triplicate, etc., is only the matter of slipping a pawl from one notch to the next.

We are now THE SOLE AGENTS for this Machine,

and will gladly send circular and list of stock heads on application.
Any style head cut to order.

T. W. & C. B. SHERIDAN,

2, 4 and 6 Reade Street,
NEW YORK.

413 Dearborn Street,
CHICAGO.

Latham Machinery Co.

PRINTERS' AND BOOKBINDERS' MACHINERY....

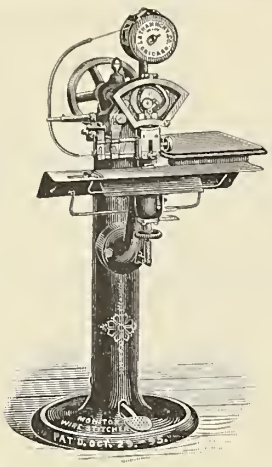
Manufacturers of Everything in First-class

—INCLUDING—

Latham Rival Power Paper Cutter.
Latham Rival Lever Paper Cutter.
Latham Numbering and Paging Machine.
Latham Power Embossing Machine.
Latham Lever Embossing Machine.
Latham Table Shears.
Latham Job Backer.
Latham Stabbing Machine.
Latham Roller Backer.
Latham Standing Presses.
Latham Round Corner and Punching Machine.
Latham Index Cutter.

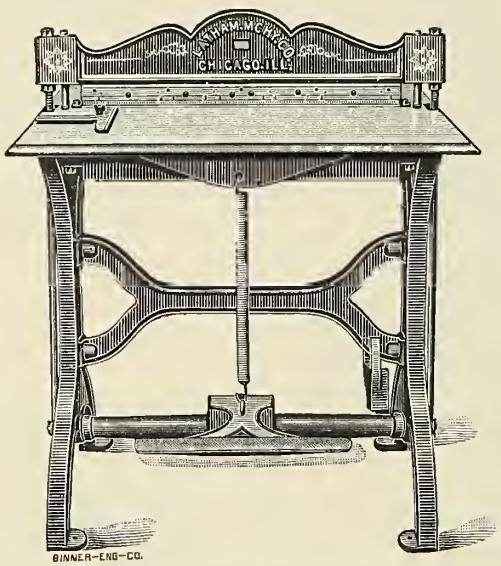
Latham Perforating Machines,
.....MONITOR WIRE STITCHER,
...And all other Machinery for Printers and Bookbinders...
These machines are all of modern construction and have no superiors in the market.

CYLINDER and JOB PRESSES,
NEW AND SECONDHAND.



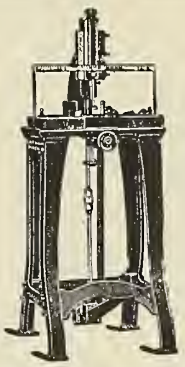
Monitor Wire Stitcher.

No. 0 —⅜ to 1½ inches, ... $550
No. 1 —2 sheets to ¾ inch, ... 400
No. 1½—2 sheets to ½ inch, ... 300
No. 2 —2 sheets to ⅜ inch, ... 200
No. 3 —2 sheets to ¼ inch, ... 150



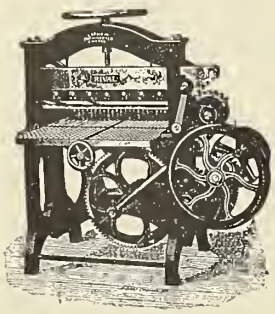
Round-hole Perforator.

28-inch, steam-power, ... $175
28-inch, foot-power, ... 125
24-inch, steam-power, ... 150
24-inch, foot-power, ... 100
20-inch, foot-power, ... 75
Boxed, f. o. b. Chicago.



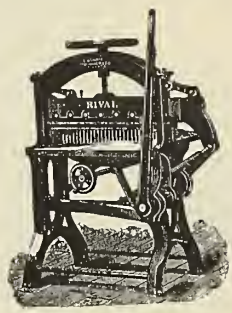
New Round-Corner Index and Punching Machine.

Foot-power Index Machine, ... $90
Foot-power Round-Corner Machine, . 75
Foot-power Punching Machine, . . . 75
Steam-power attachment (extra), . . 40
Punching or Corner-cutting attachment (extra), ... 10
Boxed, f. o. b. Chicago.



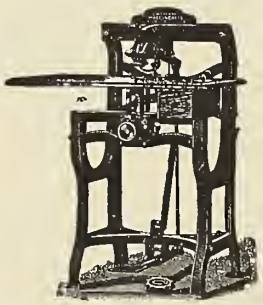
Rival Power Paper Cutter.

30-inch, ... $400
32-inch, ... 450
34-inch, ... 550
38-inch, ... 750
Boxing extra.



Rival Lever Paper Cutter.

18-inch, ... $ 65
24-inch, ... 110
25-inch, ... 125
30-inch, ... 175
33-inch (extra heavy), ... 250



Paging and Numbering Machine.

Foot-power, 4-roll head, ... $175
Foot-power, 6-roll head, ... 185
Foot-power, 4 and 6-roll heads, . . . 235
Steam attachment (extra), ... 30
Steam and foot-power, 4-roll head, . . 225
Steam and foot-power, 6-roll head, . . 235
Steam and foot-power, 4 and 6-roll heads, 285

EVERY MACHINE GUARANTEED.



Rival Paper and Card Cutter.
18-inch, $65.00.



Gordon Presses.
All sizes.

LATHAM MACHINERY CO.

Send for Descriptive Circulars.

197-201 South Canal St., CHICAGO.

For Your Low-priced Jobs

a good profit can be assured, satisfying your customers at the same time.

Oakwood Mills, a very fine looking paper, water-marked; liked wherever introduced. Flat, 7c. per lb.; ruled, 8c. per lb.

100-lb. Colored Bristols, 22½ x 28½, assorted colors, at 70c. per 100 sheets. Sold everywhere at 80c. and upward.

3-ply Bristol Blanks, 22 x 28, thick and handy, only $1.20 per 100 sheets. Sold everywhere at from $1.25 to $1.50 per 100.

Duplex Litho Blanks, 4-ply, coated both sides, highly finished, at $2.00 per 100 sheets. Cannot be duplicated anywhere at $2.50 per 100.

Union Card and Paper Co.

198 William Street, New York.

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REMEMBER:

That they are made of Colors and Varnishes.
That it costs money to sell, pack and ship **Colors.**
That it costs money to sell, pack and ship **Varnishes.**

You Can Save

These expenses of the **color-maker,**
These expenses of the **varnish-maker,** and
The profits of the two makers

By Buying J. M. HUBER'S Inks,

For he makes at his works all Dry and Pulp Colors, Varnishes and the best Printing Inks that are made, from start to finish. *Try Them!*

Offices: 239 Front Street, NEW YORK.
424 Library Street, PHILADELPHIA.
337-339 Dearborn Street, CHICAGO.

FACTORY:
76-92 40th St., BROOKLYN, N. Y.

CAUSE.

Two General Electric Motors.....

Are now in use by THE DAY, one to drive the big Cox press and the other in the job department.

(THE DAY, New London, Conn.)

EFFECT.

Engine and Boiler for Sale Cheap.

The Engine and Boiler, 12 and 15 horse-power respectively, and lately used by THE DAY, are offered for sale cheap. Both are of Fitchburg Company's make and are in first-class condition. The first fair offer takes them.

(THE DAY, New London.)

GENERAL ELECTRIC COMPANY.

Sales Offices in all large cities in the United States.

CABINETS

Of all kinds for Type or Electrotypes.
Made of Oak, Ash or Cherry.
Regular styles or with special brackets and steel slides.
Our goods stand the test of time and use, being of *good material and workmanship.*

MORGANS & WILCOX MFG. CO. Middletown, N. Y.

ECLIPSED

ARE ALL OTHER SMALL SIZE CUTTERS BY THE.....

...Utility

BUY NO OTHER.



For Accurate Work and Length of Service *they can't be beat.*

Fitted with Patent Clamp for Cutting Narrow Strips.

They are Guaranteed.

For sale by all Dealers and Type Foundries.

For circular and detailed information, write to

Payyer Printing Machine Works,

600-2-4 S. Broadway, St. Louis, Mo.

Two Sizes:
No. 1, squares 16 inches.
No. 2, " 18 "

The Central Paper Company

Nos. 177 & 179 Monroe Street

Chicago.....

ENGRAVED

WEDDING INVITATIONS,
ANNOUNCEMENTS,
AT HOMES,

In the most approved forms. Lowest prices.

CALLING CARDS, MONOGRAM STATIONERY.

STEEL DIE **EMBOSSED**

LETTER-HEADS,
ENVELOPES,
CATALOGUE COVERS, etc.

Write for Samples and Prices.

WM. FREUND & SONS,

NO. 155 STATE STREET

CHICAGO.

Don't Stick Me, but Stick these GAUGE PINS

into your tympan, and you won't get stuck in getting a good register and placing your sheets on the platen.

ORIGINAL STEEL GAUGE PINS.



Four sizes, 60c. per doz., either size.

There is a way, however, of sticking these Gauge Pins in the tympan better than another. For instance, don't fail to bring the point up through, as that keeps the gauge-head end down; and when you move the gauge to final position, don't gouge the paper with the teeth, but raise the head slightly and ease them along; then, when in position, don't hammer the teeth down with a wrench, but tap them gently into substantial paper clamped smoothly on the platen. Start the point in a trifle below the feeding line.

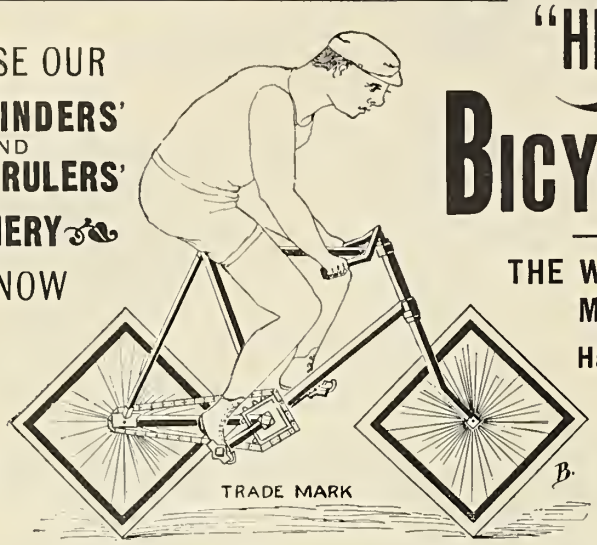
Don't fail to remember that they may be had, with our other styles, of type founders and dealers, and of the Inventor and Manufacturer, by sending the price.

EDW. L. MEGILL,

60 Duane Street, NEW YORK.

THE VERY LATEST

YOU USE OUR
BOOKBINDERS'
AND
PAPER RULERS'
MACHINERY
AND KNOW
HOW
GOOD
IT IS.
WRITE
US



THE
"HICKOK"
1897
BICYCLE

THE W. O. HICKOK
MFG. CO.
Harrisburg, Pa.

FOR PRICES ON BICYCLES OF OUR MAKE—THEY ARE HONEST "SQUARE BUILT."

SPECIAL TERMS TO BINDERS, RULERS AND PRINTERS.



A Monthly Magazine under the art management of E. B. Bird.

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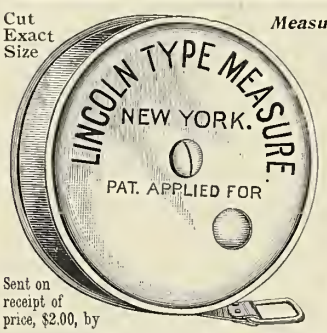
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THERE has been considerable discussion among correspondents of The Inland Printer as to the best method of determining the cost of job work. The writers agree that it is exceedingly difficult to arrive at the exact cost of producing finished work. A satisfactory solution of the problem cannot always be obtained by exchanging views in this way. By adopting the method embodied in The Inland Printer Account Book, which is acknowledged by hundreds of practical and progressive printers to be a thoroughly systematic and business-like way of keeping accounts, you will secure a plan of keeping track of orders that is thoroughly reliable. Printers cannot afford, in these times of close competition, to *guess* at the cost of doing work. There is no necessity of guessing if this Book is used. Fill out the blank lines and foot the columns and the actual cost to the office of the work done is easily ascertained. The only way to stop the ruinous policy of reckless estimating is for printers to adopt a system of keeping accounts that will show what they make or lose on every job turned out. They will thus find where their own interests lie, and exercise extreme caution in quoting figures. If printers will adopt this Book, much of the difficulty of "making ends meet" in conducting business will be avoided. The *exact cost* of work is what very few printers can accurately determine under their present methods of bookkeeping. Buy one of these Books and start on an era of prosperity. Send for specimen sheet and circular.





THE BOOKS are substantially bound with leather backs and corners, and cloth sides, and are of the *flat-opening* style. Size of page, 10½ x 14½ inches. Printed on good paper, and paged throughout. Prices are but little more than such books *blank* would cost.

NET PRICES: { 400-page book for 2,000 jobs, . . . $5.00
200-page book for 1,000 jobs, . . . 3.50



Order The Inland Printer Account Book from any Type Foundry or Printers' Supply House in the United States, or direct from.....

The Inland Printer Co.

.....Publishers.....

214 Monroe St., CHICAGO, ILL., U.S.A.

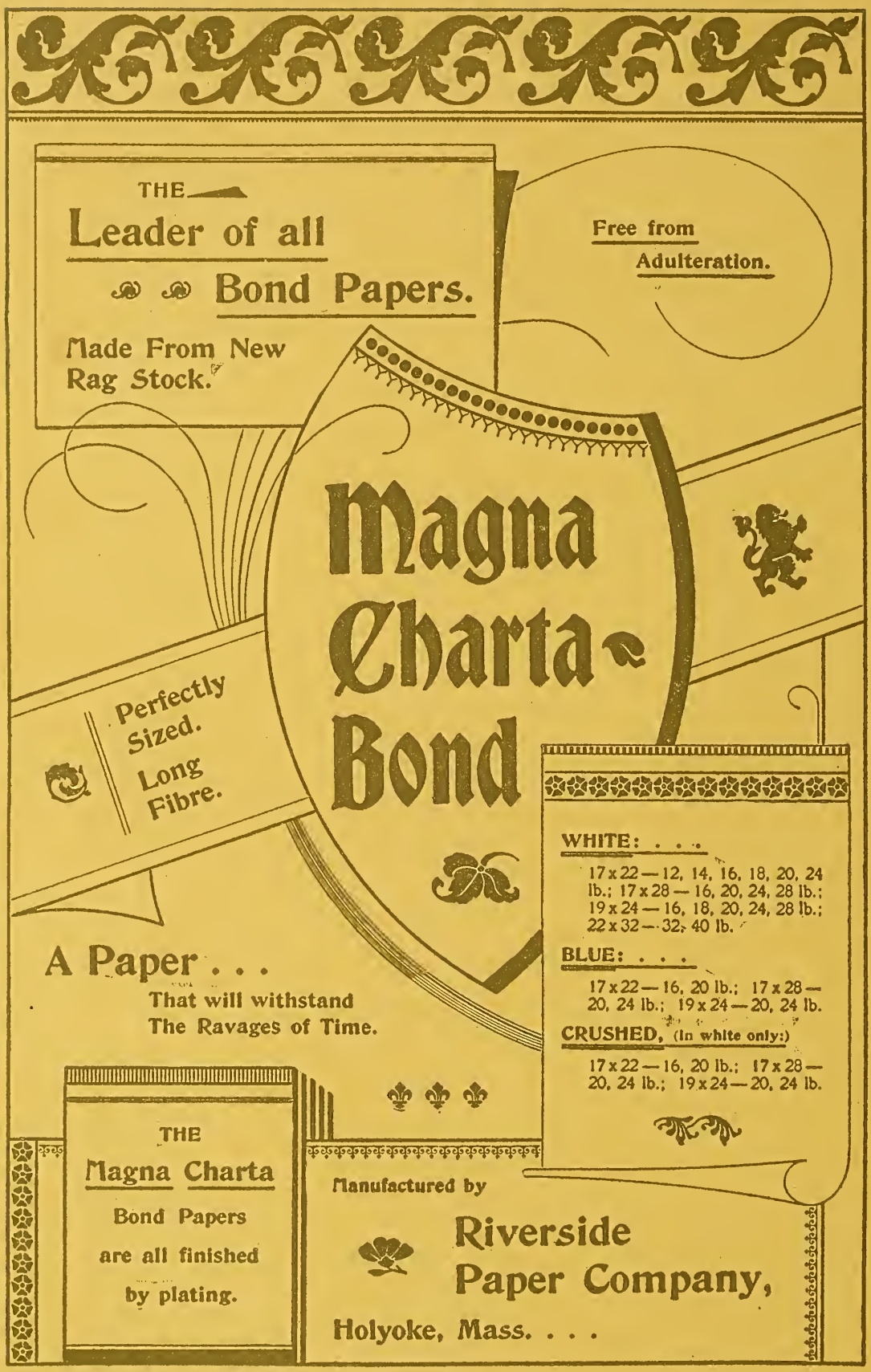
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The Inland Printer

October MDCCCXCVI



Price Twenty Cents



Design submitted by W. L. Streeter, with Star Job Print, Saco, Maine, in the Riverside Paper Company's advertisement competition, conducted by The Inland Printer Company, Chicago.

A handsome pamphlet containing the 148 complete full size designs, with embossed cover, will be sent, express prepaid, by The Inland Printer Company, on receipt of 50 cents. This book presents a wonderful display of ingenuity in advertisement type-setting, and should be in the hands of all in any way interested in advertising.

cancelled

The Inland Printer



November

A Necessity.....

Softine.

A medium that enables the printer to use ink of good body on paper with a bad surface. It never fails to prevent peeling or picking of coated or calendered paper, and will not interfere with the flowing or drying quality of ink.

BLACK SOFTINE for Black Inks.
WHITE SOFTINE for Colored Inks.

A half-ounce to one ounce of Softine mixed with one pound of ink will prove a sure remedy wherever reducing varnish fails.

Price, 50 Cents per Pound.

Sample Tubes mailed on receipt of 25 Cents.

Jaenecke=Ullman Company,

Manufacturers and Importers

536=538 Pearl St.
NEW YORK.



PRINTING INKS AND VARNISHES.


Cancelled
the Inland Printer
December



Design submitted by C. Harrington, with Carson-Harper Co., Denver, Colo., in the Riverside Paper Company's advertisement competition, conducted by The Inland Printer Company, Chicago.

A handsome pamphlet containing the 148 complete full-size designs, with embossed cover, will be sent, express prepaid, by The Inland Printer Company, on receipt of 50 cents. This book presents a wonderful display of ingenuity in advertisement typesetting, and should be in the hands of all in any way interested in advertising.

JANUARY, 1897. PRICE, 20 CENTS.



The Leader

OF ALL BOND PAPERS!

A PAPER THAT WILL WITHSTAND THE ...RAVAGES OF TIME!

MADE FROM NEW RAG STOCK.
FREE FROM ADULTERATION.
PERFECTLY SIZED.
LONG FIBER.

MAGNA CHARTA BOND

WHITE:
- 17x22—12, 14, 16, 18, 20, 24 lb.
- 17x28—16, 20, 24, 28 lb.
- 19x24—16, 18, 20, 24, 28 lb.
- 22x32—32, 40 lb.

BLUE:
- 17x22—16, 20 lb.
- 17x28—20, 24 lb.
- 19x24—20, 24 lb.

CRUSHED, IN WHITE ONLY:
- 17x22—16, 20 lb.
- 17x28—20, 24 lb.
- 19x24—20, 24 lb.

The Magna Charta Bond Papers Are All Finished by PLATING.

MANUFACTURED BY

Riverside Paper Company, HOLYOKE, MASS.

Design submitted by Charles E. Wilson, with *Review and Herald*, Battle Creek, Mich., in the Riverside Paper Company's advertisement competition, conducted by The Inland Printer Company, Chicago.

A handsome pamphlet containing the 148 complete full-size designs, with embossed cover, will be sent, express prepaid, by The Inland Printer Company, on receipt of 50 cents. This book presents a wonderful display of ingenuity in advertisement typesetting, and should be in the hands of all in any way interested in advertising.

FEBRUARY, 1897. PRICE, 20 CENTS.

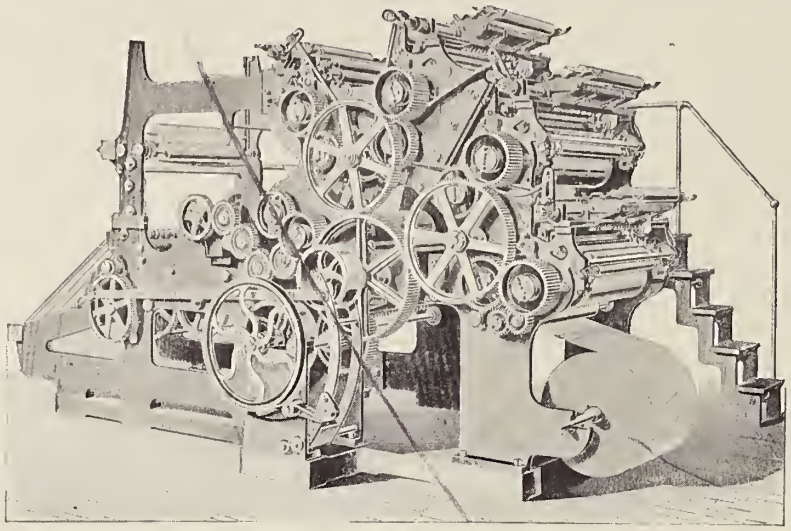
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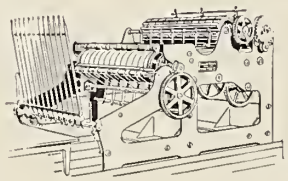
The Inland Printer:

THE INLAND PRINTER COMPANY, PUBLISHERS, CHICAGO, U. S. A.

SPECIAL PRINTING MACHINERY.

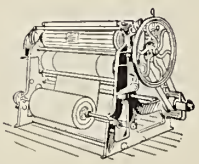


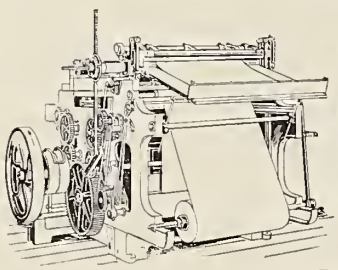
Meisel's new Rotary Perfecting Press, for fine Half-tone printing at 3,000 to 5,000 per hour; one color on each side, or from one to five colors on one side, and one or two on reverse side.



ROTARY WRAPPING PAPER PRESS

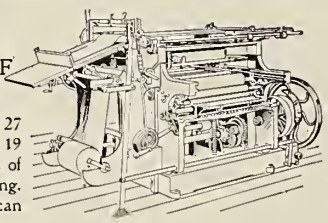
This outfit prints and delivers rewound and slit into rolls of any width, or into sheets, from rolls any width up to 48 inches.





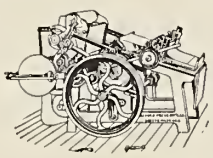
BED AND PLATEN SELF FEEDING PRESS, No. 1

Prints any size form up to 26 x 36 inches; receives paper any width up to 40 inches, and is adjustable to cut sheets by eighths of inches up to 36 inches long; can be built to order to print two colors any size of form up to 12 1-2 x 36 inches.



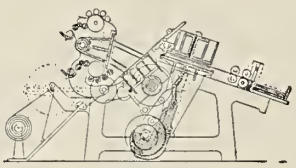
BED AND PLATEN SELF FEEDING PRESS, No. 3

Prints a form any size up to 13 x 27 inches; takes paper any width up to 19 inches, and is adjustable by eighths of inches to cut sheets up to 30 inches long. By dividing fountain several colors can be printed at a time.



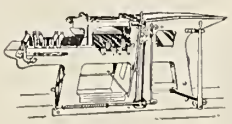
DOUBLE QUARTO SELF FEEDING PRESS

The Double Quarto and Quarto are built on the same principle; also Double Quarto and Quarto printing on both sides. Attachments fitted to either for slitting, perforating, numbering, bronzing, etc..



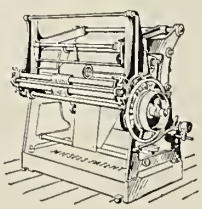
PRINTING, CUTTING AND SCORING

Designed especially for Folding Paper Box Makers; will do the work automatically of four ordinary presses now in general use; built in several sizes.



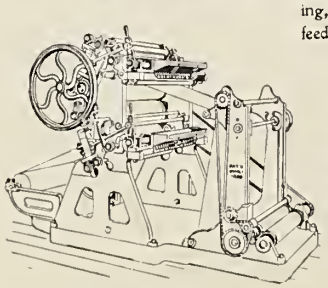
PONY CYLINDER PRESS

Simplest machine on the market, combining all the latest improved features, with fewest parts. Will do finest grade of printing, and ordinary work, at capacity of feeder. Always ready for any kind of a job.



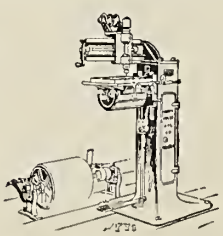
ROLL SLITTING AND REWINDING MACHINE

For slitting and rewinding all grades of paper material, into rolls of varying width and diameter, from the thinnest tissue to box board. Different kinds of machines to suit material and class of work.



SPECIAL ROTARY PRESS

Prints both sides of web and rewinds. Size, 30 x 30. Any size built to order. Attachment to cut printed web into sheets of fixed sizes may be added.



IMPROVED ROUTING MACHINE

Handiest combination machine for routing flat and curved electro and stereotype plates. Built to fit any diameter of printing press cylinder

If you are looking for Printing Machinery for some specialty, write to us.

THE KIDDER PRESS MANUFACTURING CO., 26-34 Norfolk Ave., BOSTON, MASS.

MARCH, 1897.

357194
Cancelled

PRICE, 20 CENTS.

The Inland Printer



Wants

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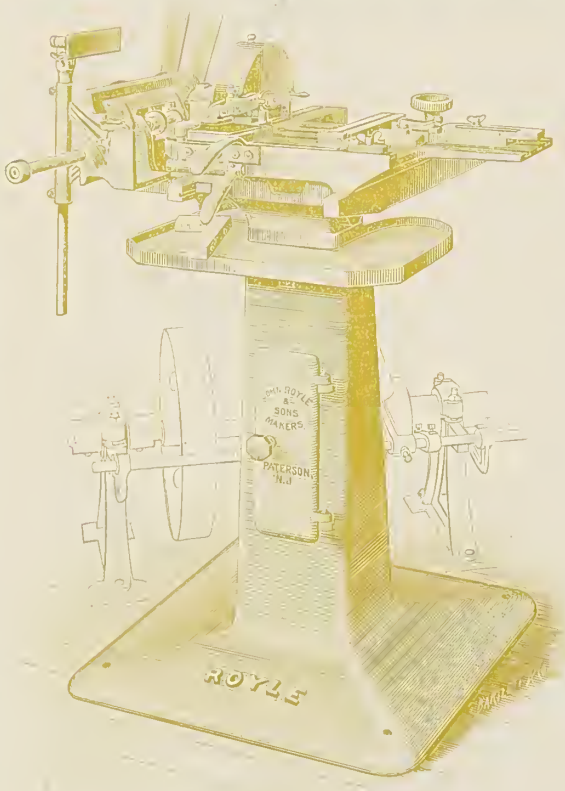
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Modern Methods
DEMAND
Modern Machines.

WE here illustrate our new ROTARY EDGER. This machine is designed to take the place of Trimmer and Shoot-Board in finishing blocks, particularly for half-tone and color work where perfect accuracy is absolutely essential.

WE ALSO BUILD

Routers, Saws, Bevelers, Shoot-Boards, Facing Lathes, Etc.

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John Royle & Sons,

Write for particulars.

PATERSON, N. J.

L. L. Brown Paper Company,

Adams, Mass., U.S.A.

....MAKERS OF....

Linen Ledger and Record Papers...

For Blank Books, Merchants' and Bankers' Ledgers, County or State Records.

All-Linen Papers...

For Typewriting and Fine Correspondence.

Bond Papers...

For Policies, Deeds and Commercial Purposes.

Hand-Made Papers...

We are the only makers of Hand-Made Paper in the United States, and the increasing demand for these papers for drawing, water-color painting, correspondence and special book editions, gives ample evidence of their popularity.

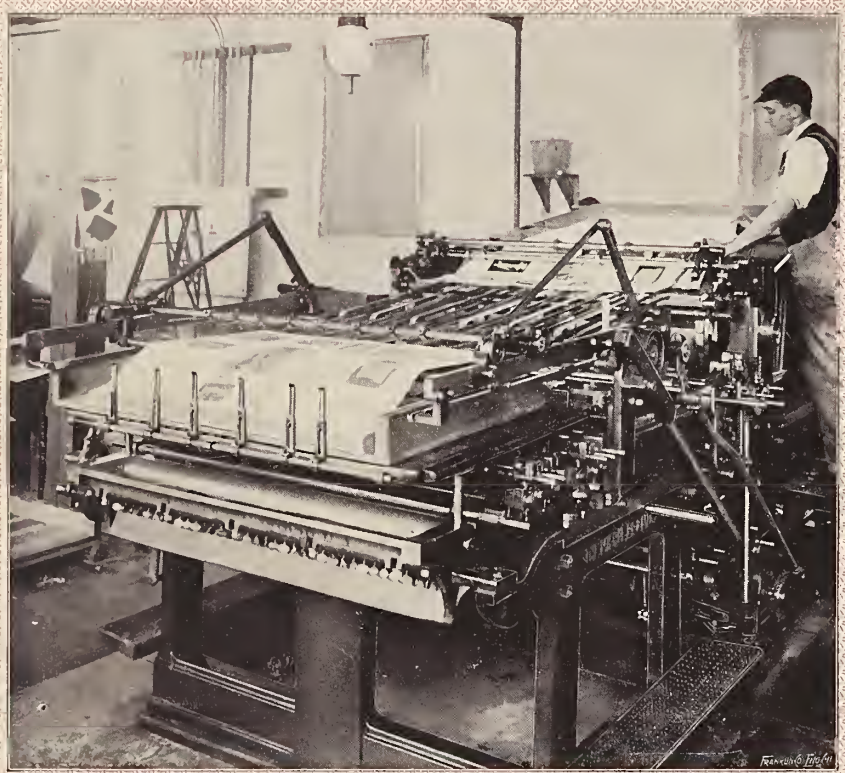
BE SURE TO SPECIFY "BROWN'S" PAPER WHEN ORDERING YOUR BLANK BOOKS.

J. W. Butler Paper Co.

212-218 Monroe St., Chicago, are Western Agents for the Linen Ledger and Record, the All-Linen and the Bond Papers.

We are now mailing our "Standard Ledger Diary for '97." Have you received a copy? If not, write for one, mentioning this advertisement.

The Miehle Patented.... High-Speed Printing Press.



The "MIEHLE" in Operation Printing Half-Tones, using Sheet Delivery.

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THE
LEADING
TWO-REVOLUTION
PRESS
ON THE MARKET.

PRODUCING
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IN A SUPERIOR MANNER
AND A
DAILY PRODUCT
UNATTAINED BY ANY
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PRESS.

SPEED: The Miehle Press, in the best offices in the world, has changed the calculations of all printers in quantity and quality of work produced. No proprietor of a printing office can afford to buy a printing machine without first looking into the merits of the "Miehle."

NOTICE: For certain kinds of work printers wish the sheet delivered printed side up, but for a great many kinds of paper the fly is the best. The "Miehle" is at the front with both. In less than three minutes the pressman can change from printed side up to fly printed side down, and *vice versa*. Mr. Miehle is the first to accomplish this.

The Sheet Delivery adds but small cost to the Press. We attach it when ordered.

The Miehle Printing Press & Mfg. Co.

Chicago, Ill., U.S.A.

EASTERN OFFICE:
97 READE ST., NEW YORK CITY.

SOUTH SIDE OFFICE, 274 DEARBORN ST., CHICAGO.

See Advertisements pp. 496-497 this issue, also Reading Notice p. 578.

THE HENRY O. SHEPARD CO., PRINTERS AND BINDERS, CHICAGO.



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